



INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES



Unique Emotional Expressions and Multiple Musical Elements in Chinese Art Songs Based on Tang Poems and Song Lyrics

Lijia Liu, Jin Hin Yap, Chen Song

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v12-i6/13864>

DOI:10.6007/IJARBSS/v12-i6/13864

Received: 02 April 2022, **Revised:** 04 May 2022, **Accepted:** 26 May 2022

Published Online: 03 June 2022

In-Text Citation: (Liu et al., 2022)

To Cite this Article: Liu, L., Yap, J. H., & Song, C. (2022). Unique Emotional Expressions and Multiple Musical Elements in Chinese Art Songs Based on Tang Poems and Song Lyrics. *International Journal of Academic Research in Business and Social Sciences*. 12(6), 1018– 1035.

Copyright: © 2022 The Author(s)

Published by Human Resource Management Academic Research Society (www.hrmars.com)

This article is published under the Creative Commons Attribution (CC BY 4.0) license. Anyone may reproduce, distribute, translate and create derivative works of this article (for both commercial and non-commercial purposes), subject to full attribution to the original publication and authors. The full terms of this license may be seen at: <http://creativecommons.org/licenses/by/4.0/legalcode>

Vol. 12, No. 6, 2022, Pg. 1018 – 1035

<http://hrmars.com/index.php/pages/detail/IJARBSS>

JOURNAL HOMEPAGE

Full Terms & Conditions of access and use can be found at
<http://hrmars.com/index.php/pages/detail/publication-ethics>



INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES



Unique Emotional Expressions and Multiple Musical Elements in Chinese Art Songs Based on Tang Poems and Song Lyrics

Lijia Liu¹, Jin Hin Yap¹, Chen Song²

¹Sultan Idris Education University, Malaysia, ²Hebei Normal University, China.
Corresponding Author Email: jinhinyap@gmail.com.

Abstract

Even though the status of Chinese art songs is very prominent in the vocal competitions in China, it is not impactful internationally, as its repertoire has not been standardized in international vocal music competitions. The art songs based on Chinese classical poetry have become increasingly popular in recent years. The main objective of this study is to research the Chinese art songs based on its classical poetry and to make it accessible to non-native singers. This research also outlines the framework of the emotional expression and the music of Chinese art songs based on its classical poetry. Two objectives are formed, the one is the influence of in-depth analysis of lyrics on the emotional expression of singers when singing Chinese art songs based on its classical poetry. Another objective is the help of in-depth analysis of music on singers' singing techniques. The researchers used practice-led research as the methodology. The research summarizes the unique expressions of Chinese classical poetry by analyzing three types of poems, such as implicit, indirect, and even non-themed. and the music is diverse elements. In addition, the study selects six art songs and summarizes that different composers use five different musical elements to reflect the meaning of classical poetry. Whether it is Western composition skills or Chinese opera elements, they can display the charm of classical poetry in a diversified manner. These studies have resulted a learning solution about the ancients and throw light the way of expressing feelings of ancient poets.

Keywords: Chinese Art Songs, Implicit Expression, Metaphors, Tang Poems, Song Lyrics.

Introduction

"Integration" has been a major trend in the development of world culture since the 20th century (Zhang, 2019), which is fully reflected in Chinese art songs based on its classical poetry. The lyrics of most modern Chinese art songs are derived from modern and

contemporary poetry, but there is a type of art songs based on its classical poetry as the lyrics. The lyrics were composed by ancient Chinese poets, and later used by the modern composers to convey the thoughts and emotions of the ancients into music. The art song has become a bridge connecting ancient and modern (Zhang, 2019). Through the joint promotion of musicians theorists, composers and singers, Chinese art songs based on classical poetry are becoming more and more popular and sought after (Jiang et al., 2015), especially the two singers Liao Changyong¹ and Shi Yijie². From 大江东去 *Da Jiang Dong Qu* by Qing Zhu (1893-1959) to 钗头凤 *Chai Tou Feng* by Zhou Yi, the Chinese art songs demonstrate unique Chinese literary and musical style.

The history of Chinese classical poetry can trace back to 1100 BC of The Book of Songs (Fuller, 2017). However, the Chinese art songs have not been successfully introduced internationally, due to the challenge for the Western music scholar to understand the literature of the music. This is one of the reasons why it is difficult for Chinese art songs to enter the stage of history.

In addition, Chinese art songs based on its classical poetry have gone through a period of exploration, coldness, prosperity, and it has been widely recognized by the society for 100 years (Li & Xu, 2017, Yu, 2018). The development of Chinese art songs is deeply influenced by European composition techniques and Chinese traditional music (Chaloupkova, 2021). The rhythms, harmony and melody of some songs show the elements of Chinese traditional music. However, the Chinese art songs composers modeled the composing techniques of the European composers in terms of structures and harmony in other songs.

