

Analysis of Opera Elements in Singing Ancient Poems and Songs - Take “a Night-Mooring Near Maple Bridge” and “Looks Know” as Examples

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Abstract:

At the beginning of the 20th century, art songs were gradually introduced into China from Europe, and with the joint efforts of musicians, they constantly explored the path of vigorous development. It is a new form of China's creation to incorporate opera elements into his ancient poetry and songs, which not only adds the rhythmic flavor of ancient poetry and songs, but also greatly expands the new creative scope of China's ancient poetry and songs. This paper takes China's ancient poems and songs as the research object, and discusses the opera elements in ancient poems and songs. First of all, it introduces the definition of “China's ancient poems and songs” from the historical origin. Secondly, this paper analyzes in detail the opera elements in the two ancient poems and songs of China, Chang Zhi and a night-mooring near maple bridge, and expounds their expressions and artistic effects through concrete examples; the authors hope that through the study of this article, people can have a deeper understanding of the connotation and charm of China's ancient poems and songs, and provide more references and ideas for the protection and inheritance of traditional music.

Keywords:

Ancient Poems and Songs, Opera Elements, “Looking At Each Other”, A Night-Mooring Near Maple Bridge, Singing Analysis

1. An Overview of China's Ancient Poems and Songs

China's ancient poems and songs are artistic songs based on China's ancient poems and supplemented by music. China's ancient poems are the lyrics of the works, which are created and adapted by composers. They not only retain the rhythm of ancient poems, but also absorb western composing methods in composition. Ancient poems and songs have a long history in Chinese traditional culture, and ancient poems are an important part of them and contain rich cultural thoughts and attitudes towards life.

As for ancient poems and songs, there is a record in The Book of Songs, the earliest collection of poems in China. At the same time, some new forms of ancient poetry appeared, such as Gexing and Xinyue. During the Song, Yuan, Ming and Qing Dynasties, in addition to continuing some of the previous generation's metrical poems and quatrains, a large number of ci, qu and opera lyrics appeared, all of which belonged to nearly physical metrical poems. The Song Dynasty was the heyday of China's classical ci, and there were two schools, graceful and unrestrained, such as the works of Liu Yong, Su Shi and Xin Qiji. The Yuan Dynasty was also in its heyday, with the emergence of Yuan Zaju and miscellaneous ballads, among which there were many excellent works of ancient poems and songs.

The 20th century is an important and prosperous period for the development of China's art songs, and ancient poetry songs are a unique musical genre in China's art songs. At the beginning of the last century, musicians had profound musical accomplishment, and at the same time they went abroad for further study, learning and mastering the advanced western composition techniques and teaching. Influenced by western romanticism, they composed music with ancient poems as the theme one after another, forming China's artistic songs of ancient poems with distinctive characteristics and nationality in China.

2. Traditional Chinese Opera Elements in Looks Knowing and a Night-Mooring Near Maple Bridge

Traditional Chinese opera is a cultural treasure handed down in China for 5,000 years, which has a profound historical origin and extensive influence in China culture. There are many kinds of traditional Chinese opera elements, including traditional Chinese opera elements in China's ancient poems and songs, which are generally embodied by artistic forms such as traditional Chinese opera singing and rhythm. As an important means of expression in the artistic songs of ancient poetry, the use of opera elements can profoundly express the poetry, emotion and charm of the works and enhance the artistry of the songs. For example, the singing and performance methods in Beijing opera are often applied to ancient poetry songs to enhance the expressive force and appeal of songs. Secondly, some ancient poems and songs themselves have elements of drama, such as Song of Eternal Sorrow, Lisao, etc. These poems are often adapted into drama plays, which have been widely inherited and developed in China opera culture.

"Looks Know" is a love poem in the Yuefu folk song "Advocating Songs" in the Han Dynasty. It is a cymbal song composed from the elements of folk music, and then composed by the famous Chinese composer Shifu. It is a China ancient poetry song with strong traditional opera style. The length of this ancient poem is not long, only a few poems. This poem tells a woman's monologue in love, which shows her deep yearning for her husband who fought in the battlefield and shows the steadfast character of ancient women.

