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The Development and Inheritance of Chinese Folk Vocal Music from the "Theory of Singing"

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Abstract

The Theory of Singing is a theoretical work that classifies and studies the art of vocal music by musicians of the Yuan Dynasty in China. This paper places the work in the context of the history of Chinese folk vocal music, outlines the development of Chinese folk vocal music, the aesthetic thought of Chinese folk vocal music, the development of folk vocal music in the Yuan Dynasty, and the concept of folk vocal music education in the Yuan Dynasty, and examines the position of the work in these rough lines. At the same time, the research results are more comprehensive than those of previous studies, and the significance of the work is studied in relation to the theory of Chinese folk vocal music performance, so that the research results are more relevant.

Keywords

"Theory of Singing", Chinese folk vocal music, inheritance

JEL Classifications: J11, F43

1. Introduction

Mr. Huang Xiangpeng once proposed in "On the Relationship between the Inheritance of Ancient Chinese Music. Tradition is a River", he proposed that "history has gone through the stage of pre-Qin music and dance represented by chime music, the stage of medieval music brothel represented by song and dance dagaku, and the stage of modern secular music represented by opera music", "Singing Theory" is precisely the development of the stage of medieval music

brothel represented by song and dance dagaku to the stage of modern secular music represented by opera music. It is the product of the process of the development from the medieval stage of musical prostitutes represented by the song and dance dances to the modern stage of popular music represented by opera music. The content includes ancient singers, music appreciation, song singing techniques, vocal education concepts, singing aesthetics and other aspects. It is a theoretical summary of the phenomenon of singing performance in the Yuan Dynasty and before.

At present, the research results of the Theory of Singing are mainly based on the study of texts, operas and literature, but not much has been done on the national vocal techniques and vocal theory system embodied in the Theory of Singing and its transmission to later vocal monographs. Therefore, this paper first examines the production of the Theory of Singing from the perspective of Chinese folk vocal music theory, mainly by combing the development of Chinese vocal music, exploring the historical background of the production of the Theory of Singing, and revealing the inevitability of the production of the Theory of Singing in the Yuan Dynasty. Secondly, the study is conducted from the perspective of the inheritance of national vocal theories from the Singing Theory, and the life of the author of the Singing Theory is examined. Finally, the study is conducted from the perspective of the development of Chinese folk vocal music as seen from The Theory of Singing, and the role of The Theory of Singing in the production of Chinese folk vocal music is analyzed, and the face of Chinese folk vocal music is restored as much as possible by sorting out the structural relationship from the whole to the specific.

This study explores in detail the development of folk vocal music in the Yuan Dynasty, and puts the "Theory of Singing" in the context of the times, so as to make the research results more influential and extensive; it makes the study of folk vocal music theory in each era evident, so as to make the research results more heavy and solid; the study of the "Theory of Singing" is not only limited to the study of singing methods, educational concepts and theoretical condensation, but also studies the aesthetic thought of folk vocal music embodied in it, so as to make the research level more in-depth.

2. Research Objectives

1. To sort out the development of Chinese vocal music and clarify the historical background of the production of the Theory of Singing.
2. To study the inheritance of the Theory of Singing for Chinese folk vocal theory.
3. Study the development of the Theory of Singing for Chinese folk vocal theory.

3. Literature Review

I searched CNKI (China Knowledge Journal Network) and other ways to see as many academic research results about "Singing Theory" as possible. After

sorting and summarizing, at present, there are no relevant results searched abroad; the domestic research results are as follows.

1. Monographs

New Compilation of Music by Yang Chaoying in the early Yuan Dynasty. Yangchun Baixue" compiled by Yang Chaoying in the early Yuan Dynasty, "Nanchun Yuan Yuan Yuan Yuan" compiled by Tao Zongyi in the late Yuan and early Ming Dynasties, "Taihe Zhengyin Shu. The monographs compiled by Wang Shizhen in the Ming Dynasty and Wang Zongde in the Ming Dynasty are mainly based on the "Song Theory". Huang curtain Zhuo compiled in the Qing dynasty "pear garden original", the Qing dynasty Wang Dehui, Xu Yuancheng compiled the "Gu error record" and other monographs, mainly to the author's life testimony, composition background, the content of the book and other aspects of research. Only Shen Zengzhi of the Qing dynasty compiled the "fungus pavilion trivial talk" is a commentary on the content of the "singing theory".

Most of the above research results on the Singing Discourses focus on the collation of the editions of the Singing Discourses, the annotation of the contents, the introduction and evaluation of the finished book. On the whole, at this stage, the "Singing Doctrine" has attracted the attention of some researchers, but it has not attracted enough attention in the academic community, and the research is not deep and mostly superficial.