The purpose of this research is that singers can truly understand the meaning of lyrics and melody when they performance the songs of this genre. The lyrics represent the emotions of the song. The deeper the lyrics are analyzed and understood, the more delicate the singers express the emotions of the songs. Likewise, the more detailed the melody analysis, the more skillful the singer will be when performing. Within this scope, the researcher expresses the poet's feelings by summarizing the emotional characteristics of Tang poetry and Song poetry, and the composer's selected musical elements to express the poet's feelings and inspire the singer.

¹ Liao Changyong won the Best French Award in the Paris International Vocal Competition in 1994, the first prize in the 41st Toulouse International Vocal Competition in 1996 and the first prize in the Domingo World Opera Competition in 1997.

² Shi Yijie won the first prize of the International Vocal Competition and the Best Art Song Singing Award at the Passau Art Festival in Germany in 2007, the first prize of the 24th Maria Canilla International Vocal Competition, the first prize in the 37th Totti Darle Monte International of the vocal competition, the Best Tenor Award in the 13th Ferruccio Tagliavini International Vocal Competition.

Literature Review

Classical poetry is far away and completely different from modern times because of people's life, language communication, culture and customs at that time (Ning & Ma, 2019; Li, 2020). They tend to be symbolic, and poets are attached to landscapes to express their feelings (Hinton, 2019). Classical poetry has a long history, in addition to the Book of Songs, it has also experienced the Han, Wei and Jin, the Southern and Northern Dynasties, Tang, Song, Yuan, Ming and Qing dynasties. Throughout many collections of Chinese art songs, the classical poetry widely used by composers are selected from Tang poems and Song lyrics, and a small number of works from The Book of Songs, Han, Ming and Qing Dynasties (Yang, 2018).

Mark, Liu and Li said that the reasons are the social stability and economic prosperity can accelerate the export of culture, and the king's love for poetry accelerated the development of Tang poems (Lewis, 2009; Liu & Li, 2020). The emperor's admiration of poetry made politics looser and people more open-minded, people dared to express their feelings and the prosperity of music (Luo, 2011; Wang, 2016). Under the advocacy of the emperor, Tang poems were admired by the people. Not only are there official organized, singers sang, merchants sold and teachers taught together to promote the prosperity of Tang poems (Wu, 2009).

Song lyrics have a unique style is different from Tang poems. Although the reasons for the prosperity of Song lyrics are inseparable from economic prosperity, political stability and people's cognitive level, they do not include the support and advocacy of the king (Sun, 2014). Sun also said that the prosperity of Song lyrics lies in the fact that Song lyrics came into being in the social atmosphere of the middle and late Tang Dynasty. Constrained by rhythm, the creative environment of mixed men and women constantly stimulates the creation of poets (Sun, 2014). In addition, the court's dissemination played an important role in the prosperity of lyrics, such as the establishment of music-making institutions, and the widespread adoption and performance of popular song lyrics (Peng, 2020). By this token, the quantity, quality and influence of Tang poems and Song lyrics are much higher than those of other dynasties.

Tang Poems and Song Lyrics

Even though poetry has no distinction of families, the Tang poems and Song lyrics are fundamentally different, and this difference also influences the presentation of the performance. This research analyzes the schools and the way of expression of these two genres (Luo, 2011).

The Tang poems include ancient style poems and modern style poems based on the perspective of melody. Among them, there are mostly five-character and seven-character poems, which are not restricted by the rhythm. The number of words can be more or less, and the length can be long or short (Yue, 2017). Such as "Chun Jiang Hua Yue Ye" written by Zhang Ruoxu belongs to seven-character ancient poems. There are also miscellaneous poems, such as "Qiang Jin Jiu" (Li Bai) with only five-character, six-character and seven-character forms in the number of words. There are also two types of modern poetry, one is called quatrains and the other is called rhythm poetry. The rhythm of modern poetry is very strict, the quatrains has four sentences and the rhythm poem has eight sentences. "Chun Xiao"

(Meng Haoran) and “Deng Guan Que Lou” (Wang Zhihuan) belong to the five-character quatrains, “Feng Qiao Ye Bo” (Zhang Ji) belongs to the seven-character quatrains, and “Shu Xiang” (Du Fu) belongs to the seven-character rhythm poem (Cai, 2008).