A night-mooring near maple bridge is a seven-character quatrain written by Zhang Ji, a poet in the Tang Dynasty. Poets live in an era of social instability, political turmoil and people's sufferings. In his poems, he also showed his worries about the country. He wrote this poem with a pen as a weapon, attacking the turbulent situation and complaining for hundreds of people who were forced by the war to make a living. After the Anshi Rebellion, in order to avoid the war, Zhang Ji went to the south of the

Yangtze River. When he passed Hanshan Temple at night, he had a brainwave and finished this famous ancient poem.

2.1. Kunqu Runqiang

One of the great charms of China's traditional operas lies in its rich aria, and each opera has its own unique aria style and expression. According to the different structural features, vocals can be divided into three types, Qupai, Lianti and the combination of plate variant and Qupai Lianti and plate variant. Kunqu opera is a series of Qupai, which is based on Qupai. Combine into a complete aria according to certain rules. Moistening technique is an important part of Kunqu opera singing, including clear cavity, shout cavity, band cavity, pull cavity and olive cavity. In the ancient poetry song "Looks Know", most of them are mainly paragraphs with one word and many tones, which are mostly used in the cavity-carrying technique of Kunqu opera. Band cavity is often used in the continuous singing of songs, which is the prefix of the previous sound used as the latter sound. For example, the phrase "I want to know you well" uses the singing skills of Kunqu opera with cavity. A night-mooring near maple bridge also added the singing of Kunqu Opera, and the word "the moon falls" in the sentence "frosty night" was applied to the moistening technique of Kunqu Opera. The word "the moon" with the word "the fall" made the musical style of the whole phrase more prominent, followed by the word "Wu Ti", and the first sentence was applied to the moistening technique of Kunqu Opera to make the work more elegant, smooth and gentle.

2.2. Opera decorative sound

Decorative sounds are used in most traditional Chinese opera works, and the use of decorative sounds can help the melody of the works become full. A large number of decorative sounds are used in the work "Looks Know", which is rarely seen in China's art songs. There are more than 20 leaning sounds at the beginning or end of a sentence. For example, in the first sentence, the word "evil" of "evil" uses a third degree of leaning sound, and the word "evil" is just opposite to leaning sound, which is just similar to the singing method of one-word versus multi-tone in traditional Chinese opera, which can not only emphasize the four tones of the word, but also ensure the pronunciation of the word. The third degree downward leaning tone is similar to the pagoda cavity in traditional Chinese opera decorative singing, which is reflected in the first, second, fourth, fifth and last sentence of the song.

A large number of decorative sounds are also added to a night-mooring near maple bridge, and decorative sounds such as leaning sound are also added to the accompaniment, which fully expresses the delicate and smooth feelings contained in ancient poetry. The accompaniment of the two sentences "Hanshan Temple outside Gusu City, the midnight bell goes to the passenger ship" uses a lot of decorative sounds, which is to create a sense of quiet and desolate environment atmosphere, combine with the flowing trend of melody, reflect the "sadness" thinking of the work, highlight the theme of the work, and bring the audience into a deep homesickness.

3. Analysis on Singing of "Looks Know" and "a Night-Mooring Near Maple Bridge"

3.1. Line-by-line cavity

Rhythm is a basic form of expression in traditional Chinese opera singing, and it is necessary to express the connotation of the work by using phonological changes on

