




The Archaeological Value of Tang Dynasty Music Singing and its Influence on the Innovation of Ancient Poetry in Jiangnan

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ABSTRACT

In order to explore the archaeological value of music singing and analyze the innovation of ancient poetry, this paper uses "Willow Branches" and "Yangguan Three Stacks". "Partridge Flight" was used as the research object for analysis. A high-definition microscope (Toshiba, Japan) was used to observe the structure and shape of the musical instruments in the recitation of ancient poems south of the Yangtze River, and the audio data of the recitation were collected with the smallest microphone (Dongguan, China) to form preliminary instrument and sound data. Then, the Spss 17.0 software was used to count the types of musical instruments commonly used in ancient poems south of the Yangtze River, the musical loudness value during recitation, and the application frequency of different rhythms, and the eigenvalues and differences were analyzed to find out the representative musical instruments, which provided a data basis for the subsequent analysis. The results show that the loudness and rhythm of music singing in the Tang Dynasty are diverse, and the musical instruments are mainly orchestral instruments such as pipa, guzheng, erhu, and dizi, supplemented by drums and gongs. Tang Dynasty Jiangnan poems focused on rhyming, rhyming, and word count bands to enhance their connotations. Therefore, the archaeological excavation of music poetry can provide inspiration for modern music creation, deepen the connotation of modern music, especially in terms of musical instruments, styles, tunes, etc., mainly in various forms of expression, and promote the development of ancient poetry south of the Yangtze River.

Keywords: Tang Dynasty Music Singing, Archaeological Value, Ancient Poetry in the South of the Yangtze River, Innovation, Traditional Culture Research.

INTRODUCTION

The Tang Dynasty (618~907 AD), as a glorious period in Chinese history, had many characteristics such as diversity, openness and inclusiveness of culture and art, especially Tang Dynasty music. Therefore, the analysis of the poems of the Tang Dynasty can better explore the value of the ancient poems of the south of the Yangtze River. The turning point of ancient poetry in the Tang Dynasty was during the Zhenguan period (627-649 AD), when music and singing became the main form of entertainment at that time. For example, poems such as "Twelve Songs of Sorrow" and "Summer Sigh" are a form of folk poetic expression, which is based on the content of the poems and melodious tunes to express the emotions in the heart. For another example, many folk "nameless poems" are mainly based on melody and melody, and let other poets fill in the poems to achieve the purpose of entertainment. It is an important part of the culture and art of the Tang Dynasty, which has had an important impact on the creation of music and poetry in later generations, and has certain archaeological significance for the study of music and singing in the Tang Dynasty. At the same time, the ancient poetry of the Tang Dynasty during the Zhenguan period was also affected by the war, and there was a rapid integration of Chinese and Western cultures. At the beginning of the Tang Dynasty (618~452 AD), the war promoted cultural exchanges and integration between the Western Regions and the Central Plains. For example, in folk festivals and other occasions, such as the Spring Festival, Dragon Boat Festival and other important festivals, the integration of