In the modern era, Ren Xiang compiled the "Series of Scattered Songs" in the Republic of China. In the Republic of Shihua (1957) compiled "Classical Opera Vocal Music Treatise Series", Yibai (1962) compiled "Opera Singing Treatise Collection", Xiaoqing (2014) compiled "Singing Treatise", (Bai, 2014) compiled "Yuan and Ming Singing Treatise Study", and other monographs have conducted more in-depth research on the author's life, composition background, book age, historical status, aesthetic value, content classification, etc.

2. Periodicals

Nearly 20 articles were searched in the periodical category, and through screening and organizing, the following three aspects were summarized.

Vocal Aesthetic Thought and Theory: Chunyan (2013) "The Influence of Yan Nan Zhi'an and His 'Theory of Singing' on the Vocal Theory of Ancient Opera"; Cuo (2015) "The Influence of the Vocal Thought of the 'Theory of Singing' on Contemporary Vocal Thought"; (Hong) "Analysis of the Musical Thought of Yan Nan Zhi'an's 'Theory of Singing'".

In terms of historical trajectory, Yuhua (2009) "The inevitability of the emergence of the 'Theory of Singing' in the Yuan Dynasty"; Xiaoyun and Xinting (2003) "A Trial Analysis of the Status of the 'Theory of Singing' in China's Music History"; Wang (2003) "The Social Environment and Historical Reasons for the Emergence of the 'Theory of Singing'".

Vocal Technique: Mei (2010) "Commentary on the Voice and Emotion of Zhi'an's 'Theory of Singing'"; Dong (2007) "The Superiority of Singing Expression: A Re-

examination of the "Theory of Singing"; Wang (2002) "The "Theory of Singing" and National Singing".

On the whole, the post-1949 study of Singing Theory is more extensive, more in-depth, and more comprehensive, with more in-depth research on the author's life, composition background, the date of writing, historical status, aesthetic value, and content classification, but without placing Singing Theory into the Yuan Dynasty and even the entire history of ancient Chinese vocal music for examination, and thus more fruitful, but still not systematic enough. This also opens up space and provides a method for further comprehensive, in-depth and systematic study of the Theory of Singing.

4. Research Methodology

This paper mainly uses the edition method in music bibliography, the logical method of Chinese music history and the comparative study method of Chinese music history, the method of macroscopic study, and also the method of Chinese historical departmental bypassing analysis to study the Singing Theory from different perspectives, which is both focused and comprehensive, and focuses on the inner connection of the research contents at all levels.

5. Research Results and Findings

This paper clarifies the historical background of the emergence of the Singing Theory through research.

For the origin of songs, Wang Zhuo in "Biji Manzhi" believes that the origin of vocal music came into being with the creation of human beings, and that vocal music reflects the human mind. With vocal music activities, the theory of vocal music was gradually refined with the development of society, the coincidental development of people's understanding and the enhancement of aesthetic needs. The Shang and Zhou dynasties already had music institutions with special mouths. Both Shang and Zhou dynasties attached more importance to rituals and conquests, especially the rituals, which were very grand, with songs and dances. Sometimes the Shang and Zhou kings had to personally participate in the rituals. Such large-scale music and dance activities, of course, require a certain music institution to teach the relevant skills. From the emergence to the development and perfection of vocal activities, Chinese folk music can be divided into five stages: the pre-Qin period, the Qin and Han periods, the Wei, Jin and North and South Dynasties periods, the Tang and Song periods, and the Yuan, Ming and Qing periods. The pre-Qin period is the formation period of folk vocal music and theory, the Qin-Han period and the Wei-Jin-North and South Dynasties period are the development period of folk vocal music and theory, the Tang-Song period is the maturity period of folk vocal music and theory, and the Yuan-Ming-Qing period is the peak period of folk vocal music and theory. During this period, monographs dedicated to the theory of vocal singing emerged, represented by the theoretical

work of Yuan Yan Nanzhian's "Theory of Singing". The earliest version of "The Theory of Singing" was engraved at the beginning of the volume of "Yangchunbaixue", a general collection of scattered songs edited by Yang Chaoying in the Yuan Dynasty, and the author's title was "written by Mr. Yan Nanzhian", so it is agreed that the author of the book was Yan Nanzhian. But the four words "Yannan Zhi'an" are not a person's name, "Yannan" is the general name of the place, "Zhi'an" should be the author's "number Therefore, who is the author of "Singing Theory"? Wu Mei in "General Theory of Lyricism" said that Yan Gongnan is Yan Nanzhian. But in the article "In Yan'nan Zhi'an and his 'Theory of Singing'", Mr. Huang Hui thinks that the author of Yan'nan Zhi'an was someone who could not be verified because of the limited information. The academic community has not been in agreement so far. Therefore, some researchers simply avoid the author's name and use "Yan Nan Zhi'an" instead of the author's name when they study the "Singing Theory".