the basis of maintaining the rhythm law of the original poems and songs. It emphasizes the mastery of rhyme, rhythm and pitch, and can accurately convey the artistic conception, emotion and atmosphere in ancient poetry and songs through the use of word-for-word cavity. The “four hues and five tones” emphasized by Kunqu Opera can also be applied to ancient poetry and artistic songs, and the requirements of “four hues and five tones” and “clear pronunciation and mellow voice” have the same effect. The five tones are the five pronunciation parts of lips, teeth, tongue, teeth and throat, and the four-call refers to the open call and the straight-tooth call, and there are four mouth shapes. When singing ancient poems, songs are required to be clear and round, and the pronunciation parts, key points and mouth shapes should be standardized. The vocal skills of Kunqu Opera, such as “high position”, “coherent breath” and “swinging the cavity”, are often used in the singing of a night-mooring near maple bridge. The word “frost” in the first sentence of “a night-mooring near maple bridge” starts with the sound of “e”. When you need to sing, you should bite the prefix and rhyme it to the end of the word, and you need to drag a long note. You need to closely combine the vocal cavity with the line cavity. The spectrum example 1 is as follows:



Rhythm is a key factor in articulation, which can not only mobilize the audience's emotions, but also enhance the artistic effect of the works. According to the content and emotion of different works, different rhythms should be used flexibly to make them conform to the rhythmic characteristics of ancient poetry and songs, and also highlight the singing personality. Although the length of "Looks Know" is short, it needs to be careful in singing rhythm, especially in singing decorative sounds. The "evil spirit" in the first sentence uses the technique of "one word for many tones". After the prefix is bitten, it returns to rhyme. When singing, it is necessary to pay attention to the expression of artistic conception in a small tone. Spectrum example 2 is as follows:



Word-by-word cavity is not only limited to sound expression, but also needs to combine expressions and actions to convey the connotation of the work. When singing Looks Knowing and a night-mooring near maple bridge, we should use eyes, gestures and body language reasonably according to the contents of ancient poems and songs to enhance the expressive force of the works. When singing songs, we should keep the original rhyme of ancient poems and songs, flexibly use the methods of phonological change, pause and swallowing, so that the lyrics and language can be

closely combined, and the unique charm of the works can be further reflected. It is of great value and significance to use the opera aria in ancient poems and songs word by word. In the singing of ancient poems and songs, it is necessary to inherit the traditional characteristics of classical singing and innovate on this basis.

3.2. Flat rhythm

Rhythm is one of the important standards to measure the beauty of a work, and levelness is the basic element of rhythm. Flat tone refers to the tone level in phonology, in which flat tone is high-key and flat tone is low-key. Through the proper use and collocation of flat tones, the rhythm of ancient poetry and songs can be more harmonious and smooth, thus making the works more artistic. The even and flat rhythm is inherent in ancient poetry, in which the language rhythm and melody are direct feelings. Use words with the same or similar vowels at the end of some sentences to make the tone harmonious and beautiful. For example, in a five-character quatrain, the second and fourth words of each poem are flat sounds, and the first, third and fifth words are muffled sounds; In the seven-character quatrains, the first, second, fourth and sixth words of each poem are flat sounds, and the third, fifth and seventh words are faint sounds.

Ancient poetry and songs have strict requirements on melody, including rhyme and flat tone, of which flat tone is the most important. China's Chinese has a rhyme, and its pronunciation is distinguished by ups and downs, and the change of intonation is directly related to the musical form. State. Tones in ancient Chinese are divided into "flat tone, rising tone, falling tone and entering tone" (flat tone is flat tone, rising tone is rising tone, falling tone is falling tone and entering tone is short tone). In ancient times, rising tone, falling tone and entering tone were combined into different tones, and the rest were flat tones. There are two reasons for the merger: first, according to ancient phonology, it was originally "flat" and "entering tone", but it only evolved into four tones in the Middle Ages. Second, "Xu" means injustice. Pingsheng pronunciation is long, rising or falling; The other three notes are short and undulating. So use levels and levels, that is, the length of the sound, high and low, mixed up and down. Fluctuating tone changes make Chinese a unique "melody" language.

