



The Inheritance and Development of Chinese Ancient Poetry Song Culture: A Case Study of the Historical Evolution of the Artistic Conception Creation in Singing “Lang Tao Sha” Poetry of Li Yu

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ABSTRACT

In traditional Chinese culture, ancient poetry played a crucial role. With the development of the times, the combination of traditional Chinese culture and Western culture has led to the birth of Chinese Ancient Poetry Song Culture. In order to better inheritance of Chinese Culture, the historical traces of the development of Chinese Ancient Poetry Song through the survey of historical materials are summarized in this article. Even then the characteristics of the development of Chinese Ancient Poetry Song in different periods are studied. The changes in the development process of Chinese Ancient Poetry Songs in modern times are explored and it is divided into 2 types: Chinese ancient songs and Chinese modern art songs. Through literature research, it found that the way of composition has become increasingly modern from the past to the present. The channels for the dissemination of Chinese Ancient Poetry Songs have become increasingly diverse. The combination of them indicates the unique meaning of Chinese culture. The artistic conception has been studied in historical development. As an emerging art form, ancient poetry song is a repackaging of Chinese ancient poetry, conveying richer cultural connotations in a new artistic form. Finally, Li Yu’s poetry song was used to deeply elaborate on how to sing and express the artistic conception of the lyrics, and suggestions for performance were put forward. It provides a new way for the inheritance and promotion of ancient Chinese poetry songs.

Keywords: Chinese Ancient Poetry Song; History; Artistic Conception; Inheritance and Development.

INTRODUCTION

Chinese ancient poetry song is an important component of Chinese traditional culture and is also a treasure of Chinese vocal art (Waley, 2012b; Murck, 2000). As an ancient musical art genre, Chinese ancient poetry song perfectly combines traditional Chinese classical poetry with musical elements, forming its own unique artistic style (Barnstone & Ping, 2010; Xiang, 2019). Chinese ancient poetry song plays an important role in inheriting culture, conveying emotions and thoughts, cultivating sentiments and cultivating one’s character, promoting cultural exchange and dissemination, and meeting aesthetic needs and entertainment and leisure. Among them, “conciseness” is undoubtedly the most prominent feature of this type of song, which is concise language, very short words and sentences, and can display rich emotions, thoughts, and meanings. In order to gain a deeper understanding of this art song form, it is necessary to conduct active research on its development and inheritance.

Based on the literature review in history books, papers, journals, ancient poetry, and art songs, reliable data and theoretical basis were provided for the mutual verification of literature and music. The long ancient evolution

and modern creative development of Chinese ancient poetry songs were reorganized to show the essence of traditional culture and unique artistic charm. Types of Chinese ancient poetry song based on different forms were summarized in different periods (L. Zhang, 1987). Meanwhile, the musicality and artistry of ancient Chinese poetry songs were explored by taking Li Yu's poetry song as an example. The "Lang tao sha" was written by Li Yu while imprisoned after the Southern Tang Dynasty fell. The overall artistic conception of the word is as follows: the sound of gurgling rain came from outside the door, and the strong spring atmosphere faded away (B. Zhang, 2015). It can truly expose their poetry texts and music noumenon to the public, enabling ancient Chinese poetry songs better understood. The aesthetic ability was improved, and it also can narrow the distance between people and traditional art. Finally, the cultural confidence was enhanced. Moreover, the current cultural market will further be enriched by exploring music genres with traditional Chinese cultural elements. It will provide new ways of thinking for the inheritance and development of excellent traditional Chinese culture.

THE HISTORY AND INHERITANCE OF ANCIENT POETRY SONG

Conception of Ancient Poetry Song

Chinese ancient poetry song refers to a unique music form that is composed of the excellent poetry and lyrics of Chinese secular men of letters through various dynasties (Granet, 2015; Hinton, 2014). It combined the poetry, melody, and emotions through the addition of music by composers and the use of flexible creative techniques (Fuller, 2020; Y. Li & Dai, 2023). Whether it is the ancient Tang and Song poems or the Yuan and Qing songs, even the modern recompiled ancient poetry songs, they are the perfect combination of ancient poetry and modern elegant music songs in traditional Chinese culture. The words are concise and artistic conception is profound. The influence of Chinese ancient poetry songs is extensive (Waley, 2012a). In the history and development of the Chinese nation, these ancient poetry and artistic songs were like an ancient bridge that connected the beauty of poetry and music. They have been deeply rooted in the rich cultural and artistic soil. Although they have gone through thousands of years, they still exist and are passed down for a long time (Yip, 1997). Based on the history of Chinese literature and Western music, ancient poetry song has evolved through various forms such as the Book of Songs, Chu prose, Folk rhyme poem, Tang poetry, Song poetry, Yuan Qu, Ming and Qing Dynasties Xiaoling, Modern song, etc. After some adaptation and integration, they have developed in modern society (Figure 1).

