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**STUDY ON THE COMPOSITION AND SINGING
CHARACTERISTICS OF CHINESE ANCIENT POETRY CHORAL WORKS**

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ABSTRACT

The study of the creation and singing characteristics of ancient poetic choral works involves the study of ancient poetic art, choral art, harmonic composition, song singing, conducting techniques and artistic development, which is a very challenging research topic. This is mainly due to the special characteristics of the subject matter itself. As an art that encompasses a wide range of subjects, the chorus itself has many characteristics in terms of connotation and extension. As the most important element of choral art, the combination of choral composition and singing characteristics can emphasize the characteristics and style of choral art. The main purpose of this study is to analyze the choral works of ancient poems composed since the emergence of Chinese choral art, organize them into categories, then analyze their characteristics, and then summarize the corresponding singing characteristics of different styles, periods and genres, so as to come up with a complete system of ancient poems composition and singing characteristics. By combining qualitative research with quantitative research and through interviews with experts, the various weaves of this system are further refined. The results of this study will help to present some innovative ideas and help in the current field of Chinese ancient poetry choral works. It will be of some guidance to some scholars engaged in the art of mass choral singing as well as introductory choral conducting.

Keywords: Chinese ancient poetry; Choral composition; Choral singing characteristics

INTRODUCTION

Ancient Chinese poetry: what is it? The term "old poetry and poem" refers to a certain rhyming genre with particular metrical conventions in Chinese literary works prior to the Opium War in 1840. These poems and poetry are known as "ancient Chinese poems and poetry." Poetry and poems make up the two groups that make up these genres, with poetry having developed more recently than poems. Poetry is divided into two categories: ancient poetry and modern poetry. Ancient poetry refers to works that were written during various eras prior to the Tang Dynasty, including the Psalms of the Book of Songs, the chapters of the Chu Rhetoric, and the music poetry of the Han, Northern, and Southern Dynasties (WU,2003). A poem written in the contemporary style is a type of poetry that was gradually formed in the Tang Dynasty and has clean lines and tight metre. It often has five or seven characters per line and two lines each couplet, which rhyme with one another and typically have a flat tone. Absolute lines are those with two lines, or four lines for a poem. Five characters are referred to as "five-word absolute lines" or simply "five absolute lines," seven characters are referred to as "seven absolute lines," and seven characters are referred to as "seven absolute lines." "A "rhyme" is a poetry with four lines, a "five-rhyme" is one with five lines, and a "seven-rhyme" is one with seven lines. The seven-line poetry is referred to as "seven lines," while the five-line poem is referred to as "five lines." The majority of current poetry fall into one of these two categories.

Poems were also written throughout the Tang Dynasty, and their production progressively increased during the Five Dynasties before reaching its peak during the Song Dynasty (YE, 1999). As a result, it is frequently referred to as "Song lyrics" in literary history. Lyrics, a type of poetry that uses both long and short phrases, are sometimes known as "long and short sentences." However, the words were written in accordance with the popular song tunes of the day, and each tune's name served as the standard for its metre. This meant that the words' metre had nothing to do with the actual substance of the words. As a result, the number of words in each place in the sentence and the length of each word plate are both fixed and cannot be expanded or contracted at will. The vast majority of words we encounter nowadays no longer have any melody.

Poems evolved into "songs" during the Yuan Dynasty, thus the name "Yuanqu" for the song (YE,2009). Yuanqu is also separated into songs from the south and the north. Although the Yuan Qu is fundamentally the same as the Song words, which are based on the melody, its sentences can include so-called lining words as needed, often as many as 10 words, and its syntax is more informal. Its metre has also altered significantly due to the inclusion of lining words. The standard of rhyming has also altered, and it is now based on the "13 rhymes" pronunciation used in the north. The conventional "Ping Shui Rhyme," developed in the Sui Dynasty, served as the basis for the rhyme pattern of subsequent poetry and phrases.

For poems produced before the Tang Dynasty, there is no national standard for the use of rhyme, and writers often rhyme with the pronunciation of the regional dialect in which they dwell.

Chinese ancient poetry may be categorised into the following groups in accordance with various genres:

1. Poems from antiquity. It belongs to the poetry genre. There are so-called four-word poems, five-word poems, seven-word poems, etc., depending on how many words are in a verse.
2. Contemporary poetry, sometimes referred to as metrical poetry and modern poetry, is a subgenre of Chinese poetry that emphasises rhyme and counterpoint, or ping and yang. to distinguish itself from poetry written in an antique style and earn the moniker of near style.
3. Lyrics. The Sui and Tang dynasties saw the emergence of a brand-new literary genre. After a protracted era of continuous growth, the heyday of words began in the Song dynasty.
4. The Dispersed Song. A rhyme that had more pliable syntax than words first arose in the Southern Song and Jin dynasties and flourished in the Yuan dynasty under the influence of folk tunes.