Chinese and Western ancient poems has also become one of the indispensable links. Through archaeological excavations of relevant instrumental music sites and documentary records, it is found that the musical instruments, performance methods, and performance forms of musical performances in folk festivals in Xi'an and other regions in the Tang Dynasty are different from those of the same period in the Central Plains (Bender, 2021; Bezbordko, 2022; Chen, 2023). Due to factors such as the wars in the middle of the Tang Dynasty and the trade of the Silk Road, the development of musical instruments and poems in the Tang Dynasty showed diversity. Through the effective protection and inheritance of Tang Dynasty music and poetry, the valuable cultural resources of musical instruments in the Tang Dynasty are excavated, and relevant materials are created for the music and art of modern society. For the study of ancient poems in the Tang Dynasty, domestic scholars mainly present two research directions, one is to pay attention to the archaeological excavation of ancient poems, pay attention to the restoration of poems, and restore the historicity of archaeology. However, a single archaeological study is deficient in the inheritance of Tang Dynasty poetry and cannot realize the popularization of art. Another research direction is to pay attention to the integration of archaeological art and modern art, integrate archaeological value with modern art, promote the study of Tang Dynasty culture, not only realize archaeological excavation, but also enhance archaeological value. Therefore, at present, the archaeological excavation of Tang Dynasty poetry to find out the integration point of poetry and modern art is an important research direction at present. For example, the content of Tang Dynasty music culture is added to primary school music education, so as to cultivate students' national culture and classical music sentiments, and realize the inheritance of Tang Dynasty music and cultural heritage. For example, Restore Tang Dynasty music, or use modern music technology to recreate Tang Dynasty music, so as to improve the public's understanding of Tang Dynasty music and poetry, and improve the modern value of Tang Dynasty poetry. Through the in-depth exploration of Tang Dynasty music, we can better enrich the spiritual life of modern people and promote the development of social art and design (Durier et al., 2021; Escande, 2022; Fan et al., 2021). From the perspective of the value research of Tang Dynasty culture and music poetry, Tang Dynasty music has high archaeological value in terms of poetry content and singing form, which provides inspiration for modern art in terms of ideas and forms, better understands the charm of Tang Dynasty music culture and its content in historical development, and promotes the protection and inheritance of musical instrument cultural heritage. Therefore, exploring the archaeological value of music singing in the Tang Dynasty and its influence on the innovation of ancient Jiangnan poetry is of high value for archaeological excavation and modern art creation. Through the investigation and analysis of music singing in the Tang Dynasty, as well as the restoration of music and poetry, we can better understand the various roles played by music singing in social life in the Tang Dynasty, as well as the correlation between music and literary music and poetry. On this basis, this paper first describes the characteristics of various aspects of music singing in the Tang Dynasty, and expounds the archaeological value of music singing in the Tang Dynasty from various aspects such as cultural exchange and integration, social life rituals, and the combination of poetry and music. Then, this paper discusses the various influences of Tang Dynasty music singing on the creation and innovation of Jiangnan ancient poetry, and shows the various influences of Tang Dynasty music singing on the innovation of Jiangnan ancient poetry through multiple examples of poetry creation and innovation. This can not only enrich modern people's understanding of music and poetry in Tang Dynasty society, but also promote the understanding, inheritance, protection and development of traditional cultural music and poetry in modern society, and provide a solid theoretical foundation for it. The results show that the singing of Tang Dynasty music was not only an important part of social life at that time, but also a reference object for the innovation of ancient Jiangnan poetry, which had a profound impact on the innovation of ancient Jiangnan poetry. This influence is mainly manifested in the expansion of the theme of the poem, the improvement of the delicate expression technique, and the richness of the music and poetic style. At the same time, the research in this paper will provide a new perspective for modern creative expression, and stimulate readers' awareness of the protection and exploration of the cultural heritage of ancient Chinese musical instruments.

LITERATURE REVIEW

The Archaeological Value of Tang Dynasty Singing

Tang Dynasty music and singing is one of the materials and contents with the most ancient samples in ancient Chinese music culture, which can provide theoretical basis for archaeological research and also serve as the foundation for innovation in modern ancient poetry. Therefore, the archaeological value of Tang Dynasty music and singing is very important. Tang Dynasty music and singing is a representative work of the prosperous period of Chinese culture and an important part of ancient culture, which can display the degree and tortuous process of Tang Dynasty's historical development. The worse the Tang Dynasty, the more it reflects the customs

and religious content of the time, as well as the expression of thoughts and emotions at that time. Tang Dynasty music and singing is an important part of domestic culture and a form of fusion between the East and the West. The worse the sugar tolerance, the more it meets the demand for content expression, and it is also a means of communication between countries. Tang Dynasty music and singing mainly uses bold and colorful colors. Based on the songs and dances of musicians and courtesans, Qin Zheng's presentation is a form of sublimation of music and an important part of the development of ancient poetry. In the process of music and singing display, music and dance can be integrated to make the music more charming.

The Value of Tang Dynasty Singing

Tang Dynasty music and singing is an important form of art and culture, which reflects the cultural emotions of the time and can inspire poets' creative inspiration, prompting them to find more ways of expression in poetry. Therefore, the worse the Tang Dynasty, the more it has a certain social function and value. In the flourishing Tang Dynasty, its content constantly changed, not only applicable to fairness, but also to the people. Under the display of various art forms, it promoted the development of Tang Dynasty poetry. The rich connotations and high historical value of poetry in Tang Dynasty music and singing are the main aspects of modern historical archaeological excavation. At the same time, the content of poetry and singing integrates more historical and cultural elements, which can enhance its cultural heritage and provide a foundation for modern poetry and music display. Tang Dynasty music and singing, as a Cultural heritage, helps to promote and inherit the culture of the Tang Dynasty in China, especially in the Jiangnan region, with high inheritance value. In addition, in-depth research on the connotation and historical value of Tang Dai Yue singing can help promote integration in modern art and protect intangible heritage. Overall, the archaeological value of Tang Dynasty music and singing is mainly reflected in two aspects: historical culture and artistic expression. It can provide high inspiration and reference for the protection of modern music resources. At the same time, through in-depth research on Tang Dynasty Cantonese singing. The cultural connotation can confirm the writing content of corresponding literature and ancient books, and provide high support for modern art and design.