The study reveals that the ideas and contents of the Theory of Singing are derived from the accumulation and transmission of Chinese folk vocal theories from the dynasties before the Yuan Dynasty.

During the Tang and Song dynasties, the development of Chinese folk vocal music was diversified and eclectic, forming a musical prosperity with a wide variety of styles and a wide range of talents. During the Sui and Tang dynasties, the imperial court attached great importance to vocal music education, and the court music education system was very well developed. In the Song Dynasty, vocal performance was more popular, and even the popularity of folk far exceeded that of the court. Songs in Song Dynasty were filled with lyrics based on songs, which also promoted the development of literati lyrics. The theory of folk vocal performance in Song Dynasty further developed on the basis of Tang Dynasty, and also had an important influence on the vocal theory in Yuan Dynasty. Having a good theory of vocal education does not necessarily mean having a good vocal education. During the Sui and Tang dynasties, music education activities were already popular in the society at that time. Both in the court and in the society, music education was greatly developed. In his 2006 book "The History and Aesthetics of Singing in Ancient China," Li Ming-yen points out that "on the whole, the development of music education in the Sui and Tang dynasties was mainly reflected in the musical education activities at the court, and to a large extent, the prosperity of musical activities at the court of the Sui and Tang dynasties became the main impetus for the development of musical education activities at the court and in society at that time. "The prosperity of music education activities in the Tang Dynasty had a very important relationship with the prosperity of Yan music at that time. The highest music institution of the Tang court was the Taichang Temple, under which there were the Dailu Office and the Gongshu Office, and the Dailu Office was in charge of vocal music education activities. The Dahaku Office had a rather strict system for training and examining musical talents. Throughout the Song Dynasty, national vocal music education was further advanced on the basis

of the Tang Dynasty, but a distinctive feature of the Song Dynasty was that vocal music education shifted from the court to the folk. That is to say, folk music developed faster in the Song Dynasty. The Theory of Singing is both a work of music theory and a summary of folk vocal education at that time. It can be seen from the Theory of Singing that Yuan Dynasty folk vocal education was a period of comprehensive inheritance of previous folk vocal education, as well as a period of further development. It systematically elevated vocal education to a theoretical form, summarizing and generalizing vocal techniques and other issues.

Through the study, we found that the Theory of Singing had a profound influence on the development of Chinese folk vocal music theory.

The Development of Folk Vocal Technique from the Theory of Singing. The Theory of Singing speaks of the use of breath when it says: "There is stealing air, taking air, changing air lovers have a breath." Here both pointed out the diversity of breath in singing, but also stressed the difference between singing breath and breath in daily life, but also pointed out that the breath in singing is subject to change, to adjust the use of breath according to the length of the phrase, the range of high and low, mood changes. From the perspective of singing physiology, breathing is the driving force of singing, and the breath produced by breathing is the physical energy of the voice. The breathing method has a great influence on singing, it directly affects the position of the larynx in singing, the state of the late opening of the larynx, the quality of vocal resonance and the vocal technique of various forms. There is a brief discussion of word spitting and word biting in "The Theory of Singing": "The word is true, the phrase is true, the cadence is true, the cadence is true, and the tune is true"; "The voice should be rounded and the cadence should be full". The modern vocal learning requirement of "the right word and the right cadence" is consistent. This also shows that the "Theory of Singing" was quite mature in its assertion of the language and cadence of the art of singing. The spitting and biting of words are also important guidance and practical significance for modern vocal music education. In his vocal music teaching, Mr. Jin Tielin paid much attention to the spitting training, which is in fact the inheritance of the traditional Chinese vocal singing method of spitting.

The development of folk vocal aesthetics from The Theory of Singing.

Although Yan Nanzhian's "Theory of Singing" is a relatively brief treatise on national vocal music, it also shows some national vocal aesthetic ideas of the Yuan Dynasty. The influence of Confucianism and Taoism in Chinese vocal aesthetics is far-reaching, but with the spread of Buddhism, the influence of Buddhism music is also wide. Especially in the Yuan Dynasty, Confucianism, Buddhism and Taoism went hand in hand, and the aesthetic thought of vocal music of these "three religions" was also widely concerned. Confucianism pays more attention to the "ritual and music" role of vocal music, focusing on its social function; while Taoism pays more attention to the "heaven" and "Tao" thought of vocal music, advocating the natural nature of the rate; Buddhist thought is Buddhist thought focuses more on the infectious effect of vocal music on people's mind. The "Treatise on Singing"

summarizes the aesthetic thinking of the three religions in one word for each school, which can be said to be right on the mark. The "Theory of Singing" says: "Each of the three religions has its own style of singing: Taoism sings of emotions, monks sing of sex, and Confucianism sings of reason. "This summary, in itself, is also an aesthetic of vocal music.