5 Contemporary poetry It dates back to the end of the Qing Dynasty and is also referred to as "vernacular poetry."

Depending on whether a whole plot is included or not: lyric poetry, narrative poetry;

Depending on the subject matter, there are philosophical poems, laments, odes, satirical poems, pastoral melodies, and landscape poetry;

According to the style of expression: ballads, folk songs, children's songs, nursery rhymes, prose poems, rhymes, stanzas, lines, recitation poems, limericks, free poetry, sonnets, etc.

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According to the style of expression: ballads, folk songs, children's songs, nursery rhymes, prose poems, rhymes, stanzas, lines, recitation poems, limericks, free poetry, sonnets, etc.

Ancient Chinese poetry choral compositions first appeared in the previous century. The chorus works of ancient Chinese poetry have demonstrated diversity and complexity as a result of composers' ongoing inquiry and study, as well as the real circumstances of chorus development in China (REN,2009). In addition, as more chorus conductors strive for the ideal chorus sound, they will also look for vocal techniques that are better suited for chorus works in various eras, genres, and themes.

Research Objective

1. To determine China's chorus-creation trend.
2. To develop the model of chorus – creation composition trend for Chinese poetry.
3. To Evaluate the qualities of chorus singing in ancient Chinese poetry.
4. To Validate the effectiveness of the current development model for chorus Chinese poetry.

Research Problem

The development of choral art has become more and more perfect in China, on the one hand, the people's material living standard is constantly improving, the pursuit of spiritual civilization is also more and more intense, which makes all kinds of art have a channel to the public, because there is a greater demand, so it also leads to a greater market. On the other hand, the pioneers and workers in various fields of art are constantly striving to promote what they have learned to the public, and to popularize and popularize them, presenting them in a more simple and easy-to-understand way, which has made various kinds of art begin to mature.

Although classical Chinese poetry has a deep cultural heritage and rich aesthetic value, making it an ideal text for choral music, there are multiple challenges in transforming ancient Chinese poetry into choral music. First of all, such a transformation needs to take into account the original rhythm, rhyme and mood of classical poetry, and the music must be created without jeopardizing the original meaning of the poem. In addition, the linguistic style of classical poetry differs from modern Chinese, and musicians need to find appropriate ways to preserve the original flavor of the poem while making it accessible to modern audiences.

Secondly, the vocal arrangements and harmonic techniques of choral works need to match the mood of classical Chinese poetry, which requires composers to be familiar with Chinese musical traditions and be able to integrate them naturally and effectively into Western choral arrangement techniques. How to maintain a sense of structural harmony in Western choral music while still expressing the special charm of Chinese poetry is a major challenge.

In addition, the vocal technique and performance style of the singers also play a crucial role in expressing the emotion and atmosphere of classical poetry. However, since Eastern and Western musical traditions are fundamentally different in terms of expressive techniques and vocal aesthetics, singers need special training in order to accurately convey the unique emotions of Chinese poetry.

Ultimately, these challenges constitute the main issue facing the incorporation of classical Chinese poetry in choral works: how to effectively convey the mood and emotion of classical poetry through the form of choral music, while maintaining a balance between the artistry and universal acceptance of the work. This study aims to analyze these issues in depth and provide compositional and performance-specific suggestions to facilitate the creation and development of classical Chinese poetry in the field of choral music.

1. Nowadays, the study of Chinese choral arts is still lacking in the chorus works of Chinese ancient poetry, so it's necessary to create a new way to study it systematically and completely.
2. At present, our research on Chinese choral arts is limited to the management and training of chorus, and there are few studies on the singing characteristics of ancient poetry chorus works.
3. Studying ancient poetry chorus works and discovering its can make us know why and how to better protect and inherit Chinese history.

LITERATURE REVIEW

Classical Chinese poetry choral works are a unique form of music that integrates the essence of ancient Chinese poetry with the art of music. Past studies have explored various aspects of choral works of classical Chinese poetry, from its musical structure, poetical features to singing techniques.

Research on the Development of Chinese Choral?