METHODOLOGY

Research Methodology

This paper takes the representative musical instruments of the Tang Dynasty, such as "Willow Branch", "Yangguan Three Stacks" and "Partridge Flying", as the research object, and the content of the music is subject to the public information on the Internet and the literature. During the music selection process, relevant literature is searched and archaeological experts are consulted to determine a sample of the piece. The data were collected using high-definition microscope (Toshiba, Japan) and min microphone (Dongguan, China), and the statistics were carried out by Spss20.0 software, and the instruments and materials used in the singing of the music, as well as the loudness and rhythm of the music were compared. A high-definition microscope (Toshiba, Japan) was used to observe the structure and shape of the musical instruments in the recitation of ancient poems south of the Yangtze River, and the audio data of the recitation were collected with the smallest microphone (Dongguan, China) to form preliminary instrument and sound data. Then, the SPSS 20.0 software was used to count the types of musical instruments commonly used in ancient poems south of the Yangtze River, the musical loudness value during recitation, and the application frequency of different rhythms, and the eigenvalues and differences were analyzed to find out the representative musical instruments, common loudness and rhythm, which provided a data basis for the subsequent analysis.

RESULTS

Comparison of the Characteristics of Musical Instruments and Music Theory

The musical instruments of "Willow Branch", "Yangguan Three Stacks" and "Partridge Flying" were compared, and the results are shown in Table 1.

Table 1. Playing Instruments and Materials

Opus	Play a Musical Instrument	Material	Characteristics of the Song
Willow Branches	Erhu, guzheng, flute, drum, pipa	Bamboo, elm, pigskin, bronze, horsetail	Melodious and melodious

Opus	Play a Musical Instrument	Material	Characteristics of the Song
"Yangguan Three Stacks"	Guzheng, Xiao, gong, drum, pipa		Heavy and tumultuous
Partridge Fly	Guzheng, xiao, flute, drums, pipa and gong		Melodious, melodious and varied

Through the results in Table 1, we can know the music singing scenes and forms of folk festivals in the Tang Dynasty, and better understand the specific functions and performances of music activities in the Tang Dynasty during festivals. Tang Dynasty musical instruments attached great importance to the combination of poetry and music. During the reign of Gaozong of the Tang Dynasty, some works were fused from the poetry of the Tang Dynasty. The combination of poetry and music, as well as the emotional expression of the singers, can reveal the close relationship between the performance of music and poetry in the Tang Dynasty, and explore the cross-field communication and influence of music and poetry creation in the Tang Dynasty. For example, the Tang Dynasty's "Pipa Xing" was written by Bai Juyi, and the portrayal of the image of the pipa girl in the poem is very vivid, and at the same time, the performance form of the pipa girl in the poem and the expression of emotions and emotions are also depicted. When the poem was composed into a musical composition and widely sung, it became a classic of combining music and poetry. By studying the musical and poetic characteristics of the combination of poetry and music in Pipa Xing, people can better understand the integration of literature and music in Tang Dynasty society, and learn how to show the music, poetry and emotions of literary works through cross-border cooperation. For example, "Willow Branches" is a poem that has been composed into music and widely sung, and many lyricists have preserved and appreciated the poem as a favorite, and composed it into music and sung it (Han, 2021; Hu, 2022). Through the study of various versions of "Willow Branches", one can observe each lyricist's different styles and emotions when singing the same tune, thus reflecting the social landscape and cultural trends of the time. Based on analysis and research, people can reveal the connection between music and poetry and poetry creation in Tang Dynasty society, and understand that the cross-field exchange of music and poetry creation in the Tang Dynasty has become a powerful way to enrich people's spiritual and cultural life, and can promote the common development of music and music, poetry and literature. The results of Table 2 were obtained by statistically stating the duration, rhythm fluctuation and loudness changes of the three pieces, as shown in Table 2.