According to the number of words on Song lyrics can be divided into short song lyrics and long song lyrics (Cai, 2008). The characteristic of lyrics is *Ci Pai*, which represents the number of words of lyrics (Zhu, 2016). Nearly 100 *Ci Pai* are commonly used, such as *Yi Jiang Nan* (27 characters), *Ru Meng Ling* (33 characters), *Chang Xiang Si* (36 characters), *Chai Tou Feng* and *Dian Jiang Chun* (41 characters), *Huan Xi Sha* (42 characters), *Bu Suan Zi* (44 characters), *Lang Tao Sha* (54 characters), *Jiang Cheng Zi* (70 characters), *Man Jiang Hong* (93 characters), *Shui Diao Ge Tou* (95 words), *Nian Nu Jiao* (100 words) etc. The number of words in “Ru Ming Ling Chang Ji Xi Ting Ri Mu” written by Li Qingzhao, “Bu Suan Zi Wo Zhu Chang Jiang Tou” written by Li Zhiyi, “Chai Tou Feng Hong Su Shou” written by Lu You can be seen from the *Ci Pai*.

Tang poetry and Song lyrics have different schools (Blanchard, 2018). There are four schools of Tang poems: Landscape Pastoralism, Frontier Fortress, Romanticism and Realism (Hu & Zhu, 2015). Landscape Pastoralism is about mountains, flowing water, and natural scenery. Frontier Fortress is scenery of the motherland usually combines war and battlefield to express the defense of the homeland. Romanticism is about freedom and unrestrained thinking, and the pursuit of life value. Realism is feelings of sorrow and sadness and compassion for others. There are two schools of Song lyrics: Graceful and Restrained, and Bold and Unconstrained (Mai & Guo, 2021). The school of Graceful and Restrained generally writes about love, while the Bold and Unconstrained is more involved and tends to be family and country. From the schools, the singer can know which kind of emotional expression the poem is more inclined to.

Chinese Art Songs

Art songs are ready for recital songs and they come from the West (Tan, 2018; Wang, 2020). Art songs originated in Germany, and after development, German art songs, French art songs and Italian art songs are all famous on the world stage (Wang, 2020). Influenced by Western art, some composers who studied in Germany or Japan brought Western composition to China, so Chinese art songs have a history of just 100 years from the first song 大江东去 in 1920 (Feng, 2020). Composers studying abroad would inevitably use Western composition techniques to create Chinese art songs. In addition, local Chinese composers have effectively combined Chinese national modes, even by imitating the Chinese classical instrument guqin and adding unique Chinese musical elements such as Opera (Qin, 2019). Chinese art songs have gone through the stages of early budding, stagnation and a new era (Zhu, 2020). Today, after a hundred years of Chinese art songs, composers have left nearly a hundred excellent art songs by selecting a number of poems with rich themes in a variety of creative modes (Huang, 2020). In addition, young composers are still creating songs in this genre.

Methodology

As it deals with vocal performance, this research uses practice-led research accompanied by qualitative research. First of all, we have collected most of the Chinese art songs based on Tang poems and Song lyrics. The reason why we choose six songs from these works for analysis of lyrics and melody is because these poems are representative and well-known, and are composed by different composers and it is endowed with a variety of musical elements by different composers. Brad Haseman (2006) believes that practice-led research is different from previous stereotyped and quantitative research. He also said "Most commonly, performative researchers progress their studies by employing variations of: reflective practice, participant observation, performance ethnography, ethnodrama, biographical/ autobiographical/ narrative inquiry, and the inquiry cycle from action research" (Haseman, 2006, p. 104).

The research of establishing a new singing theory in a fusion genre will inevitably involve diverse cultures. Various elements related to it include music, history, literature and language. As Jean Penny (2014) said, "Artistic research in a practice-led environment may be an investigation of collaboration through intercultural music making connections" (Penny, 2014, p. 86). Research-led practice is reflected in this research, as the recital is the presentation of the theory, and the theory is used to improve practice during the rehearsal process. Similarly, "we do not see the two patterns as separate, but as interconnected in ways which are very complex" (Smith & Dean, 2009, p. 8).

Results and Discussion

Unique Way of Expression

Compared to Western poetry, the ancient Chinese poetry is romantic and free. However, its expression is not enthusiastic and unrestrained, especially when it puts feelings in the ancient form of literature. The rigorous writing of quatrains and rhyming poems requires both rhyme and antithesis, making the original multiple emotions seem to be imprisoned in a small poem. To break this kind of restraint, we must understand the feelings of the ancients through the translation of modern literature.

Not only that, under the influence of feudal society, people's thinking was relatively conservative. Therefore, the expression method of emotion in Chinese classical poetry is implicit and subtle. This research discusses the writing style of the poet through several examples.

月落乌啼霜满天,

At moonset cry the crows, streaking the
frosty sky

江枫渔火对愁眠。

Dimly lit fishing boatsneath maples sadly lie.