Chinese choral music has a long history of creation. Through the unremitting active exploration and painstaking efforts of successive generations of composers, Chinese choral music creation has gone through a glorious course of one hundred years from the unconscious "total westernization" to the conscious fusion of East and West, from the initial display of nationalism to the inclusive, innovative and rich diversified development. In addition to choral works based on folk songs, there are also some choral works based on ancient poems and children's choral works showing the spirit of young people, all of which have strong national characteristics. (Wang,2021)

The choral culture emerged from the community, and some fixed choral activities were produced in the long-term singing practice of the community, and choral aesthetics and composition principles with the characteristics of the community were formed. Chinese choral culture has been preserving its simple national characteristics for thousands of years, but after the change of Chinese society in 1840, Chinese choral culture began to seek a new direction of development in the midst of dramatic changes in the blending of Chinese and Western musical cultures. After the development of different periods, the choral culture finally embarked on the road of nationalization due to the "gravity"

of traditional genes, forming the unique artistic style of Chinese choral culture. In the diversified and entertaining media environment, Chinese choral culture also faces some new problems and needs to find a new direction of development. (Xing&Xu, 2015)

The growth of "Le Ge," a movement formed with the emergence of "New Learning" at the beginning of this century, and the development of choral music in China, which is only about 100 years old, are both closely related to the spread of Western Christian music in China at the end of the previous century. Chinese chorus music has advanced significantly since the May 4th Movement and is now progressively presenting a distinctive style that differs from European chorus music in terms of subject matter, linguistic structure, and social purpose. (Wang,1991)

Since chorus art was first brought to China more than a century ago, it has progressively evolved into an essential component of the country's contemporary musical landscape by drawing on Western classical techniques as a model and integrating them with elements of Chinese traditional music culture. At the same time, a chorus artistic style with distinctive Chinese elements has developed as a result of the proliferation of outstanding Chinese chorus works that are well-liked and popular. (Xiong,2012)

Chorus is the greatest form of expression in vocal music art, with significant appeal, a wide range of artistic connotations, and a high degree of expressive energy. Western chorus music served as the basis for Chinese chorus. The chorus genre has started to gain greater popularity and development in China as a result of the expansion of bilateral relations between the two nations in recent years. Chorus education is a significant component of the present music education in many nations, as well as a significant form of leisure and relaxation. The major focus of this article is an analysis of the history of chorus art, the evolution of performance genres, and comparisons and contrasts between Chinese and European chorus. (LI 2022)

The tendency of globalisation has had some impact on the growth of choral music in China. Chorus in China has increasingly varied in order to better respond to the diversified development trend of the modern world. This paper conducts a thorough investigation and analysis of the current development trajectory of Chinese chorus music, which offers the potential for the diversified development of Chinese chorus music and contributes to the advancement and development of Chinese chorus music art, in order to better study and comprehend the development trend and strategy of Chinese chorus diversification. (YE, 2016)

Chinese chorus music has been produced for a very long time. Chinese chorus music has undergone a glorious transformation over the past century, moving from accidental "total Westernization" to conscious fusion of Chinese and Western, from initial nationality display to inclusive, innovative, rich, and diversified development. This is the result of unceasing and active exploration and labor by composers of all ages. Since the beginning of chorus music in China, chorus pieces that convey revolutionary sentiments and national spirit have gained popularity. Chorus works also include chorus adapted from ancient poetry and children's chorus reflecting teens' spiritual viewpoint, both of which have significant national features, in addition to chorus works with folk song style adapted or developed according to folk songs. (WANG, 2021)

Chinese chorus art underwent a clear development trend as it transitioned from the time of introduction to the period of gradual simplicity to the diversity of development, with ancient poetry chorus as a key component.

1. Choral Culture in Schoolhouse Music Songs

"The main way in which Western musical culture was introduced into China and had a national impact should still be the schoolhouse music songs that were produced with the establishment of the new system of schoolhouses." It was only since the beginning of schola music songs that Chinese choral music began to formally enter the track of polyphonic music. Although the number of true polyphonic songs in the schoolhouse music songs was very small, it pioneered the creation of polyphonic songs in China. It was only with the school music songs that Chinese choral music began to take off and mature step by step through the blending of Chinese and Western cultures. Since the beginning of the academy music song, Chinese choral singing has changed from its previous "self-perpetuating" existence in the folklore. As a

spiritual weapon against foreign invasion, it won a place in Chinese music education, and from then on it took the road to the "mainstream", eventually becoming an important artistic masterpiece in the musical and cultural industry.

2. The choral culture under the influence of the new music culture refers to the influence of the May Fourth New Culture Movement in 1919, when various types of music groups and academic music societies sprang up all over the country and professional music education institutions were established one after another. The development of the Chinese music industry entered a new period, so called the "New Music Culture Period".

