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Research on the Teaching of Guo Zhiyuan's Ancient Poetry and Art Song Liangzhou Ci

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Abstract

Mr. Guo Zhiyuan is a famous composer in Taiwan, the leader of Taiwan new music, enjoys a high reputation in Taiwan music industry. His life covers a wide range of creative fields, writing a large number of art songs, Hokkien songs, children's songs and folk songs adapted vocal works; Instrumental works in addition to piano music, also has many Taiwan strong local characteristics of orchestral suites, operas, musicals, choral. From the perspective of "Liangzhou Ci", a creative case of ancient poetry and art songs, this paper expounds his creative rules and aesthetic principles by sorting out and collecting relevant materials, analyzing the tonality of his works and making a comparative study of the changes of intervals, rhythm and musical structure. This paper further refines the singing characteristics of ancient poetry and art songs and the humanistic characteristics and historical implications that need to be highlighted when interpreting such ancient poetry and art songs, in order to provide useful reference for vocal music teaching and performance.

Keywords

Guo Zhiyuan; Ancient poetry and art songs; Interpretation and analysis; Vocal music teaching.

1. The Creative Career of Mr. Guo Zhiyuan

1.1. Historical Background

Guo Zhiyuan (December 5, 1921 -- April 12, 2013) was born in Yuanli Town, Miaoli County, Taiwan Province. During his life, he witnessed and participated in most of the music activities in Taiwan since the Japanese era. His dedication to music creation makes him a pioneer of Taiwan's local music and the pioneer of Taiwan's modern folk music. His creation career runs through the development of Taiwan's new music, and his creation forms are diverse and varied.

In 1935, She went to Japan to study music theory and harmonica with Professor Toyo Fukushima at Kamseong Middle School in Tokyo. She made her debut as a harmonica player. In 1941, he was admitted to Oriental Conservatory of Music, majoring in violin under the tutelage of violinist Zhangyang Shimizu. Later, due to the limitation of congenital curvature of left little finger, he changed his major to music theory and composition. In 1942, he entered the Music Composition department of nihon University, where he studied harmony and counterpoint from composer Jiro Ikeuchi. He began to learn the writing techniques of classical music, Chinese folk music and folk music, and was influenced by composers such as Ixun Bu Zhao, Fumio Hayaka and Jiang Wenya. He was determined to create modern Chinese folk music. He graduated in 1943 and returned to Taiwan in October 1946.

After the second World war, Taiwan's art and culture was desolate, and artists returning from overseas felt anxious. The lack of music made Mr. Guo chi-yuan devote himself to casting off the

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shackles and seeking his spiritual home. In 1950, he participated in the Taiwan Provincial Music Competition sponsored by the Taiwan Cultural Association for the first time, and won the second prize (the first prize was vacant), from which he received wide attention from Taiwan music circle. In 1955, he published his first orchestral composition "Symphonic Variations on Taiwanese local style" by a Taiwanese composer. In 1961, he successively published three works with strong nationalistic characteristics, namely "Fantasia of Taiwan Ancient Music", "Village Dance" and "Oriental Dance". In the following year, he published "Piano Sonata" and art song "Green Blood". In 1966, He returned to the Music department of Tokyo National University of the Arts for further study and completed the grand Orchestral march "Grand Taipei" in 1969. In 1986, he wrote the opera "Cowherd and Weaver Girl". In 1987, he won the Golden Triad Award for composition for "Concerto For Piano and String Orchestra". The work was selected as a 20th Century Chinese classic in mainland China in 1992. 1992 Orchestral suite "Memories" was performed at Taiwan Concert Hall. He was awarded the Wu Sanlian Music Award in 1993. In 1999, he received an honorary doctorate in Taiwanese culture. In 2002, he won the lifetime Special Contribution Award of the 13th Golden Melody Award. In 2006, he was awarded the "Executive Yuan Literary Award" of Taiwan. He died of illness in 2013. His contribution to Taiwan's folk music and the practice of China's modern music thought have become a milestone of The Times.

1.2. Songwriting

Mr. Guo Chiyuan is a prolific composer. During his life, he composed more than 100 vocal music works, including 24 art songs, 12 choral songs, 13 children's songs, 41 Taiwanese folk songs, 13 ballads, and 21 pop songs. Among them, the representative ancient poetry and art songs are liangzhou Ci, Yu Meiren - Spring Flowers and Autumn Moon When, Fisherman, Mooring maple Bridge at Night, Lotus song, Drunk in Spring to express their aspirations; Lyrical and elegant art songs are "Red Rose", "Moonlight night in Praise city", "green Countryside"; The songs in the Hokkien language are "Hope you come home early", "Night in the Southern Capital", "Bitter Love Songs" and "Moonlight in a foreign land". Children's songs are "Happy Days", "Birds", "Rain"; The chorus has "broken mountain temple after the Zen courtyard", "spring to the song"; The folk songs are yilan Diao, Hengchun Diao, Baijia Chun and Tilan Song. These vocal music works not only received the attention of the academy, part of the music has been introduced into the teaching materials, but also become the classical pop music.