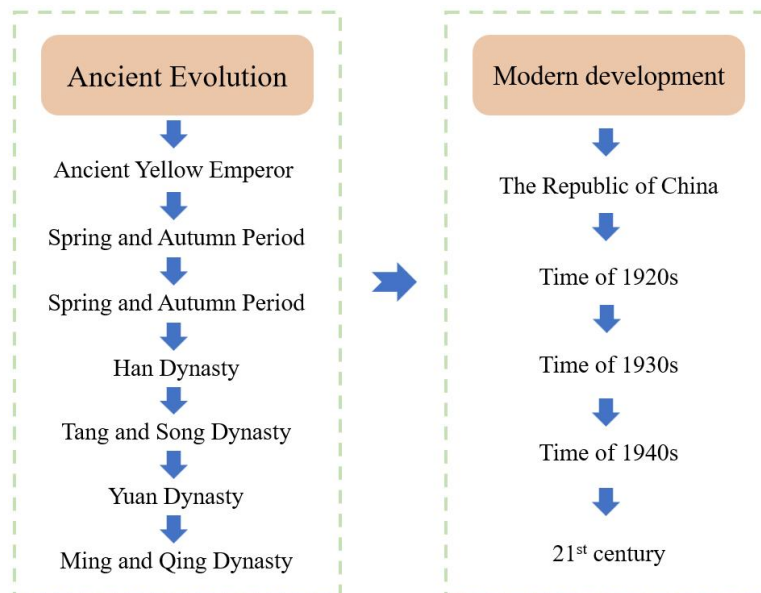


Figure 1. Historical Development of Ancient Chinese Poetry Song [Source: Reprinted from "Metaphor and Chinese poetry" by P. Yu, 1981, *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, 3, pp. 205-224.]

Ancient Evolution of Ancient Poetry Song

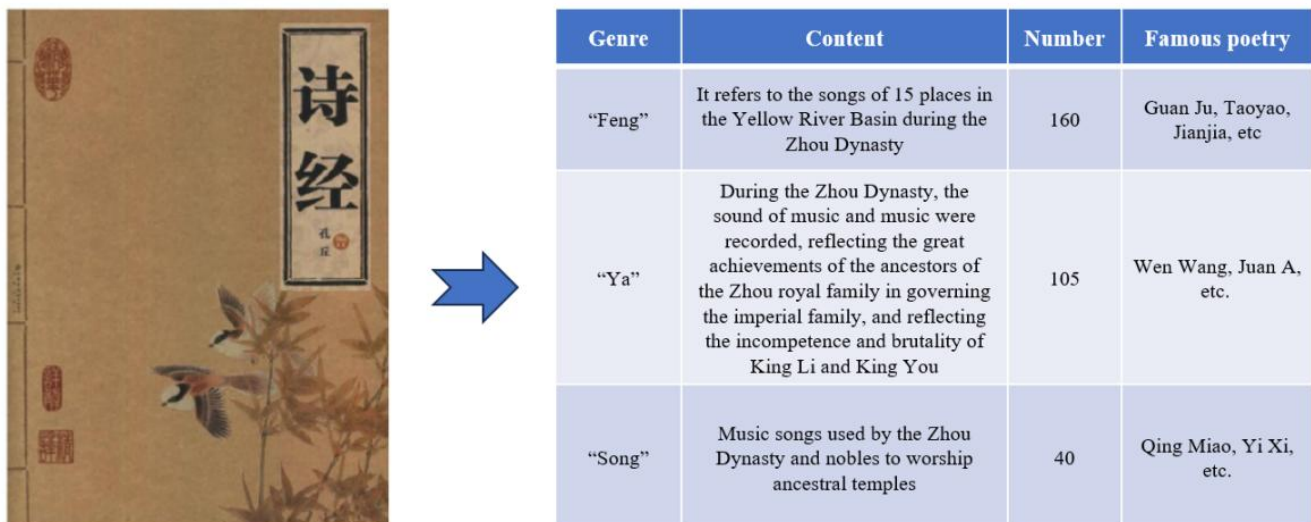
The emergence of ancient Chinese poetry songs can be traced back to the ancient Yellow Emperor during the Yao and Shun periods, which was a ceremonial palace music culture with the purpose of offering sacrifices and celebrations, which was assisted by instruments. Ancient philosophers linked the two emotions of "music" and "ritual" together, interacting and infiltrating each other (Q. Wang, Luo, Wang, & Xing, 2016).

Ancient Poetry Song in the Spring and Autumn Periods

It was not until the end of the Spring and Autumn Period that the first collection of poetry recording various folk songs in written form appeared in China—The Book of Songs. It collected more than 300 songs from ancient times to the middle of the Spring and Autumn Period in nearly 500 years, and all of them can sing and dance in music, fully reflecting the perfect combination of “poetry, music and dance”. It has concise language, diverse sentence structures, one rhyme per word, and a profound artistic conception, which is the birth symbol and development origin of ancient Chinese poetry songs (Hu, 2023). As another collection of poetry during the Warring States period, “Chu Prose” was mainly composed of songs by the great poet Qu Yuan, such as “Li Sao”, “Tian Wen”, “Nine Songs” and another classic song. With its rich literary styles, it cleverly blended with the popular dialects, rhymes, or folk tunes of Chu, forming a unique musical structure and good accompaniment effects. It also highlighted the creativity and strong artistry. It truly achieved the transformation from ancient poetry to artistic songs (Protass, 2016).

Ancient Poetry Song in Han Dynasty

In the Han Dynasty, a music management institution was officially established. During this period, both folk songs were passed down from various regions and poetry masterpieces created by literati were mostly collected and compiled in the form of Yuefu lyrics. Musicians, while retaining their original narrative content, used flexible musical techniques to rescore, which created “Yuefu Poetry” that met the aesthetic needs of the Han Dynasty, such as “Peacock Flies Southeast” and “Long Song Journey”. The poetry has completed narratives and beautiful rhythms, which perfectly shows the complementary relationship between “poetry is the word of music, and music is the sound of poetry”. They represent the highest achievement of the musicalized of ancient poetry and the artistry of traditional folk songs (Figure 2).