3.3. Articulation pronunciation

In China's ancient poems and songs, articulation plays a vital role, because it is related to the aesthetic feeling, emotional expression and coordination with other artistic elements. In singing or chanting, the initials and finals of words are accurately read out, so that the near hearing is not harsh and the far listening is not ambiguous. Articulation is one of the basic skills of opera and quyi actors. Pronunciation requires strong articulation, strong throughput and clear initials and finals, so that the pronunciation of each word of the lines can be clearly and distinctively conveyed to the audience. Pronunciation should be flexible according to the style, rhythm, mood and other factors of the song, sometimes it should be strong, sometimes it should be light and agile, and sometimes it should be soft and coherent. At the same time, pronunciation should also use various singing means, such as crying, gargling, sliding and vibrato to beautify the singing.

Pronunciation depends not only on the mouth and throat, but also on mobilizing the whole body strength, so as to make the best pronunciation treatment. Pronunciation requires deep breath, plenty of gas, luck and vitality, and the correct breathing, vocalization and resonance techniques are used to make the song full, round and

penetrating. Articulation is inseparable from singing, and it is one of the most basic forms of expression in singing. Emotion is the core of ancient poetry and songs, and pronunciation is of great significance in emotional transmission. For example, in Du Fu's Spring Hope, the poem "though a country be sundered, hills and rivers endure, and spring comes green again to trees and grasses" needs to pay attention to the accuracy of pronunciation, so that every word can convey the poet's anxiety, sadness and helplessness to the vibrant scene of spring. In the singing of ancient poems and songs, articulation should not only inherit the traditional characteristics of classical singing, but also innovate on this basis.

When the first word "Chang Zhi" in "Chang Zhi" is not ready to sing, it should be brought into the poetic scene according to the artistic conception of accompaniment, with even breathing adjustment and strong articulation. The word "evil" in "evil" accounts for nine beats, so we should pay attention to the consistency between the two words and not change their positions at will. Spectrum example 3 is as follows:



Wu dialect is used in a night-mooring near maple bridge, which plays a key role. The pronunciation should be based on its characteristics, and the ending should be based on the characteristics of melody and lyrics when singing. Pronunciation is not only to pronounce the correct sound, but also to integrate music and emotion in the works to make pronunciation more vivid and touching. In the sentence "The midnight bell strikes the passenger ship", the intensity ranges from mp to F. Therefore, we should adjust the pitch, sound intensity and sound length to make the pronunciation more expressive and let the audience feel the emotional impact more deeply. Spectrum example 4 is as follows:



4. The Significance of the Application of Drama Elements in Ancient Poetry and Songs

Opera singing is a unique expression technique in China traditional music, which can give full play to the inherent beauty of Chinese poetry language, add changes in melody lines and form rich dynamic beauty. In the ancient poetry songs, the use of opera aria can make the songs have more classical artistic temperament and charm, and better interpret the inherent artistic beauty of China's ancient poetry, which is the inheritance and development of China's traditional culture. At the same time, the innovation of opera singing in ancient poetry and songs is also very important.

Drawing lessons from the singing characteristics and styles of different operas, and combining modern composition techniques and singing skills, we can create diversified and personalized song expressions. In modern songs, many songs are integrated with the elements of traditional opera singing, which makes the songs more distinctive and innovative.

5. Conclusions

China's ancient poems and songs are an important part of China's traditional culture and a treasure of the Chinese nation's excellent traditional culture. In the inheritance of China's Millennium culture, the singing of ancient poems and songs is full of profound opera elements, which can always reflect the unique national charm of China. The songs of ancient poems reflect the social features, thoughts and feelings, aesthetic taste and national spirit of China in different periods, and have extremely high historical and cultural values. Nowadays, China's ancient poems and songs should follow the principle of being loyal to the original works, and combine with the present life to make them more deeply rooted in people's hearts. Inheriting China's ancient poetry and song culture can promote the creative transformation and innovative development of Chinese excellent traditional culture, and strengthen the cultural self-confidence and cohesion of the Chinese nation. Let China's ancient poems and songs go to the world, and let more people understand and appreciate the charm of China's excellent traditional culture.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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