His art songs can be roughly divided into two categories, one is ancient poetry, the other is contemporary poetry. Local feelings and national spirit have always been the most original emotional motivation for Mr. Guo zhiyuan's creation. He has a strong awareness of the existence of the local culture of Taiwan, and at the same time he is infatuated with the national culture of different regions. His love for folk music also reflects his creative thinking and ideas. When I talk about my composing ideal, I want to have national character, modernity and musicality (music and sound are different). I want to make music that can move music lovers by developing traditional techniques of classical music. It is not avant-garde music that only a few people enjoy."

1.2.1. Analysis of Poetry

The lyrics of art songs created by Mr. Guo Zhiyuan can be roughly divided into two categories, one is ancient poetry, the other is contemporary poetry. The first "Liangzhou Ci" is one of the most representative art songs with ancient poetry as the carrier. Liangzhou Ci, also known as Liangzhou Song, was a popular tune in the heyday of tang Dynasty. Many poets in the Tang Dynasty loved the tune of "Liangzhou Ci" and filled in new words for it, including famous versions by Wang Zhihuan, Wang Han, Zhang Ji, Lu You and Meng Haoran, with the same title but different contents.

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Mr. Guo Zhiyuan created liangzhou Ci from the poet Wang Han "Liangzhou Ci two" one. This poem belongs to the frontier fortress poem, and there is no positive description of the war scene in the whole poem, but the smell of the flames of war smoke permeated in invisible, revealing the poet's war-weary and anti-war mood. After world War II, Mr. Guo Zhiyuan returned to Taiwan, when the political parties were struggling and the current situation was chaotic. By composing the music for the ancient poem "Liangzhou Ci", he realized the poet's situation and the profound connotation of the poem, and expressed his hatred and hatred for the war. (As shown in Music scores 1)

1.2.2. Analysis of Music and Interpretation

This song has two versions, G major version for soprano singing, F major version for baritone or mezzo singing. This paper discusses the soprano G major version, 4/4 beat, the speed is Larghetto(63) small broadboard medium speed, (A+B) + (A+B) two stages. Example 2-2-1 (bar 1-4) is the prelude to the whole song, and the top tone of the right hand in bar 1-2 is the theme motive. The melody of bar 5-6 in example 2-2-2 (bar 5-12) is exactly the same, with strong implication. The left hand is column chord arpeggio accompanied by chord decomposition to increase the sense of balance and stability of the music. In the third section, the changing sounds # C and # D begin to appear. The second interval is used to reflect the sense of disharmony of the music. The left hand holds the column chord and triplets appear to promote the development of musical emotions. The fourth section continues to maintain this sense of disharmony, and then matches with intensive ascending scales and triplets, with a deep sense of modern, and pushes the musical mood out, ready for singing. (As shown in Music scores 2)

Section 7-8 in example 2 (section 5-12) is changed from section 3-4. The left hand accompaniment is still adopted, which is composed of vertical chord arpeggios and evenly decomposed chords. It is stable and dynamic, and maintains the soft sense of music lines while establishing three-dimensional sound effect.

In bar 10, left and right hand crossed ascending arpeggios push the music into climax. The first strength mark MP appears in the first sentence of the singing melody part, and progresses slowly from two intervals up and down. The stable middle area will raise a glass and murmur "grape wine luminous cup", and the story will be sung in harmony. The second melody starts from the fifth descending interval, implying the fall of emotions, and at the same time, the sound changes from strong to weak, highlighting the delicacy and texture of the music. (As shown in Music scores 3)

Example 3 (bars 13-16) is the interlude between the first and second parts. Here, the musical term "poco poco cresc" (gradually strengthened bit by bit) appears for the first time, followed by "Accel." (gradually accelerated). The short four-bar continuous and detailed description not only hints at the piano accompaniment, but also maintains the musical unity. Careful processing requires that special attention should be paid to the emotional expression of the interlude. The smooth and gentle transition of the column chord arpeggio and monophonic melody lines of the right hand, while the continuous triplets of the left hand push the music forward and also accumulate emotions for the subsequent interpretation. (As shown in Music scores 4)