Genre	Content	Number	Famous poetry
“Feng”	It refers to the songs of 15 places in the Yellow River Basin during the Zhou Dynasty	160	Guan Ju, Taoyao, Jianjia, etc
“Ya”	During the Zhou Dynasty, the sound of music and music were recorded, reflecting the great achievements of the ancestors of the Zhou royal family in governing the imperial family, and reflecting the incompetence and brutality of King Li and King You	105	Wen Wang, Juan A, etc.
“Song”	Music songs used by the Zhou Dynasty and nobles to worship ancestral temples	40	Qing Miao, Yi Xi, etc.

Figure 2. The Genre and Content of the Book of Songs [Source: Reprinted from “A Survey of the Development of Chinese Ancient Poetry Art Songs from 1920s to 1940s” by Y. Xiang, 2018, *8th International Conference on Education, Management, Computer and Society (EMCS 2018)*, pp. 130-132.]

Ancient Poetry Song in the Tang Dynasty

After entering the Tang Dynasty, with the prosperity of politics, economy, and culture, the development of poetry also reached its peak. Previously, literati and musicians also developed into their respective fields of “poetry creation” and “score making and music composition” due to differences in identity and social division of labor. The “composing music for poetry” became a particularly popular cultural trend at that time, such as the most famous vocal poetry “Three Stacks of Yangguan”. The development of Tang Dynasty poetry laid a solid foundation for its later creation and adaptation, and had extremely profound significance and important cultural influence (Table 1).

Table 1. Classification and Content of Tang Poetry

Form	Type	Rhythmic requirements	Characteristic
Ancient poetry	Five words, seven words, miscellaneous words, etc	There is no limit to the number of sentences, and there are no strict requirements for tone, rhyme, and contrast	Simple
Modern-style poetry	Five-character verse, seven-character verse	Eight sentences, with clear regulations on tone and rhyme	Beautiful
	Five-character quatrains, seven-character quatrains	In four sentences, the middle two sentences require a confrontation with clear regulations on tone and rhyme	

Source: Reprinted from “A Survey of the Development of Chinese Ancient Poetry Art Songs from 1920s to 1940s” by Y. Xiang, 2018, *8th International Conference on Education, Management, Computer and Society (EMCS 2018)*, pp. 130-132.

Ancient Poetry Song in the Song Dynasty

By the Song Dynasty, poetry and music had developed into Song Ci music. Due to the varying length of its sentences, it was also known as “long short sentences”. It broke the traditional rhythmic structure of ancient poetry with flexible sentence structures and elegant lyrics, which reflected the high combination of literature and music and brought about the prosperity of ancient poetry songs.

Ancient Poetry Song in the Yuan Dynasty

Yuan Qu was a song with high artistic value, which was composed of lyrics from the new style poetry of the Yuan Dynasty and has been circulated in the market and recreated by literati. From a musical perspective, Yuan Qu was a type of music that inherited the national music style since the Tang and Song dynasties, which integrated folk music and absorbed a small amount of “foreign tunes” (Table 2). It had a distinct regional style and simple folk characteristics, which was of great significance for the innovation and development of ancient Chinese poetry songs (Payne, 2022).

Table 2. Types of Yuan Qu

Type	Number of sets	Number of songs
Complete set of northern divertimentos	18	194
Northern divertimento remnants	137	288
Northern Xiaoling	-	131
Southern Suite Remnant Set	5	17
Southern Xiaoling	-	5
Complete set of north-south combination	-	29
Northern and Southern Mixed Set Remnants	2	16
Summary	180	680

Ancient Poetry Song in the Ming and Qing Dynasties

In addition, the “Xiao Ling” during the Ming and Qing dynasties was also an artistic song that evolved from folk songs. The content was mostly a reflection of the social life in the urban class, with varying length and structure and often accompanied by musical instruments (Xiang, 2015). The “Broken Jin Ci Pu” compiled by Xie Yuanhuai and his musicians in Qing Dynasty was a music sheet with a wide collection of lyrics and music following the “Nine Palace Dacheng Northern and Southern Ci Gong Pu”. It not only had precious historical value, but also left many thoughts for future generations. Although “Broken Jin Ci Pu” was Kunqu style, it has restored the original appearance of ci and music as much as possible. This was a significant collection of ancient lyrics and music scores, which not only transcribed some of the scores from the “Nine Palace Dacheng Northern and Southern Cigong Score”, but also included a large number of other Tang and Song lyrics and music scores that have been passed down among the people (Figure 3 & Figure 4).

In summary, ancient Chinese poetry songs were essentially classical poetry and lyrics passed down by literati from various historical periods, with diverse forms and rich content. However, with the long historical changes, the music part of the vast majority of excellent classical poetry was gradually lost due to not being properly recorded and preserved, which made it only passed down in the form of literature. It also provided a broader space for the creation and development of ancient Chinese poetry songs in modern times.