3. Choral culture in the Anti-Japanese Salvation Singing Movement the Powerful Anti-Japanese Salvation Singing Movement set off a wave of choral singing in the country. Under the leadership of left-wing musicians, the "Amateur Chorus" and the "People's Singing Society" were established one after another, and these two organizations played a leading and promoting role in the anti-Japanese and salvation singing movement. After the Communist Party issued the "August 1 Declaration" in 1935, Lv Ji and Sun Shiyi established the "Song and Song Writers' Association", and Lv Ji, Mai Xin, Xian Xinghai, He Luting and others organized the "Song Research Association" to compose songs for the anti-Japanese rescue singing movement. Soon, the song "Anti-Japanese Salvation" spread throughout China.

In 1938, the "Chinese National Song Association" was founded in Wuhan. In 1938, the Chinese National Singing Association was established in Wuhan, and a united anti-Japanese national front was formed, and musicians such as Xian Xinghai and Zhang Shu devoted themselves to anti-Japanese music with great enthusiasm.

4. Choral Culture in the National Unification Area and the Border Areas

As the anti-Japanese war entered into the "phase of holding", the anti-Japanese music movement also turned "underground". In the National Unification Area, many music publications that propagated anti-Japanese ideas were ordered to stop, especially after the breakup of the "Nationalist-Communist Cooperation", many performances were banned, and many progressive singing groups were forced to disband. Therefore, some small choral works with a strong sense of irony emerged in the country, the most representative one being the "Eccentric Song" composed by Song Yang. The song is a sly, mocking exposé of the ugly social realities under the reactionary rule of the Kuomintang. In contrast, even in the border areas, where conditions were very difficult, various choral-related art groups were established.

At the beginning of the founding of the country, people were immersed in the joy of a happy life, and the freedom that had been suppressed for a long time was fully released during this period, and more mass songs flocked out.

6. Choral culture since the reform and opening up

"After the Cultural Revolution, with the adjustment of various policies on music and culture, choral activities were also enriched. Some of the large-scale performances that had been forced to stop during the Cultural Revolution were soon revived after the Cultural Revolution, and the Ministry of Culture, the China Music Association and other leading departments of the arts held the National Choral Festival. The Ministry of Culture, the Chinese Music Association, and other leading arts organizations organized the "National Choral Festival" to promote the revival and development of choral singing in the country.

A study of ancient Chinese poetry choral works

Ancient Chinese Poetry

China's ancient poetry culture has a long history, from the beginning of written records, there was an ancient poetry culture, "Shi Jing" is the beginning of ancient Chinese poetry, the earliest collection of poetry, a collection of 311 poems from the early Western Zhou Dynasty to the middle of the Spring and Autumn Period (11th century before to 6th century before), of which six are pith poems, that is, only the title, no content, known as the six pith poems ("Nan Xin", "Bai Hua", "Hua Mi The six shang poems ("Nan Xin", "Bai Hua", "Hua Mi", "Yu Geng", "Chong Qiu", "Yu Yi") reflect the social landscape of the early to late Zhou period, about five hundred years. Wang (2022) in his article writes literature often gives people

the feeling of beauty. Different literary works bring beauty to people firstly in form, for example, prose has the characteristic of being scattered but not scattered, which gives people a sense of unrestrained beauty, while ekphrastic poetry, which is concerned with strict rhyming, gives people a sense of beauty similar to the appreciation of architecture in a neat and uniform way. In terms of content, different literary works express different thoughts and emotions, bringing emotional and ideological impact to people's hearts, thus bringing emotional and ideological beauty. At the same time, the rhetoric in Chinese literature is extremely rhyming and suitable for reciting aloud, so some of the literary works also have a sense of vocal beauty. The purpose of this paper is to briefly analyze the classic work of Chinese literature, "The Book of Songs," and then to analyze the beauty of literature brought to readers by the Book of Songs.

The content of the following pictures are ancient Chinese poems, and the content after the pictures are the translations of the ancient poems, all the translations are from Prof. Xu Yuanchong, who is the most famous translator in China.

Figure 2.0.1

Book of song

《关雎》

关关雎鸠，在河之洲。
窈窕淑女，君子好逑。
参差荇菜，左右流之。
窈窕淑女，寤寐求之。
求之不得，寤寐思服。
悠哉悠哉，辗转反侧。
参差荇菜，左右采之。
窈窕淑女，琴瑟友之。
参差荇菜，左右芼之。
窈窕淑女，钟鼓乐之。

<Guan Ju>

Cooing And Wooing

By riverside are cooing

A pair of turtledoves;

A good young man is wooing

A fair maiden he loves. Water flows left and right

Of cress long here, short there;

The youth yearns day and night

For the good maiden fair.