姑苏城外寒山寺,

Beyond the city wall, form Temple of Cold
Hill.

夜半钟声到客船。

Bells break the ship borne roamers dream
and midnight still.

Example 1. 枫桥夜泊, *Night Mooring By Maple Bridge*, Tang poem, Zhang Ji, translated by Xu Yuanchong³.

In every sentence of the poem, the writer mentioned a variety of scenery and objects, such as “moon”, “crows”, “frosty sky”, “maples”, “fishing fire”, “Cold Hill Temple” and “bells”. These words alone can’t prove much, but put them together can give people a bleak feeling. The writer draws the main emotional clue of “sorrow” through the freehand brushwork of scenery and objects. He did not directly express his sorrow, but used metaphors.

我住长江头，君住长江尾。

I live upstream and you downstream. From night to night of you I dream.

日日思君不见君，共饮长江水。

Unlike the stream you are not in view. Though we both drink from River Blue.

此水几时休，此恨何时已？

When will the river no more flow? When will my grief no longer grow?

只愿君心似我心，定不负相思意。

I wish your heart would be like mine, then not in vain for you I pain.

Example 2. 卜算子·我住长江头, *Song of Divination Expecting You Along the Yangtze River*, Song lyric, Li Zhiyi.

The poets of Tang poems and Song lyrics did not use the modern language to express the lovesickness. The writer used the constant river water to metaphor the constant thoughts.

There is also a kind of poetry that does not express love, affection, or other feelings clearly.

花非花，雾非雾，

In bloom, she’s not a flower;
Hazy, she’s not a haze.

夜半来，天明去。

She comes at midnight hour;
She goes with starry rays

来如春梦几多时，

去似朝云无觅处。

She comes like vernal dreams that cannot stay;
She goes like morning clouds that melt away.

³ Xu Yuanchong (1921-2021) was a notable translator, once served as a professor of Peking University. His representative works include Three Hundred Tang shi and Three Hundred Song ci, etc. He was famous for his translation of classical poetry. The translations of the following poems are all from Xu Yuanchong, 300 Tang Poems and 300 Song Lyrics, Beijing,

Multiple Musical Elements

1) "Ballade" and "recitative" in the song "Going East from the Great River"

The first Chinese art song is *Going East from the Great River* which composed by Qing Zhu when he was studying in Germany. Qing is not a professional writer, he was a doctor of law, as well as he was obsessed with Chinese classical poetry (Liao, 2001). During his studies in Germany, he was influenced by Western classical music and began to compose with the help of his friend. *Going East of the Great River* is a song that Qing wrote on a whim when he was excited about boating on the lake in a summer resort of his friend. He used the profound foundation of Chinese inherent culture and his ability to control Western composition techniques to express the artistic conception of Chinese classical poetry (Wang, 1991).

Largo 庄严地

大 江 东 去 浪 淘 尽 千 古 风 流 人
物 故 垒 西 边 人 道 是 三 国 周 郎 赤

Example 4. 大江东去, *Going East from the Great River* (Qing Zhu, 1920)

Qing used "recitative" at the beginning of this song, and used "ballade" to define the style.

Adagio ♩=80

(宋) 陆游词
周易曲

6

Example 5. 钗头凤, *Hairpin Phoenix* (Zhou Yi)

The creation of this melody is not common in Chinese art songs based on its classical poetry. The use of continuous descending second degrees to express sadness. The composition techniques of a large number of triplets, pentuplets and septuplets in the melody

is very similar to the writing style of Bellini (1801-1835) during the *bel canto* period. This composing technique expresses inner unease and tension, as well as a large number of ligature lines make the whole song complete in one go. Emotions are full and ups and downs, in line with the character's image.

2) Chinese pentatonic scale in "Hua Fei Hua"

Huang Zi attached great importance to the combination of melody and words, and expressed the artistic conception of classical poetry through melody. He was also good at Chinese composition techniques.

花 非 花

雾 非 雾， 夜 半 来 天 明 去。

来 如 春 梦 不 多 时， 去 似 朝 云 无 觅 处。

Example 6. 花非花, A Flower in the Haze (Huang Zi, 1933)

3) "Seven Tone Scale of Comprehensive Mode" in "Night Mooring by Maple Bridge"

Li Yinghai (1959) pioneered the 综合调性七声音阶 (Seven Tone Scale of Comprehensive Mode). Fan Zuyin (2020) explained that this kind of scale "is a combination of two or three pentatonic scales in one melody, and at the same time they can be classified into a seven-tonic scale" (Fan, 2020, p. 32). Li used this composition technique in the melody of *Night Mooring By Maple Bridge*. This kind of music gives people the feeling of turning but not turning. The melody part and the piano part have been changing tones alternately, which is exactly in line with the poetic background of "always drifting". This kind of music and poetry highly consistent creative technique gave the singer the inspiration for his second creation. In this context, we must fully analyze and interpret the poems and give a musical interpretation according to the composer's creative ideas before singing.