In example 4 (bars 17-27), the part circled in bar 17 and bar 19 is the highest note of the whole song, and strength marks F and FF successively appear from strong to strong. Vibrato frequently occurs in the left hand part of the piano, while the right hand is performed in column and rotation, indicating that this is the climax of the whole song. The tragic and stirring emotion in the lyrics should be fully expressed with the help of high pitch and piano. In section 21-24, there are three strength marks mf, MP and P, which are from medium strength to medium weakness and then to weakness. It requires that both the piano accompanist and the singer should have good control ability, and delicately present these strength changes to clearly express the sense of musical hierarchy. In bar 25, the melody of bar 23 is repeated to connect

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bar 26 and bar 27, and the sense of ending is also returned to the main chord respectively. In bar 26, the vertical chord arpeggio obviously shows the sense of Chinese pentatonic national mode, and the upward running note pushes the music forward for the second time. Although the column and chord arpeggios move upward in section 27, the column arpeggios appear at the same time with both left and right hands at the end of the whole melody.

When singing and interpreting, the first thing is to divide the words clearly and find out the rhyming sound of each word and the rhyming sound of each short sentence. This song is very special, and each word has two beats. It is very neat, so the beauty of rhyming is one of the biggest features of this song. "Wine luminous wine glass" is to return to rhyme in u, ao, ei, ou, e, ang, ei seven finals, "to drink immediately pipa rush" shall be respectively rhyme in u, and I, in a, a, ang, ei seven finals, "MoXiao ZuiWo battle-hardened king" is to return to rhyme respectively in the UI, o, a, ang, UN, o, ao seven finals, "For a few people back to the" gaumata, respectively is to return to rhyme in u, ai, eng, the an, I, en, UI seven finals, for the few like western bel canto vowel finals and head cavity, nasal cavity, pharynx, throat, chest cavity, such as joint use, at the same time pay attention to a word to rhyme to every word and relatively independent sings and stereo, Phrases are connected by a full character, but different from the cohesive nature of Italian and other Latin languages, especially by referring to the style of the Chinese opera in the head, belly and tail of the character, while maintaining the integrity of the phrase, the word should be formal and round, according to the style of the character.

Luminous wine glass wine in verse ", to drink immediately pipa rush "of the melody sound, through the description of real frontier desolate, permeate a singing interpretation in the" grape wine luminous wine glass "at the beginning of the word" pt "is about to enter the" u "channel finals and voice to appear a powerful, emotional no affectation, such as in frontier fortress eve story. As the melody rises, the mood is also excited, and the highest note is in g of small character 2. For example, the score circle of section 17 and 19 of example 4 (section 17-27) indicates that the pitch of the word "drunk" is from D of small character 2 to G of small character 2. Although the G of small character 2 occupies only half of the beat, it is not easy to sing. It is necessary to relax the body during the D of small character 2, open the pharynx cavity and chest cavity, and support the lower abdomen strongly to achieve the SMOOTH G of small character 2. 19 section labeled "gentleman" strength ff, and possess two duration, usually stressed in the process of western opera singing high concentration, here requires the singer to have a strong ability to control to control the sound, make it sound effects that came out of was not abrupt and creators to show here to highlight the emotional, will climax extremely accurate.

2. Conclusion

Mr. Guo Zhiyuan, a musician from Taiwan, is a pioneer of modern music writers in Taiwan. His artistic songs are full of Chinese cultural flavor. Through the creation concept of western harmony and composition method, he also integrates the characteristics of folk music mode and tonality, and absorbs the characteristics of regional music minor. The combination of Chinese and Western creative techniques and musical vocabulary created a unique national style of ancient poetry and art songs, and his thinking and ideas of music creation deeply influenced generations of composers.

In the interpretation of classical poetry and art songs and vocal music teaching, it is necessary to use the analysis method of traditional national vocal music works, and follow the characteristics of ancient poetry and art songs and the language of poetry, as well as the music vocabulary with Chinese and western characteristics. In terms of singing skills, the use of Western vocalization methods and the integration of Chinese characteristics deliver the unique charm of ancient poetry and art songs. Through the study of Mr. Guo Zhiyuan's works, the

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literary and national characteristics of the creation and singing of ancient poetry and songs are explored.

Poems are gems of vocal music art songs, Taiwanese composer in the specific historical period and education under the background of the creation of vocal music has high research value, is an important part of Chinese art songs, in a creative way of thinking has a distinct personal style, on the interpretation need to join the national characteristics in traditional art songs articulation of improperness, Can the ancient poetry and art songs profound charm, expression to express meaning.

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