The Development of Ethnic Vocal Education from the Theory of Singing.

The "Theory of Singing" reflects the important role of focusing on vocal singing. Yan Nanzhian took orchestral instruments and vocal singing for a comparative study, and found through the comparison that vocal singing had a superior infectious power. These words also illustrate a concept of vocal education in the Yuan Dynasty, which was to develop both instrumental education and vocal education with more vigor, and vocal education had more infectious power. The "Theory of Singing" also has a special discussion on the singing scenes and the palette, which shows that the national vocal education of the Yuan Dynasty also paid more attention to these two aspects. People in the Yuan Dynasty already saw that the artistic effect to be presented in different occasions into the coincident vocal performance was different, but it was generally not raised to the level of theoretical study, whereas the "Theory of Singing" raises it to the level of theory, which is also a development of Yan Nanzhian's study of singing. The "Theory of Singing" categorizes the seventeen palettes and explains the characteristics of each palette, which is actually a summary of the effect of singing and singing techniques of each palette. As a side note, it can be seen that the study of gong tune in the Yuan Dynasty had risen to the theoretical level and was also an important element of national vocal education. The "Theory of Singing" provides a detailed summary of the drawbacks that tend to occur when singing vocal music, which is an important element of national vocal music education in the Yuan Dynasty. All singers pay much attention to the posture when singing, and the singer's posture, proper or not, affects the singing expression effect. They believe that before singing, the posture should be adjusted first, and when singing, the posture should be dignified and steady. Poor posture is only one of the drawbacks that tend to occur in vocal performance, and the "Theory of Singing" summarizes the drawbacks that occur in learning vocal music to provide lessons for later scholars and to promote the continuous development of vocal singing skills.

6. Discussions

Some of the theoretical knowledge in The Theory of Singing, such as the vocal performance techniques of breath change, vocal rhyme, excess, and pause in it, still have certain guiding significance for contemporary folk vocalists. The Theory of Singing divides folk vocal music into three categories: Confucianism, Taoism, and Buddhism. Both in present-day China, Taoist music and Buddhist music still exist and influence people's lives, and their aesthetic ideas have important values to be learned for contemporary music aesthetics.

The Theory of Singing is an important node on the construction of the theoretical system of Chinese folk vocal music, and through the study, we explore the flow of ancient Chinese vocal education concepts and musical aesthetic ideas in a point-by-point manner. In particular, Yan Nanzhian's "Theory of Singing" is a perfect example of how to faithfully and objectively present the current state of contemporary folk vocal music to future generations.

7. Conclusion

The "Theory of Singing" is the inevitable result of the development of China's folk vocal music to the Yuan Dynasty. It is both a theoretical and historical work on folk vocal music; it has both inheritance on the basis of its predecessors and its own unique innovation. It has the characteristics of comprehensiveness, originality, innovation and topicality. These features are all innovations based on inheritance. It is said to be comprehensive because its content is extensive and comprehensive, covering as much as possible all aspects of the Yuan dynasty national vocal music; it is said to be unique because it has a unique perspective in recording and organizing the literature, singing theory" as the title, but the substance covers a lot, a true record of the current situation of national vocal music at that time; it is said to be innovative because it has created a special mouth It is also innovative because it is a precedent for the systematic discussion of folk vocal music, and it is more systematic than the previous unsystematic and fragmentary discussion; it is thematic because it only discusses the topic of singing and focuses closely on this topic, which is a precedent for the study of the history of folk vocal music in China. Since its inception, The Theory of Singing has received much attention and respect from researchers and has had a significant impact. It has an important position and influence in the history of Chinese music, and some of its theories have important implications for the development of contemporary folk vocal music.

8. Recommendations

Of course, the "Theory of Singing" is not flawless, and it has some shortcomings of its own. For example, the discussion of vocal theory is not systematic, in-depth and specific enough: some parts are rather vague and less operable;(Zhao & Dongsheng, 1993) have pointed out in "A Brief History of Chinese Music" that "The Theory of Singing" fails to talk about technique in relation to the expression of content, and certainly not to talk about the relationship between life and technique, and even the problem of vocal technique is not analyzed in detail. As a monograph, it also suffers from the fact that the text is too abbreviated, obscure in places, and difficult to understand in some Song and Yuan dialects and technical terms. But in general, the book reflects the achievements of the vocal art in China during the Song and Yuan dynasties, and is a more comprehensive theoretical summary of the ancient art of singing. The shortcomings of the "Theory of Singing" bring some regrets to my research, but we should fully understand its status and role, and

believe that more and more results will be achieved as the study of The Theory of Singing progresses.

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