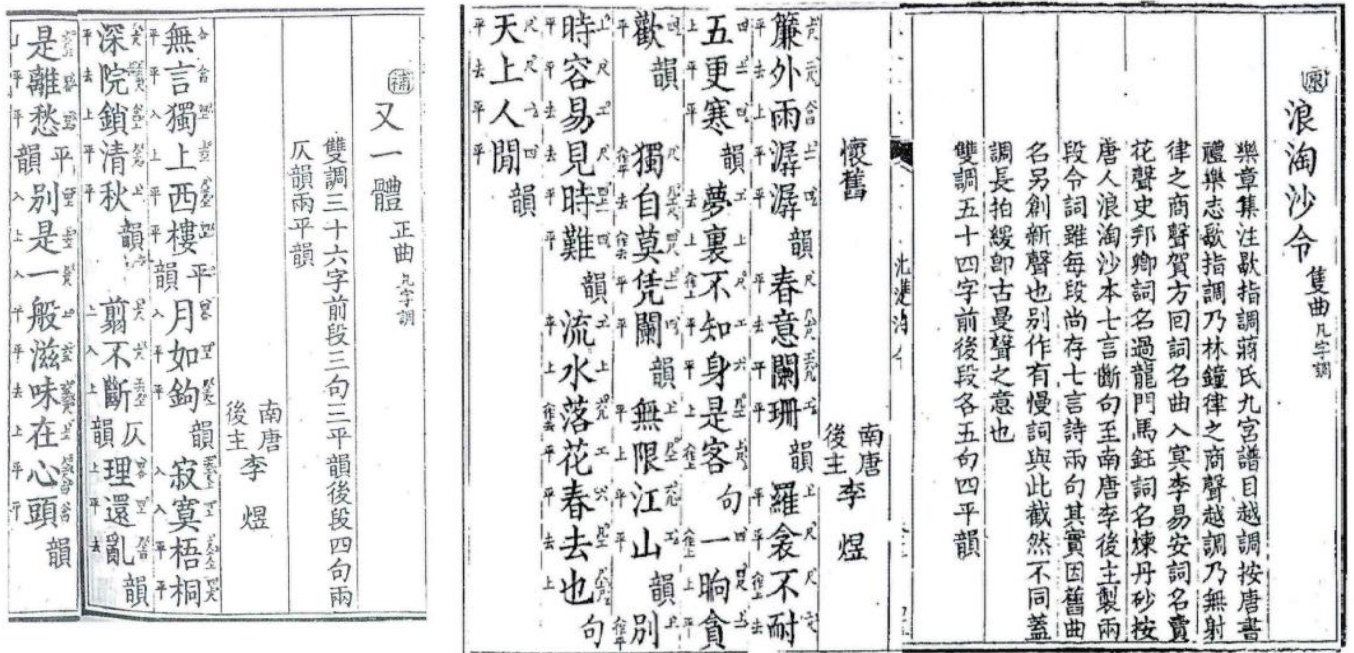


Figure 3. “Lang tao sha” in “Broken Jin Ci Pu”



Figure 4. “Lang tao sha” in Modern Staff

Modern Development of Ancient Poetry Song

At the end of the Qing Dynasty and the beginning of the Republic of China, with the return of a large number of overseas music talents, traditional Chinese music culture was strongly impacted by Western music culture. It led to the thinking and exploration of many musicians in the “internationalization” transformation and “people-oriented” innovation of traditional Chinese music. They began to actively combine Western music elements and creative techniques with traditional Chinese culture and melody, which created unique modern Chinese poetry songs (Zhou & Kantasiri, 2023). It rapidly developed and spread in a few decades, reaching the prosperity of ancient Chinese poetry songs in modern times (Figure 5).



Figure 5. Li Shutong’s Song Collection and Representative Song

Ancient Poetry Song in Ming in the 1920s

The 1920s was the beginning of the development of ancient Chinese poetry songs in modern times. With the widespread rise of the May Fourth New Culture Movement, the creation of new music in China was also made. As the essence of China’s excellent traditional culture, ancient poetry has attracted the attention of contemporary composers because of its elegant style and profound artistic conception. With their profound Chinese culture and advanced Western ideas, they have created music for it. Among them, the most representative poetry song was “The Great River Goes East” created by the famous composer Qing Zhu during the German semester (Cui, 2021). It took Su Shi’s “Nostalgia in the Red Cliff” of the Song Dynasty as the lyrics, boldly utilizing the composition techniques and harmonic configurations of Western music, which perfectly integrated the recitation of ancient Chinese poetry with the appropriate narrative tones of Western operas. And it was the beginning of modern Chinese ancient poetry song. After editing the song collection “Sound Realm” with his wife Gorgeous Silk, a total of 18 songs were included. Excluding 3 self-taught songs by Qing Zhu and 1 English version of “Moonlight in front of Bed” by Gorgeous Silk, there were 14 ancient poetry songs. The difficulty level of the songs required for the singer’s singing skills was relatively high. At that time, it was used as a music course textbook created by the National Conservatory of Music. However, in the 1920s, people’s aesthetic perception of music remained largely at the level of being easy to sing, coupled with the extreme lack of domestic music talents, which resulted in this highly literary and artistic ancient poetry song not being widely circulated and sung at that time. Its breakthrough in music form and innovation in music concepts laid a solid foundation for subsequent art song creation (Table 3).

Table 3. “Sound Environment” and Representative Song

Number	Title of Poetry	Title of Song	Lyrics Source
1	Long Acacia · Manzhihong	Manzhihong	Feng yanji (Southern Tang)
2	Female corolla · April 17th	April 17th	Wei Zhuang (Tang)
3	Song Of Divination · I live at the head of the Yangtze River	I live at the head of the Yangtze River	Li Zhiyi (Song)
4	Wuling Spring · Walking back and forth for three hundred miles	Walking back and forth for three hundred miles	Xin Qiji (Song)
5	More leakage · Face like a flower	Face like a flower	Du Anshi (Song)