月 落 乌 啼 霜 满 天，

江 枫 渔 火

对 愁 眠。

Example 7. 枫桥夜泊, *Night Mooring by Maple Bridge* (Li Yinghai, 1982)

4) The timbre of Chinese musical instruments in “Virtues of Orchid”

Youlan Cao is also called *Yilan Cao*, and was originally made by Kong Zi (551 BC-479 BC). More than 1,000 years later, a poet in the Tang Dynasty Han Yu created the *Youlan Cao* (*Virtues of Orchid*), which echoes the rhyme of Guqin in order to praise Kong Zi. Contemporary composer Zhao Jiping’s *Virtues of Orchid* created in 2011 is the fourth movement of *Symphony of Feng Ya Song*. It is a collaboration of violin, guqin, soprano and band, among which the soprano is the main instrument in the whole work. Zhao adapted the lyrics of the soprano according to Han Yu’s *Youlan Cao* (Zhao, 2012). This kind of composition style borrowed from traditional Chinese musical instruments is inspired by the way the singer adds the guqin string or similar sound when singing songs.

Example 8. 幽兰操, *Virtues of Orchid* (Zhao Jiping, 2010)

5) Opera elements in “Ru Meng Ling”

The mode of the song *Ru Meng Ling* belongs to the Chinese national mode-Ya Yue. This mode includes Bian Zhi (#4) and Bian Gong (7), and it highlights the Chinese national style. In addition, there are many manifestations of decorative “sound-Run Tune, such as 记(ji), 亭(ting), 暮(mu), 醉(zui), 鹭(lu), 处(chu), 惊(jing)” (Zhu, 2020, p. 13). Decorative tone-Run Tune is a consistent style of Chinese opera, which fully shows that the composer Wang Chao has added opera elements to enrich the Chinese style of his works.

Table 1*Chinese art songs based on Tang poems.*

No	Lyricist	Repertoire	Composer	Composition Date
1	贺知章 He Zhizhang (659-744)	咏柳 (Yong Liu) Will Trees	张肖虎 Zhang Xiaohu (1914- 1997)	1985
2	张九龄 Zhang Jiuling (678-740)	自君之出矣 (Zi Jun Zhi Chu Yi) Ever Since You Left	谭小麟 Tan Xiaolin (1912-1948)	1945
3	王之涣 Wang Zhihuan (688-742)	登鹳雀楼 (Deng Guan Que Lou) On the Stork Tower	黎英海 Li Yinghai (1927- 2007)	1982
4	孟浩然 Meng Haoran (689-740)	春晓 (Chun Xiao) A Spring Morning	黎英海 Li Yinghai (1927- 2007)	1982
5	李白 Li Bai (701-762)	长相思·其一 (Chang Xiang Si · Qi Yi) Lovesickness	马思聪 Ma Sicong (1912- 1987)	1969
6		黄鹤楼送孟浩然之广 陵 (Huang He Lou Song Meng Hao Ran Zhi Guang Ling) Seeing Meng Haoran off at Yellow Crane Tower	刘文金 Liu Wenin (1937- 2013)	1988
7		春夜洛城闻笛 (Chun Ye Luo Cheng Wen Di) Hearing a Bamboo Flute on a Spring Night in Luoyang	刘雪庵 Liu Xuean (1905-1985)	1933
8		忆秦娥 (Yi Qin E) Dream of a Mind of Honour	吕常伟 Lv Changwei (1956)	Unknown
9		静夜思 (Jing Ye Si)	高为杰 Gao Weijie (1938)	1983