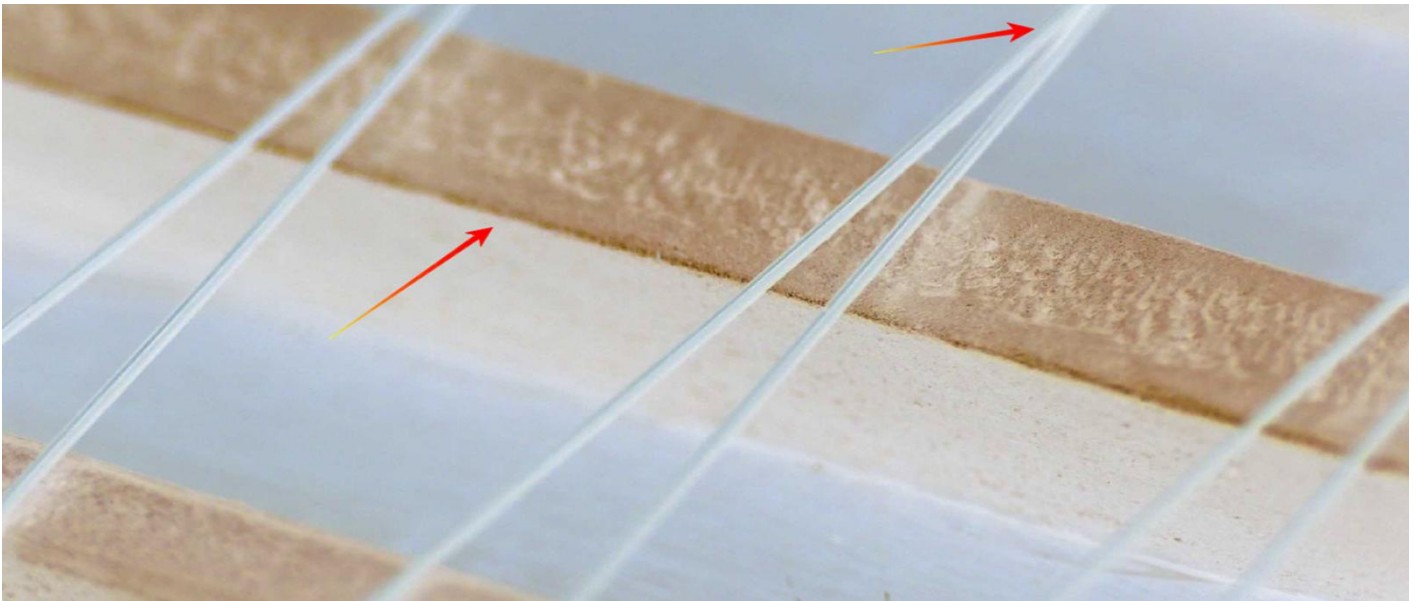
Table 2. Fitting Values for Duration, Number of Rhythm Fluctuations, and Loudness Changes

Commonly used indicators	X ²	df	p	Chi-square degrees of freedom ratio χ^2/df	GFI	RMSEA	RMR	CFI	NFI	NNFI
Judging criteria	-	-	>0.05	<3	>0.9	<0.10	<0.05	>0.9	>0.9	>0.9
value	0.215	1	0.643	0.215	0.995	0.000	0.334	1.242	0.977	2.454
Other indicators	TLI	AGFI	SMOKE	PGFI	PNFI	PCFI	SRMR			
Judging criteria	>0.9	>0.9	>0.9	>0.5	>0.5	>0.5	<0.1			
value	2.454	0.948	1.095	0.099	0.163	0.207	0.034			
Default Model: $\chi^2(6)=9.239, p=0.839$										