Ancient Poetry Song in Ming in the 1930s

The 1930s was the peak of the creation of ancient Chinese poetry songs in modern China. The National Conservatory of Music was officially established in Shanghai. At the sincere invitation of Principal Xiao Youmei, many musicians returned to their hometowns and devoted themselves wholeheartedly to music education and artistic song creation in China. On the one hand, they offered music classes and taught Western music theory, which cultivated a large number of professional music talents, such as famous composers Tan Xiaolin and Xian Xinghai. On the other hand, they used various forms of ancient poetry such as the Book of Songs, Tang poetry, and Song poetry as genres, combined with Western music concepts and aesthetic ideas, to compose a large number of artistic songs of ancient poetry with a wide range of themes and high-quality. They vigorously promoted and widely disseminated songs through various channels such as organizing concerts, publishing music

magazines, and publishing song albums, making it present an unprecedented creative peak and prosperity in modern times. During this period, Huang Zi had the highest level of creative ability, and his representative songs mainly included “Dian Jiang Chun · Fu Deng Lou”, “Nan Xiangzi”, “Hua Fei Hua”, etc.

Ancient Poetry Song in Ming in the 1940s

In the 1940s, with the maturity of modern Chinese ancient poetry songs, the current situation was turbulent. People urgently needed the emergence of art songs that could condense national consciousness and reflect the spirit of the times in order to express their patriotism and firm belief in resisting Japan and saving the country. It triggered a comprehensive reform in the creative themes and styles of ancient poetry songs. Among them, Tan Xiaolin’s “Penglangji” was particularly representative, forming a new and highly distinctive creative mode with a strong personality and unique national style, that made an indelible contribution to the modern development of ancient poetry songs.

Ancient Poetry Song in Ming in 1950s–2000. After the reform and opening up, the cultural and artistic undertakings of New China were greatly promoted in the latter half of the 20th century (Wheeler, 2011). Composers used many folk music materials in artistic songs, and representative works in poetry and songs such as “Spring Dawn”, “Ascending the Yellow Crane Tower”, “Mooring at Night on the Maple Bridge”, etc. During this period, songs were not as rigorous in melody and accompaniment as previously, but they had rich content and themes (Figure 6).

Ancient Poetry Song in Ming in the 21st century. In the 21st century, China has still maintained the creative trend of Chinese poetry song. Among contemporary Chinese pop music, there are still many creators who have created excellent songs with artistic characteristics and unique artistic aesthetics of poetry. Songs such as “Autumn Water Lovers”, “The Sound of the Waves Still”, and “Dream Chaser” all have a poetic aesthetic and emphasize the expression of imagery. Some composers have directly used classical poetry to create beautiful and melodious pop songs, such as “I Wish People Lasting”, “Guan Ju”, “Moon Over the West Tower”, etc. This type of popular song combined modern music style with the unique charm of classical Chinese poetry, enhancing the artistic quality and deepening its connotation. However, its range and technical difficulty were different from art songs which were difficult to master. Its melody made people more easily accepted and widely sung. With the increasing emphasis on national culture, more and more people were fond of popular songs with the charm of Chinese classical poetry, which can be regarded as another new starting point for the development of ancient Chinese poetry songs (He, 2023).

彭浪矶

[宋]朱希真词
谭小麟曲

The image shows a musical score for the song "Peng Lang Ji" (彭浪矶). The score is written in staff notation with lyrics in Chinese characters. It includes piano accompaniment and vocal lines. The tempo is marked "Andante" and the dynamics range from "p" to "f". The lyrics are: 扁舟去作江南客，燕 芦花，日落波 声，恨 秋 人。

Figure 6. The Music Peng Langji's Score

Above all, it can be seen that the creation and development of ancient Chinese poetry and artistic songs in the 1920s to 1940s was at its peak. The creative techniques have gradually matured through the absorption and reference of Western modern composition techniques. The “national” creative style was unique. These creative achievements have certain guiding values and far-reaching impacts on the construction of modern music in China.

CLASSIFICATION OF ANCIENT POETRY SONG

Chinese ancient poetry songs have gone through a long period of development, absorbing various musical tunes and carrying a strong traditional Chinese culture (Yao & Zhang, 2010). Today, due to the continuous evolution of Chinese literary language and the powerful impact of popular music, the inheritance and development of Chinese ancient poetry songs in modern times have been hindered. After multiple generations of inheritance, rich resources have been left and clear ideas have been developed.

Chinese ancient poetry songs included two major artistic categories: literature and music. The research content was extremely rich. It believed that it was not only necessary to understand the overall connotation of classical songs, but also to understand the different styles and characteristics within them in order to classify poetry and songs in a regular manner. The artistic value of the song can be more accurately appreciated and analyzed and be sung better.

There are also different classification methods and standards within Chinese ancient poetry songs. Different classifications focus on incompatible research priorities, which can lead to different research results. In this article, the author has made a classification based on the musical melody and singing style. It was divided into two parts. Firstly, it was based on the original scores of songs that have been preserved from ancient Chinese lyrics throughout history. Secondly, it was composed by modern musicians based on Chinese classical poetry songs, which can be divided into three categories: Ancient Chinese retro songs, Ancient Chinese art songs, and Ancient Chinese modern music (Samei, 2004). The classification is shown in Figure 7.