10		Thoughts on a Silent Night	贺绿汀 He Lvting (1903-1999)	1936
11		菩萨蛮·平林漠漠烟 如织 (Pu Sa Man Ping Lin Mo Mo Yan Ru Zhi)	贺绿汀 He Lvting (1903- 1999)	1935
12		月下独酌 (Yue Xia Du Zhuo)	王龙 Wang Long	2020
13		秋风词 (Qiu Feng Ci) Autumn Wind Lyrics	赵思越 Zhao Siyue (Unknown)	2021
14	韩愈 Han Yu (768-824)	幽兰操 (You Lan Cao) Virtues of Orchid	赵季平 Zhao Jiping (1945)	2010
15	李绅 Li Shen (772-846)	悯农 (Min Nong) The peasants	张肖虎 Zhang Xiaohu (1914- 1997)	1985
16	白居易 Bai Juyi (772-846)	花非花 (Hua Fei Hua) A Flower in the Haze	黄自 Huang Zi (1904- 1938)	1933
17	李贺 Li He (790-816)	苏小小 (Su Xiao Xiao)	王龙 Wang Long (Unknown)	2022
18		秋之歌 绝句三首 (Qiu Zhi Ge Jue Ju San Shou)	罗忠镕 Luo Zhongrong (1924- 2021)	1962
19	杜牧 Du Mu (803-853)		傅晶 Fu Jing (1932- 2015)	Unknown
20		清明 (Qing Ming) Qing Ming Festival	戴于吾 Dai Yuwu (1936)	Unknown
21	李商隐 Li Shangyin (813-858)	锦瑟 (Jin Se) The Sad Zither	王龙 Wang Long (Unknown)	2021

22	张继 Zhang Ji (Unknown)	枫桥夜泊 (Feng Qiao Ye Bo) Night Mooring By Maple Bridge	陈田鹤 Chen Tianhe (1911- 1955)	1935
23			刘雪庵 Liu Xue'an (1905- 1985)	1935
24			黎英海 Li Yinghai (1927- 2007)	1982

Table 2*Chinese art songs based on Song lyrics.*

No	Lyricist	Repertoire	Composer	Composition Date
1	晏殊 Yan Shu (991-1055)	蝶恋花·槛菊愁烟兰泣露 (Die Lian Hua Lan Ju Chou Yan Lan Qi Lu)	李砚 Li Yan	2020
2	欧阳修 Ouyang Xiu (1007- 1072)	生查子·弹筝 (Sheng Cha Zi Tan Zheng) Hawthorn Play Zheng	陈田鹤 Chen Tianhe (1911- 1955)	1934
3	苏轼 Su Shi (1037- 1101)	大江东去 (Da Jiang Dong Qu) Eastward Flows the Yangtze River	青主 Qing Zhu (1893- 1959)	1920
4		卜算子·黄州定慧院 寓居作 (Bu Suan Zi Huang Zhou Ding Hui Yuan Ju Zuo) Song of Divination	黄自 Huang Zi (1904- 1938)	1935
5		水调歌头·明月几时 有 (Shui Diao Ge Tou Ming Yue Ji Shi You) When Full Moon Would be There?	陆在易 Lu Zaiyi (1943)	2016

6		江城子·乙卯正月二十日夜记梦 (Jiang Cheng Zi Yi Mao Zheng Yue Er Shi Ri Ye Ji Meng)	敖昌群 Ao Changqun (1950)	Unknown
7		Riverside Town A Dream on the Night of the Twentieth Day of the First Moon 1075	刘霖 Liu Lin (1940-2021)	1981
8	晏几道 Yan Jidao (1040-1112)	菩萨蛮 (Pu Sa Man) Buddhist Dancers	陈田鹤 Chen Tianhe (1911-1955)	1934
9		鹧鸪天·犹恐相逢是梦中 (Zhe Gu Tian Ying Kong Xiang Feng Shi Meng Zhong)	周家声 Zhou Jiasheng (Unknown)	Unknown
10	黄庭坚 Huang Tingjian (1045-1115)	春归何处 (Qing Ping Le Chun Gui He Chu) Where the Spring Has Gone	陈田鹤 Chen Tianhe (1911-1955)	1931
11		清平乐·晚春 (Qing Ping Yue· Xi Chun) Pure Serene Music Late Spring	顾淡如 Gu Danru (Unknown)	Unknown
12	李之仪 Li Zhiyi (1048-1117)	我住长江头 (Wo Zhu Chang Jiang Tou) Expecting You Along the Yangtze River	青主 Qing Zhu (1893-1959)	1930
13	秦观 Qin Guan (1049-1100)	江城子 (Jiang Cheng Zi) Riverside Town	陈田鹤 Chen Tianhe (1911-1955)	1944
14	王灼 Wang Zhuo (1081-1160)	点绛唇·赋登楼 (Dian Jiang Chun Fu Deng Lou) Reciting a Vernal Poem at Pavilion	黄自 Huang Zi (1904-1938)	1934