His yearning grows so strong,

He can not fall asleep,

But tosses all night long,

So deep in love, so deep! Now gather left and right

Cress long or short and tender!

O lute, play music bright

For the bride sweet and slender!

Feast friends at left and right

On cress cooked till tender!

O bells and drums, delight

The bride so sweet and slender!

Research on the Creation of Chorus Works of Ancient Poetry

Some studies (e.g. Wang, 2010; Liu, 2014) have explored how musical expression is realized through poetic language and allusion in choral works of classical Chinese poetry. In particular, Wang (2010) delves into how imagery and symbols in poetry are transformed into musical themes, while Liu (2014) analyzes the interaction between poetry and music from a structuralist perspective.

The art of choral singing in China is arguably the youngest family in the musical territory, having been introduced from the West in the late 19th to early 20th centuries during the late Qing Dynasty. With the emergence of church schools, choral singing spread with the formation of school choirs. This was the first period of the development of choral art in China, and in the early 20th century, the school music song movement opened the curtain of Chinese choral music. Li Shutong composed the first polyphonic work in Chinese history "Spring Tour", Zhao Yuanren composed the first work of Chinese professional chorus "Sea Rhyme", Shen Xin Gong's "Spring Tour", etc. All of them were in the second period of Chinese choral art development, and the third period of Chinese choral art development was from the early 1930s to the end of 1940s during the war of resistance. Mr. Huang Zi's oratorio "The Long Hate Song" written in 1933 was one of the earliest large choral works. (LUO, 2015)

After a century of ups and downs, Chinese choral composition has embarked on a path with "nationalization" characteristics. Since the beginning of the new century, with the development of science and technology and the integration of culture, the aesthetic trend in the field of choral creation has undergone a rapid change towards "fashion". This is mainly reflected in three aspects: contemporary choral composition challenges the domain of classical choral concepts, and presents an unprecedented new look in terms of creative behavior and expression; Contemporary choral composition highlights the dual needs of creative personality and aesthetic characteristics of the times to the greatest extent, deeply explores cultural materials, and provides many fresh ideas and ideas. The creative aesthetics of "fashion" do not diverge from "nationalization", but present the artistic conception of "nationalization" with a fresher creative language, and use different brushwork to carve traditional cultural materials, giving "nationalization" the aesthetic energy of the new era. (WANG, 2022)

The a cappella with ancient poetry as the theme is an important part of Chen Yi's choral works, with unique artistic charm and creative characteristics. In this paper, through an in-depth summary of relevant literature, the author conducts a more detailed textual analysis of the three aspects of "songwriting relationship and structural thinking, tonal characteristics and pitch materials, rhythm combination and harmony form" in the selected five works, and expounds the integration and innovation of nationality and modernity contained in his works, as well as the aesthetic characteristics of elegant and common appreciation. (CHEN, 2015)

With the continuous development of society, the general environment for the diversified development of choral arts in the new era has been formed, and the foundation and conditions for diversified development have been available. Diversification is the only way to develop choral art. Moreover, in the art of choral singing, the aesthetics of the public are also changing. (LIU, 2020)

Figure 2.0.24

Art of Coral Singing

148

春 游

(混声三部无伴奏合唱)

李叔同词曲

Moderato
mf

女高
女低
男声

春 风 吹 面 薄 于 纱， 春 人 妆 束 淡 于 画。

5

游 春 人 在 画 中 行， 万 花 飞 舞 春 人 下。

9 *p* *mp*

梨 花 淡 白 菜 花 黄， 柳 花 委 地 芥 花 香。

13 *mf* *rit.*

莺 啼 陌 上 人 归 去， 花 外 疏 钟 送 夕 阳。

A study on the singing characteristics of ancient poetry chorus works

There are some important works on singing techniques and performances of choral works (Chen, 2015; Yang, 2018). Chen's (2015) study focuses on language-specific vocal techniques, on the other hand, Yang's (2018) study pays more attention to the dynamics and coordination of the choir.