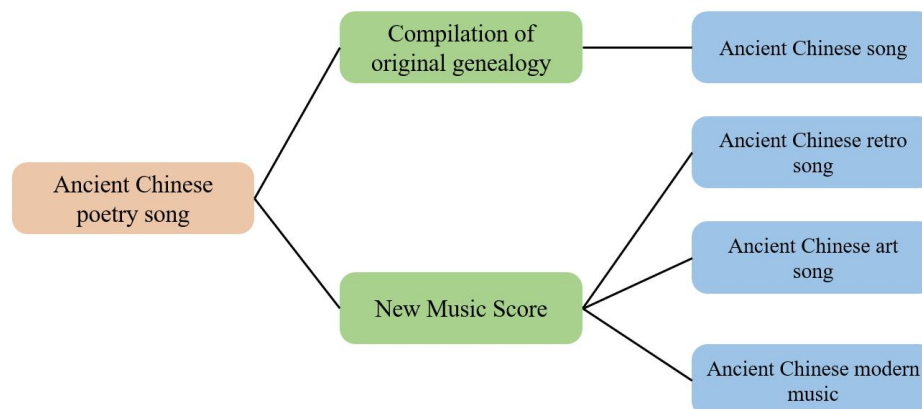


Figure 7. The Classification of Ancient Chinese Song

“Ancient Chinese song” refers to vocal works that are organized based on existing music scores passed down by ancient people. The lyrics and songs of this type were created by ancient people and formed in ancient times. For example, “Yangzhou Slow”, “Yangguan Three Stacks”, etc. When singing these songs, it is necessary to demonstrate a subtle and simple ancient literati temperament. The lyrics of the “Ancient Chinese retro song” are based on ancient Chinese poetry, and the melody is a song created by modern composers using a style that simulates ancient tunes. When performing these songs, attention should be paid to following the musical feel of traditional ancient music. In “Ancient Chinese art song”, a large number of outstanding composers in the 20th century absorbed Western music composition techniques, integrated European traditional music techniques and Chinese traditional music techniques to form another type of Chinese poetry song with Chinese classical characteristics. For example, “The Great River Goes East”, “Night Mooring at Maple Bridge”, etc. When performing these songs, it is necessary to combine traditional Chinese vocal techniques with Western bel canto singing techniques. The “Ancient Chinese modern music” is a product of the combination of classical poetry and popular music. For example, “When Will the Bright Moon Come”, “A Cut of Plum”, etc. When performing these songs, the singing techniques are relatively free and casual, mainly aimed at expressing the emotions of the lyrics and songs. They are often adapted and processed by the singer during the performance.

ARTISTIC CONCEPTION CREATION IN ANCIENT POETRY SONG

Artistic Conception

Li Artistic conception is an aesthetic category formed through thousands of years of historical and cultural accumulation, which is a product of aesthetics. Artistic conception has different meanings in different historical contexts and connotations in different fields (Zong & De Meyer, 2017). In the book "The Dictionary of Aesthetics", it is written that the beauty of artistic conception refers to the aesthetic realm in which artistic images blend with meaning, emotion scenery, heart and object (N. Li & Xian, 2023). The melody and accompaniment of an art song should be created according to the content of the poetry. The singing and accompaniment should be intertwined to shape the same complete musical image. Therefore, the beauty of artistic conception in ancient Chinese poetry songs is exactly the same as that in traditional ancient poetry. The artistic conception of ancient Chinese poetry song is the use of music to express the aesthetic realm of the fusion of meaning and environment, emotion and scenery, heart and object presented in poetry, allowing the audience to perceive the beauty of the artistic conception in the song through visual and auditory perception.

Historical Development

During the period from the early Western Zhou Dynasty to the middle of the Spring and Autumn period, traditional ancient Chinese poetry had not yet formed a theory of artistic conception, only a simple application of imagery. During the Han Dynasty, the emergence of Yuefu poetry broke through the constraints of traditional thought, thus deriving more imagery. During the Wei, Jin, Northern and Southern Dynasties, poetic imagery entered a period of evolution. Due to the turbulent social development, poets had more experiences and insights into life and society. Liu Xie, a literary theorist of the Jin Dynasty, proposed the "Imagery Theory". Some poets often expressed their pursuit of detachment in their poetry, such as Ruan Ji and Ji Kang. During the Tang Dynasty, poetic imagery had undergone a long process of evolution and matured, reaching unprecedented heights in poetry. In the Tang Dynasty, poetic imagery was sublimated into poetic artistic conception, making the art of poetry more transcendent and holistic. During the Song Dynasty, the main way for poets to create artistic conception was through the integration of emotions and scenery, emphasizing the mutual integration of emotions and scenery. The artistic conception was more mysterious and possessed a sense of detachment. In the Ming and Qing dynasties, the theory of artistic conception had become more mature, and the use of the term "artistic conception" had a wider range. The aesthetic of artistic conception in the Ming and Qing dynasties had a distinct characteristic of raising the banner of emotion (Hee, Wong, Yuan, & Amini, 2022).

In modern times, a group of talented musicians who received Western music education rewrote and composed music for these ancient poems, marking the beginning of the "new singing of ancient poetry". The new singing of ancient poetry is a more modern art song of ancient poetry. In the process of composing ancient poetry songs, composers used sound to create musical images and open up the imagination space of connoisseurs. The artistic conception was generated in these rich associations, enabling connoisseurs, composers, singers, and poets to achieve a "spiritual connection" in different eras and backgrounds (Y. Li & Dai, 2023).

ANCIENT AND MODERN SINGING IN LI YU'S POETRY

Poetry of Li Yu

Li Yu (937-978), originally named Li Congjia with the character Chongguang, was the sixth son of the leader of the Southern Tang Dynasty. The legend of his life has shaped his achievements in literature and art. Li Yu was born into an imperial family. The advantageous environment from a young age, as well as the genetic factors of his family, not only cultivated his literary and artistic skills, but also created his relatively weak personality and sentimental traits (Hanan, 1988). At the age of 25, Li Yu became the leader of the Southern Tang Dynasty. At the age of 39, he was captured by the Song army. At the age of 42, he was sentenced to death (Figure 8).