15	李清照 Li Qingzhao (1084- 1155)	声声慢 (Sheng Sheng Man) Slow, Slow Tune	张肖虎 Zhang Xiaohu (1914- 1997)	1933
16		如梦令 Ru Meng Ling Like a Dream	王超 Wang Chao (Unknown)	Unknown
17		蝶恋花 (Die Lian Hua) Butterflies in Love with Flowers	李砚 (Li Yan)	2021
18	辛弃疾 Xin Qiji (1104- 1207)	南乡子·登京口北固 亭有怀 (Nang Xiang Zi Deng Jing Kou Bei Gu Ting You Huai) Song of a Southern Country Reflections on Ascending the Tower on the Northern Hill at Jingkou	黄自 Huang Zi (1904- 1938)	1935
19		青玉案·元夕 (Qing Yu An Yuan Xi) Green Jade Cup Lantern Festival	敖昌群 Ao Changqun (1950)	Unknown
20			李砚 Li Yan	2021
21	陆游 Lu You (1125- 1210)	钗头凤 (Chai Tou Feng) Hairpin Phoenix	戴于吾 Dai Yuwu (1936)	Unknown
22			周易 Zhou Yi (Unknown)	Unknown
23	朱希真 Zhu Xizhen (Unknown)	点绛唇·春雨春风 (Diang Jiang Chun Chun Feng Chun Yu)	谭小麟 Tan Xiaolin (1912- 1948)	1939

24		彭浪矶 (Peng Lang Ji)		1945
25	向镐 Xiang Gao (unknown)	如梦令·谁伴明窗独 坐 (Ru Meng Ling Shui Ban Ming Chuang Du Zuo) Like a Dream	陈田鹤 Chen Tianhe (1911- 1955)	1931

A collection of Chinese art songs based on Tang poetry and Song poetry are shown in Table 1 and Table 2. Some well-known poems would have different composers creating different music, such as Tang Poem Feng Qiao Ye Bo and Song Lyrics Chai Tou Feng. This shows that the composer also likes to create songs with excellent Tang poems and Song lyrics. Especially as art songs based on its classical poetry become more and more popular in China, young composers are also committed to creating such songs. Classical poetry belongs to classical literature, and their content and meaning have been finalized and will not change, but it is possible for composers to endow new music with changes, such as adding different musical elements to composition techniques. This requires later researchers to expand the theory in the existing research to facilitate the singer to adjust the appropriate singing techniques.

Conclusion

To begin, the results of the research show that the themes expressed in poems are diverse, even without themes. This is essential for singers to understand and learn art songs based on its classical poetry from the perspective of the emotion expressed by the lyrics. In the second place, composers can use at least five composition techniques to express the poet's thoughts and feelings. Different composition techniques not only reflect different emotions but also connect different singing techniques, thereby giving new meanings to classic literary works. Both of these aspects are beneficial for singers to learn Chinese art songs based on its classical poetry. The research also has implications for non-native Chinese-speaking singers. To initiate, singers can learn more about Chinese classical literature to understand the meaning of poems and the emotions of poets. On the other hand, the addition of a variety of musical elements can provide singers with choices of singing techniques to more accurately reflect the style of songs.

In conclusion, these excellent art songs occupy a high position in vocal works, and they have become a special subject in China that can represent Chinese vocal music because it combines literature and history. Analyzing lyrics and music is an essential preparation for every singer, and we can say the more detailed the analysis, the more accurate the emotional expression. More and more competitions are inclined to Chinese art songs, which may be the trend of Chinese vocal music going global.