Chinese Chorus Singing Development in Thought (Yang, 2013)

Choral singing is a concept corresponding to solo singing, and from a professional point of view, choral singing is an artistic expression of multiple people and multiple voices. Compared with solo singing, this artistic expression presents a more three-dimensional and rich sound effect, and the popularity is also very strong. In the process of professional choral singing, the use of vocal singing skills is essential, and often the skill requirements for the singer are relatively high. (LI, 2021)

Using vocal singing techniques in a chorus. (Zhu, 2021)

Among the many choral works in China, there are different musical language systems and style systems. For different styles and types of works, how the singer should interpret it with voice is one of the key concerns in today's choral industry. (LU, 2019)

The use and purpose of vocal training in chorus. (Lin, 2009)

Choral music art is a multi-voice music art form that originated in Europe about the 9th century AD, with at least one person singing each voice, no matter what kind of choral form, its acoustics are presented by the combination of different "laws" between human voices or between human voices and musical instruments. Analyze the relationship between works and rhythm at various stages in the history of choral music, analyze the principles of the human body's hearing of rhythm and the physics and physiology of singing, use legal methods and means to train and perform choral music, so that the law science can truly be put into the performance of choral music, and improving and perfecting the choral sound is the significance of the true combination of legal theory and practice. (DOU, 2016)

Vocal singing abilities have a direct impact on the creative design and emotional expression of chorus works, and they are a powerful medium for demonstrating the impact of the works. To achieve the presentation of the entire work impact, the singer must be skilled in timbre change, sound actuality and speed, and the accurate treatment of the high pitch extension in the climax portion. This essay elaborates on the exertion of chorus performance capacity and the application of singing talents while offering some references for practical training. (TANG, 2017)

It typically has a conductor, who may or may not be accompanied. It belongs to the communal expression field of art. It is far more challenging than art genres like chorus and solo. It has high expressive energy and unified criteria for harmony, timbre, and intonation impact. This essay uses the variety of chorus singing as its starting point and investigates the existence of that variety by contrasting Chinese national singing with European bel canto. (LI, 2014)

This study's major goal was to determine how effective the practice of collecting singing in children's and youth choirs is in instilling moral ideals. A questionnaire that was filled out by the choir producers and singers of the various choirs assessed served as the major working instrument. The questionnaire was designed to determine whether choral singing may be a place for working on and developing values, and whether these values result in gains in a person's overall education. On the one hand, singers' most desirable quality was friendship, according to choir builders, while respect was the most significant asset for a choral group. The vocalists disagreed with this viewpoint, considering friendship to be less significant. On the other hand, they concurred that spontaneity is devalued and that respect and communication have a positive impact. 2018 (Rita, Joan, Montse)

RESEARCH METHODOLOGY

In order to comprehensively explore the composition of choral works of classical Chinese poetry and their singing characteristics, this study adopts a qualitative research method. The research method is mainly based on case studies, using a variety of research tools such as literature analysis, content analysis and interviews. This study integrates chorus command, music aesthetics, music and acoustics, philosophy, and other multidisciplinary theories with the music noumenon of chorus works for analysis and research. The chorus production and singing characteristics are also put in the entire framework.

Interdisciplinary research method

From the perspective of philosophy, we may investigate the connection between the evolution of ancient poetry choral works and the evolution of human civilization at that time.

uncovering the natural regularity of ancient poetic chorus via the aesthetics of music

Acoustics in harmony, tracking the development of ancient poetry choral compositions' harmonic trends

Ancient poetry chorus works can be sung using the chorus command method, which was developed using a set of chorus command motions.

Literature research method

A detailed literature review was conducted to collect information on the history, theory and modern practice of classical Chinese poetry and choral music works. Established academic literature, reviews of musical works, interviews with composers and other relevant publications are analysed to establish the theoretical basis of the study. To make this study as comprehensive as possible in terms of the research viewpoints and research contents in this area, gather and consult a variety of materials on the development history of Chinese chorus, ancient Chinese poetry, chorus works of ancient Chinese poetry, chorus creation, singing characteristics of Chinese chorus, etc.

Qualitative comparative analysis (QCA)

Qualitative Comparative Analysis (QCA) was used to compare the similarities and differences between different compositions and performance examples, so as to reveal the commonalities and individuality of their compositional and singing characteristics.

Chinese and Western Chorus Art Culture Is Comparable

Traditional and contemporary approaches to chorus singing are contrasted.

Comparison of contemporary chorus pieces vs chorus compositions created from ancient poetry

A comparison of the singing styles of the chorus in ancient poetry and other chorus works

Content Analysis

Select representative choral works of classical Chinese poetry for detailed content analysis, including musical composition (e.g., melody, harmony, rhythm, and structure) and lexical-textual analysis (linguistic style, imagery, emotion, and theme). Open coding was applied to categorise and organise the musical and poetic content, identifying recurring patterns and themes that emerged.

Qualitative research

The qualitative research used in this study was conducted through interview feedback. Since the study had to synthesize existing research theories in the field of expertise, I interviewed four authoritative scholars in the profession, as well as scholars and teachers closely related to the field, to organize and summarize the path and direction of the study by understanding their views and research on the history and current status of the field, and by combining the methods of literature research.