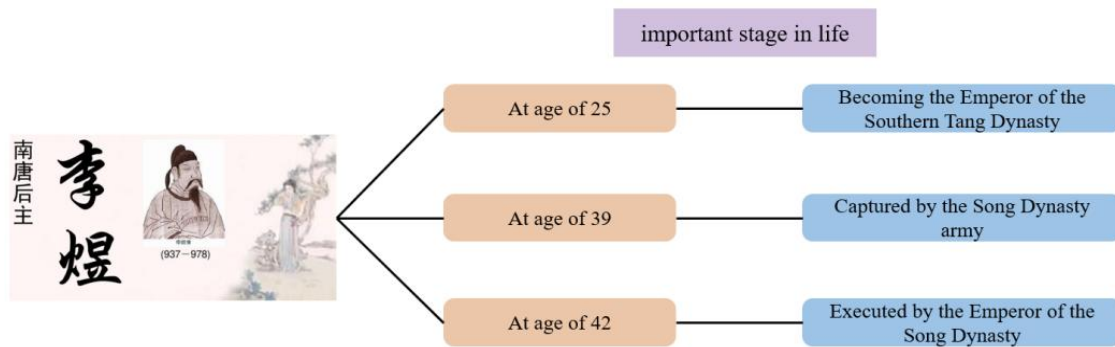


Figure 8. The Classification of Ancient Chinese Song

There are more than thirty poetries left by Li Yu today, most of which are collected in the Ming Dynasty edition “Two Subjects of the Southern Tang Dynasty”. His early poetry differs from his later poetry due to differences in environment. In the early stage, the poet openly portrayed his life in court. As the leader of a country, he devoted himself wholeheartedly to the bustling scenes and enjoyed the highest life in the court. These feelings were expressed without any concealment. The words were very straightforward, but they did not give people a vulgar feeling. Beauty and love were displayed deeply. While in the later period, due to the decline of national affairs and the inability to handle political affairs, he gradually revealed a pessimistic mood. After the country’s death, he was even more filled with melancholy.

Artistic Conception of “Lang tao sha”

“Lang tao sha” was written by Li Yu while imprisoned after the Southern Tang Dynasty fell. The overall artistic conception of the word is as follows: the sound of gurgling rain came from outside the door, and the strong spring atmosphere faded away. The woven brocade quilt cannot resist the cold in the five watches of the night. Only in dreams can he forget being a guest in a foreign land and enjoy a moment of joy. Relying on the railing alone, he gazed at the vast and boundless scenery of the rivers and mountains in the distance. It’s easy to leave, but it’s too difficult to have it again. The withered red flowers of the eastward flowing river were as far away as spring. The natural environment and mental feelings in the poetry were often symbolized. The lyrics on the upper film expressed the sadness of being a guest from a foreign land. The following film expressed his feelings towards land, causing infinite sadness. Li Yu integrated the hatred of a lost country into his poetry, and there was no more appropriate expression of nostalgia for his homeland than “it is easier to see the times when we are gone”. The “flowing flowers” correspond to the “spring atmosphere” in the previous film. It expressed the life of the Emperor in the past, like the disappearing spring, which no longer existed (Figure 9).



Different font versions of 'Langtao Sand'

Figure 9. The Classification of Ancient Chinese Song

Performance of Singing in “Lang tao sha”

“Lang tao sha” is a Chinese ancient poetry art song. This song was from modern creation by Qian Renkang and Yang Linxi (B. Zhang, 2015). The rhythm of the entire song is in two beats. Except for the ending of the last sentence with a raised pitch, all other notes in the melody hover up and down within an octave without significant intervals, which are mostly in ascending and descending directions of two or three degrees.

The first two sentences of the previous film described the scene of late spring in the rain with a tragic atmosphere. In piano accompaniment, the sound similar to raindrops slowly entered. The tone of these two sentences focused on the second sentence “Waning”. There was a variation in the melody that needed to be sung accurately to express its charm. The third sentence describes the author’s sorrow. When the melody went down, the position of the bite should pay attention to not fall off. In the fourth sentence, “I don’t know if I am a guest in my dream.”, the melody fluctuated frequently and emotions were more excited than before, which was also in line with the meaning of the word. Although the last sentence had four words, the melodic lines were the same as the sentence “Luo Yu”, expressing a sense of helplessness in returning to reality.

The lower part has a grand momentum, with the upper part featuring “rain” and “Luo Yu”, while the lower part features “rivers and mountains”, “flowing water”, and “heaven and earth”. So, when singing the lower part, the momentum should be more expansive. Emotionally, the upper part lamented hardship, while the lower part was solemn and stirring. The emotional processing was different. It is worth mentioning that in the final sentence, the word “Ren jian” has a relatively long duration, and the handling of “jian” can be different from that of “Ren”. After inhaling in singing, “jian” was falsely sung. It created a sharp contrast with the previous one and the song had a more three-dimensional feeling. The melody of this poetry did not fluctuate much. In addition to slightly different emotional processing, it can also focus on the long notes at the end of a few sentences. “Han Tune” method in Kunqu opera can be used to handle it. If the character “Shan” had a front leaning sound in the score, it can be learned from the Runqiang technique of Kunqu Opera with a slight emphasis on exhalation. There were also several other long tones such as “Huan” and “Shan” that can be used for reference. But both quantity and intensity should be moderate, and the overall expression of the word should not be disrupted (Figure 10).