References

- Cai, Z. Q. (2008). *How to read Chinese poetry*. New York, Columbia University Press.
- Chaloupkova, L. (2021). The Chinese art song, yishu gequ: between tradition and modernity. *Acta Universitatis Carolinae Philologica*, 3, 29-46.
- Fan, Z. Y. (2020). The unity of opposites between constant mode and cruising: A study of tonal expansion techniques in Li Yinghai's night mooring by Maple Bridge. *Journal of the Central Conservatory of Music*, 28-36.
- Feng, C. C. (2020). Centennial tour of Chinese art song's writing. *Music Research*, 4, 105-123.
- Haseman B. C. (2006). 'A manifesto for performative research', *Media International Australia incorporating Culture and Policy*.
- Hinton, D. (2019). *Awakened cosmos - The mind of classical Chinese poetry*. Shambhala Publications, Inc.
- Hu, R. F., & Zhu, Y. C. (2015). Automatic classification of Tang poetry themes. *Journal of Peking University*, 51(2), 262-268.
- Lara, C. W. B. (2018). *Women and gender in China studies*. Koninklijke Brill NV incorporates the imprints Brill, Brill Hes & De Graaf, Brill Nijhoff, Brill Rodopi, Brill Sense and Hotei Publishing.
- Li, B. (2020). *Communication, civilization and China, discovering the Tang Dynasty (618–907)*. Beijing: China Renmin University Press.
- Li, Y. M., & Xu, D. G. (2017). Ancient rhyme and new sound--- Talking about the new model of the development of ancient poetry and art songs. *Art Criticism*, 147-150.
- Liao, N. X. (2001). Looking at the Qing Zhu from the other and I, present and ancient, intersection and conflict between China and foreign countries. *Journal of the Central Conservatory of Music*, 5-9.
- Liu, Q., & Li, Y. (2020). Research on the development and evolution of gardens in ancient foothills on Tianmu mountains. *Shanxi Architecture*, 46 (24), 143-144.
- Luo, Y. M. (2011). *A concise history of Chinese literature, Volume 1*. Fudan University Press and Koninklijke Brill NV.
- Mai, J. Q., & Guo, S. H. (2021). From the English translation of ancient poetry to explore the combination of form and meaning in English and Chinese languages—Taking the bold and graceful schools in Song Ci as an example. *Oversees English*, 21, 12-15.
- Mark, E. L. (2009). *China's cosmopolitan empire: the Tang Dynasty*. Harvard University Press.
- Ning, H., & Ma, Y. R. (2019). Emotion and artistic conception in the singing of Chinese ancient poetry and art songs from the perspective of communication. *Euphrosyne-Revista de Filologia Classica* 47(4), pp. 115–123.
- Peng, W. L. (2020). The reception and dissemination of Ci music by the court of Tang and Song Dynasties. *Journal of Nanjing University of the Arts*, 3, 67-71.
- Penny, J. (2014). Reflections on practice-led research methods and their application in music performance research. *Malaysian Music Journal* Vol. 3, Num. 2 (84-92).
- Qin, G. (2019). Artistic conception presentation in artistic songs of Chinese Tang poetry. *Journal of Northeast Normal University*, 5, 164-168.
- Smith, H., & Dean, R. T. (2009). *Practice-led research, research-led practice in the creative arts*. Edinburgh University Press.
- Sun, K. Q. (2014). A new view on the reasons for the prosperity of Ci in the Tang and Song Dynasties. *Journal of Social Science Front*, 142-152.
- Tan, S. H. C. (2018). Singing the past in the present: decoding the origins of Malaysian Chinese art song. *International Music and Performing Arts Conference Proceedings*, 213-221.

- Wang, A. N. (2020). The development and evolution of German and Austrian music in modern Shanghai. *Shanghai Culture*, 2(128), 58-64.
- Wang, F. (2016). A probe into the famous poems of Tang and Song Dynasties from the perspective of emotions. *Language construction*, 12, 85-86.
- Wang, W. L. (2020). Art song: Concept and their objects. *Art of Music (Journal of the Shanghai Conservatory of Music)*, 2, 104-114.
- Wang, Z. Y. (1991). The song review of Qing Zhu. *Music Art*, 22-31.
- Wu, B., Jiang, J. Q., Wang, S. F., Wang, G. Z., Wang, Y. Z., Zhang, J. H., & Xu, D. G. (2015). The inheritance and development of ancient Chinese poems and songs. *Modern Music*, 2, 13-15.
- Wu, X. Z. (2009). The reason of explanation for poetry prosperity. *Journal of Peking University (Philosophy and Social Science)*, 63-67.
- Xu, Y. C. (2021). 300 Tang Poems. Beijing, Chinese Translation Press.
- Xu, Y. C. (2021). 300 Song Lyrics. Beijing, Chinese Translation Press.
- Xu, Y. C. (2021). 100 Tang and Song Lyrics. Beijing, Chinese Translation Press.
- Yang, S. G. (2018). *Zhongguo Gudian Shici Yishu Gequ Shangxi yu Yanchang*. Beijing: People's Music Publishing House.
- Yu, X. (2018). A survey of the development of Chinese ancient poetry art songs from 1920s to 1940s. *International Conference on Education, Management, Computer and Society*, 33(8), 130-132.
- Yue, J. (2017). The controversy of the Ming Dynasty's "Seven absolutes pressing the books" and the construction of Tang Poetry history. *Seeker*, 5, 144-149.
- Zhang, Y. H. (2019). Concentration and sublimation of the national cultural spirit---- Cultural introspection on the development of Chinese art songs since the 20th century. *Journal of Art Review*, 155-162.
- Zhao, J. P. (2012). *Selected songs by Zhao Jiping*. Shanghai: Shanghai Music Publishing House.
- Zhu, D. Z. (2020). The development process of the collision and combination of ancient Chinese poetry and art songs. *Music Research*, 33, 63-64.
- Zhu, M. L. (2020). Explore the music characteristics and singing treatment of the art song "Ru Meng Ling". (Master's Thesis, Jiangxi Normal University).
- Zhu, Y. Z. (2016). Song poetry appreciation teaching with poetry as the axis. *Liberal Arts Guidance*, 7,10.