The qualitative research of this study will be conducted at the following two levels.

Interviews with four famous composers and conductors

Character profile, the four conductors and composers interviewed in this research institute are all representative musicians in contemporary China and have great influence in their respective fields.

Question:1. What is the trend of chorus development in China in different historical periods?

Q2. How can we sing the chorus of ancient Chinese poetry with its Chinese characteristics?

Q3. What details should the chorus conductor pay attention to when rehearsing the chorus works of ancient Chinese poetry?

Q4. What preparations should chorus members make when singing chorus works of ancient Chinese poetry?

Q5. What are your expectations for the future development of choral works of ancient Chinese poetry? How do you think we should better carry forward the chorus art of ancient poetry?

Interview some students majoring in chorus conducting and teachers engaged in chorus conducting.

1. Have you ever come into contact with ancient poetry chorus works, and have you any understanding of ancient poetry chorus works?
2. What preparations will be made before rehearsing ancient poetry chorus works?
3. What problems will you encounter when facing the chorus of ancient poetry?
4. What ways and methods are adopted to solve the problems encountered?
5. What is the difference between rehearsing ancient poetry chorus works and rehearsing other types of chorus works?
6. Is there any difference in the design of command techniques of ancient poetry chorus in practical application?

Give the members of the choir a questionnaire survey.

1. Your major ?
2. Have you ever been exposed to chorus before this?
3. Have you ever joined a choir ?
4. Have you ever sung chorus works ?
5. Do you like chorus as an art form ?
6. How much do you know about ancient poetry chorus works ?
7. Is its artistic style acceptable ?

8. If you are asked to sing this type of work in the choir, what skills and requirements do you think should be required?
9. Will you recommend ancient poetry chorus to friends and classmates around you?
10. What do you think should be done to make more people accept the chorus of ancient poetry
11. What are your expectations for the future development of ancient poetry chorus works?
12. Will you pay attention to the chorus of ancient poetry because of this survey?

Table 1.1

The percentage of music majors among the questionnaire returned

Major	Percent
Piano	22.22%
Vocal Music	50%
Music Education	16.66%
Violin	5.56%
Erhu	5.56%

Through their investigation, summed up the non-chorus conductor major students for the ancient poetry chorus, in order to get some ways to publicize the ancient poetry chorus, through this way can also let us know how to better inherit and carry forward this chorus art.

Chinese poetry songs are a distinct musical subgenre from Western art songs; they were produced by composers who combined the best Chinese poetry with Western composing methods. With the help of composers and music instructors from various ages, songs from old poetry were revived in modern times and have since spread across the nation. Unfinished records show that about thirty composers participated, constituting a group of Chinese ancient poetry songwriters who produced almost 400 works and served as role models for next generations of Chinese ancient poetry songwriters.

Ancient poetry songs have a certain attractiveness as a result of the creative combination of tunes and poetry from long ago, or the union of literature and music. Ancient songs also drew their nourishment from this lengthy history, and after washing and changes, ancient songs have now developed into an important vocal genre in Chinese folk music, becoming an important part of Chinese folk music. With the passage of time and history, music and culture have expanded to their full potential over the years. It has grown to be a significant component of Chinese vocal music and has resulted in a wide range of compositions throughout history. These days, a growing number of academics, composers, and vocalists are researching, creating, and performing them, and the public finds them to be highly appealing. The ancient songs have revealed themselves to be relatively challenging, with obscure poetry, the depth of meaning, and emotion all making it more difficult to sing. With the increase in professionalism, the scientific and standardization of singing, along with the deepening of research, this difficulty has been revealed.

A significant aspect of Chinese traditional culture is the art of classical poetry, which displays the literati's distinct aesthetic sensibility and humanistic attitude in addition to a number of classical texts, rhymes, and melodies. The content, imagery, melody, and emotion of classical poetry are reworked in the development of an art song based on it.

Three approaches are used to investigate the singing of ancient poetry: musicians, in-depth explanations of the singing practice, and experience and perception of the singing practice. Any song including old poetry in the lyrics should be referred to as a Chinese ancient poetry song. Three categories—ancient songs, qin songs, and ancient poetry art songs—can be used to categories Chinese old poetry songs. One has to comprehend and "get" the old poetry in order to sing songs that are based on it. This demands extensive academic training. Additionally, practicing singing methods is necessary, including voice and performance practice immortal life force of ancient poetry is the fluidity of singing melodies composed of it. The

rhythms and styles of performance are always changing as time and location change. Once more, ancient poetic songs and contemporary Western music will converge in a magnificent light.