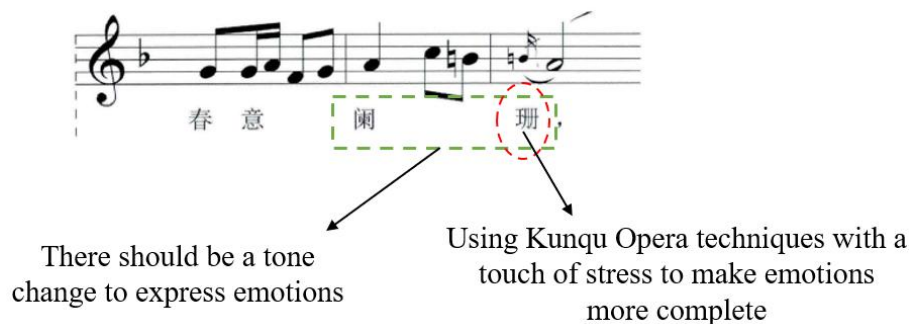


Figure 10. The Classification of Ancient Chinese Song

DISCUSSION

Firstly, the singing style of Li Yu’s poetry can be improved. After historical development, Singing also plays a significant role in expressing artistic conception in ancient Chinese poetry songs. The singing is divided into two parts, one is tone, and the other is form. During the singing process, the tone of voice connects the production and language, injecting emotions into the voice and delivering them to the listener. This is an important aspect of the singer’s performance. Only words and language alone cannot express enough emotions. Only language with the added tone can turn the work into art.

Secondly, the artistic expression of Li Yu’s poetry needs to be comprehensive and tactful. The background of Li Yu’s poetry also differs in tone. Sometimes it’s sad and sorrowful, sometimes it’s full of pride, sometimes it’s joyful and joyful, all of which need to be adjusted according to the mood and music of the lyrics.

Finally, expression needs to be diverse, from the perspective of cultural inheritance. When singing poetry, the first step is to understand the emotions and artistic conception of the lyrics, and then use sound and singing techniques to give each word a different color. It can bring the audience into the work and play a role in crossing time and space, which can better interact with traditional Chinese culture. Don’t be rigid. Be sure to have content and emotions in your heart, and have visuals in your eyes. Integrate yourself into the work and become one with it.

The audience can also feel the ancient philosophers' thoughts on society and culture in the singing of their works, inspiring their own values.

Lang Rosa is a famous poetic song in ancient China, which reflects the ancient literati's thoughts on nature and life, and shows the beautiful artistic expression and unique literary value (B. Zhang, 2015). Through the analysis of Lang Tao sha, we can explain the theoretical significance of the inheritance and development of ancient Chinese poetry and song culture:

Inheritance of traditional culture: As a classic work of ancient poetry and songs, Langtaosha inherits the artistic creation tradition and aesthetic taste of ancient literati. With its exquisite literary skills and profound ideological connotation, it embodies the outstanding achievements of ancient Chinese poetry and song culture, and shows the unique charm of Chinese culture.

Artistic aesthetic value: Lang Taosha, with its fresh, graceful, subtle and deep artistic style, shows the high aesthetic achievements of ancient poems and songs. Its beautiful tune and touching poetry have attracted countless admirers and become an indispensable part of the ancient Chinese poetry and song culture.

Communication of ideological connotation: Lang Tao sha conveys the author's profound thinking and perception of life, life and emotion through the description of natural scenery and human wisdom. The dissemination of this ideological connotation helps to enlighten people's mind, expand people's thinking, promote the communication and resonance of the soul, and has an important emotional communication function.

Cultural identity and Identity: As one of the masterpieces of ancient Chinese poetry and song culture, Lang Taosha highlights the unique charm and spiritual character of Chinese culture, and helps to enhance people's sense of identity and pride in the cultural tradition. By inheriting and developing classic works such as Lang Taosha, it can promote people's in-depth understanding and inheritance of the tradition and characteristics of Chinese culture.

CONCLUSION

The research of this article is to explore the historical origins and development of ancient Chinese poetry songs from a historical perspective, elaborating on their artistic characteristics and historical value, and clarifying the basic direction for future development.

The historical development of Chinese ancient poetry was summarized. As an emerging art form, ancient poetry song was a repackaging of Chinese ancient poetry, conveying richer cultural connotations in a new artistic form. From the perspective of poetry, ancient poetry song is a new interpretation of ancient poetry in the new era. They have three types and there is also an interweaving of ancient and modern cultures, with distinct epochal characteristics.

From the musical perspective, ancient Chinese poetry song is a form of song genre with Chinese charm created by Chinese people from passive acceptance of Western music to conscious learning of Western music, while observing traditional Chinese poetry and literature. It is also a way to express emotions. From the past to the present, the way of composition has become increasingly modern, and the channels for the dissemination of Chinese ancient poetry songs have become increasingly diverse.

The use of ancient poetry also reflects the inheritance of culture. The combination of them indicates the unique meaning of Chinese culture. Taking Li Yu's poetry song as an example, it deeply elaborates on how to sing and express the artistic conception of the lyrics and songs. The artistic expression of Li Yu's poetry needs to be comprehensive and tactful. It can bring the audience into the work and play a role in crossing time and space, which can better interact with traditional Chinese culture. The audience can also feel the ancient philosophers' thoughts on society and culture in the singing of their works in diverse expressions. It provides a new way for the inheritance and promotion of ancient Chinese poetry and songs.

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ETHICAL DECLARATION

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