China is a nation with a vibrant cultural history. As a cultural byproduct of China's unique historical circumstances, where words and music are intricately entwined and mutually reinforcing, ancient poetry is a monument in the history of Chinese literature. Chinese poetry and music cover a broad range of topics, reflecting life's realities, portraying the motherland's majestic rivers and mountains, and expressing the innermost feelings of the author's heart. These works combine to form a rich national cultural heritage.

It has served as an endless source of creativity for musicians throughout time. Composers employed Western composing methods to create numerous art songs for old texts when the Western "art song" genre was introduced to China. These artistic melodies effectively depict the richness and distinctive rhythm of the old texts in addition to conveying their profound content. The younger generation in today's culture is heavily influenced by popular music and has little appreciation for traditional Chinese music, including operas like Peking Opera, Kunqu, and other national and local dramas that are in the same vein as the old melodies. Both national culture and the period are expressed in the words and music of old poetry. More people are able to appreciate traditional Chinese music, appreciate national music, comprehend the allure of classical literature, strengthen cultivation, cultivate sentiment, enrich the mind, cultivate aesthetic ability, improve humanistic quality, and carry on the excellent cultural traditions of the Chinese people by singing old poetry songs. Additionally, it will assist demonstrate to the globe the appeal of us.

Songs of old poetry, on the one hand, and songs of ancient poetry, on the other hand, are wonderful ways to show the world the appeal of our music. The singing of old poetry songs necessitates, on the one hand, the borrowing, assimilation, and fusion of Western vocal theories, and, more crucially, the learning and inheritance from the rich traditional vocal theories of China, as well as the excavation of the substance of the pertinent ideas.

Studying the similarities and scientific nature of Chinese and Western vocal theories, the distinctions and variety of singing techniques, and the various creative expression styles would help us better understand the songs of ancient poets.

Through the questionnaire survey, we may understand the present state of social problems and how well this study topic is accepted. Through interviews with experts in the area, I may learn about their artistic approaches, the production of ancient poetry chorus, chorus rehearsal of ancient poetry chorus works, the future growth of ancient poetry chorus, and so forth. On the other hand, we can predict the level of acceptance this sector will receive from non-professionals as well as the kinds of cognitive challenges that will be there. Through their responses, we may develop focused solutions that will enable us to have precise actions while promoting the choral art of ancient poetry.

DISCUSSION

It is necessary for the singer to comprehend the literary works' historical context and creative features, as well as their core melodies and stylistic genres, and their knowledge of the tonal qualities and audio-visual structures of their antique instruments. Before performing, one should read the poems aloud several times to make sure they make sense and to gradually become familiar with the vocal tone, intonation, and emotion of each line. The vocal artistry required to sing classic Western art songs, which calls for flexible control of breath and voice as well as internal connotation, is essentially the same as that required to perform ancient poetic choral compositions. Rarely could love and grief, and even anger, be expressed with such intensity.

Constraint and restraint in performance are required at all times, even during moments of enthusiasm. You shouldn't sing the lines exactly as they are written and mechanically follow the score. All essential flourishes should be added, and the voice should be modified to reflect the subtleties of the "theory of the text." Adapt a variety of singing approaches, manage intonation, staccato, break, and release, and organize the tone. The only way to successfully sing while still capturing the aesthetic qualities and style of old poetry songs is to do it this way.

CONCLUSION

The poems and songs that have survived from ancient China are succinct, elegant, profound, and subtly expressed; they typically express emotions through scenes; the tunes are euphonious, long, deep, and elegant; and the instruments used for accompaniment are primarily guqin, guzheng, cave-jiao, pipa, and qiangdi. Using the piano, which can represent several voices, as an accompaniment, composers of modern choral works on ancient poetry combine traditional Chinese music with ancient Chinese poetry, as well as traditional music from Europe and current music composition techniques. These songs are a type of art song with traditional Chinese traits and style, drawing on old poetry to reflect the underlying sentiments of actual people. Due to the unique characteristics of ancient Chinese poetry, my present research area has produced less thorough findings. Many individuals lack a deep understanding of ancient Chinese poetry and culture, do not study choral creation sufficiently, do not know much about choral singing techniques, etc. due to their lack of personal literary talents, which will result in a lack of comprehensive and extensive research in this area. As a result, study in this area is crucial because, on the one hand, it may improve the findings of previous studies and contribute to the history of Chinese choral development. On the other side, it can strengthen cultural self-confidence and help to maintain and promote traditional Chinese culture.

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