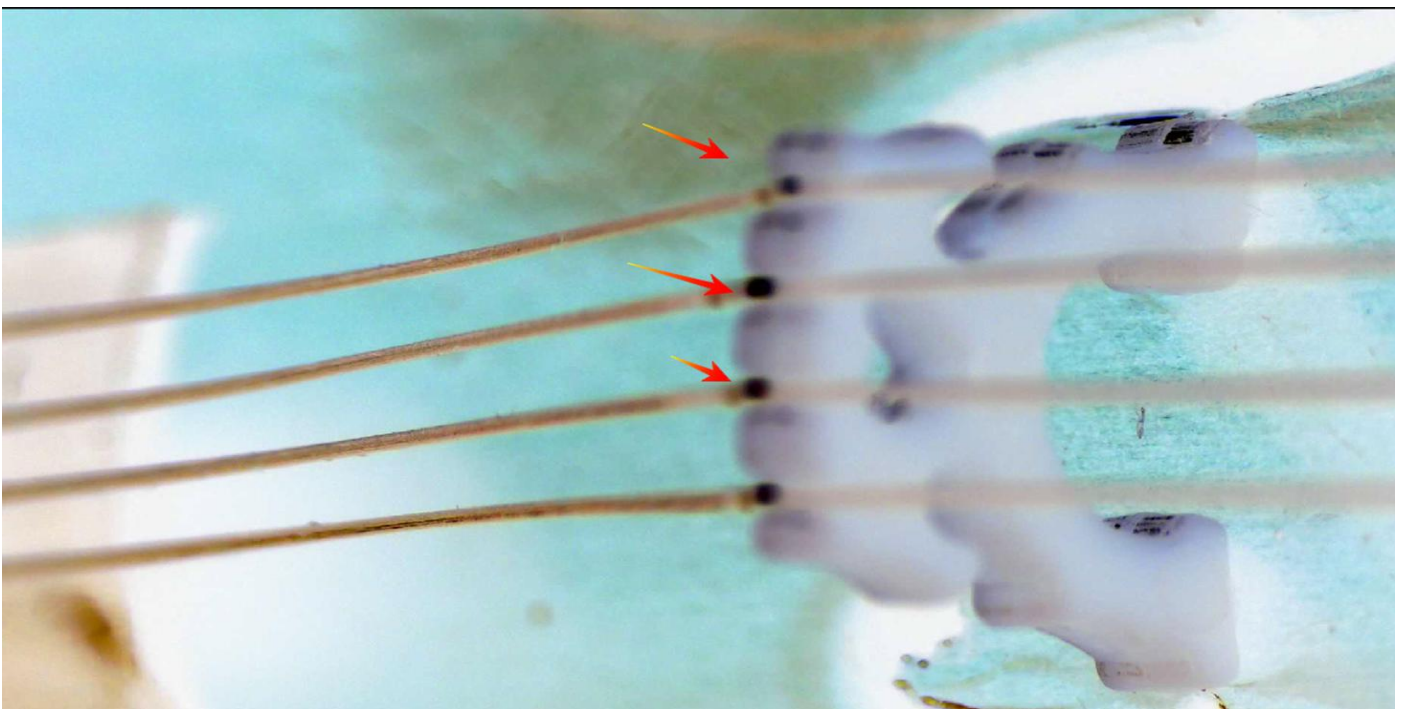
As can be seen from Table 2, the changes in duration, rhythm fluctuation and loudness of Tang Dynasty songs show a certain regularity, which has obvious national characteristics. Among them, the RMR was less than 0.5 and the P value was greater than 0.05, indicating that the independence between the indicators was good, and the influence of each index on the ancient poetry of Jiangnan was significant, and there was no significant difference between the indicators. The representations of GFI, RMSEA, NFI and NNFI were greater than 0.9, indicating that the integration degree of each index with the ancient poetry of Jiangnan was good, and the representative index was an important content of the research of ancient poetry of Jiangnan. It can be seen that the influence of each index on the ancient poetry of Jiangnan is significant, and it is the key content of the study of ancient poetry of Jiangnan, which proves that the later research direction is represented by several factors proposed in this paper.

Comparison of Materials for Musical Instruments

Comparing the materials of Tang Dynasty musical instruments, we will find resonant characteristics of their sounds, indicating that the production process of their musical instruments is very advanced, as shown in Figure 1.



Koto String Resonance



Overall Resonance

Figure 1. String Resonance of an Instrument

As can be seen from the data in Figure 1, there is a resonance phenomenon in the strings of the instrument, mainly the string resonance and the instrument resonance. The study of relevant instrumental music relics and documents unearthed in the Tang Dynasty is of great significance for understanding the quality, craftsmanship and performance of musical instruments in the Tang Dynasty. In the Tang Dynasty, the pipa became an important instrument for musical performances. Through the archaeological excavation and documentary content of the

Tang Dynasty pipa relics, people can understand the production process and performance form of the Tang Dynasty pipa. In addition, through the study of pipa-making techniques, materials, and engraving techniques, we will learn about the development of music and related skills at that time. As can be seen from the observation in [Figure 1](#), the craftsmanship of musical instruments in the Tang Dynasty was very high, especially in judging the sound points of musical instruments. The sound point, force point, and distance from the instrument itself are controlled within a reasonable range to achieve the resonance of the two. At the same time, it will help future generations to study the form of coordination between singers and performers, so as to show the unique timbre, music and poetic expression in the process of singing and performing in the Tang Dynasty. In the study of the structure and craftsmanship of musical instruments in the Tang Dynasty, it will be found that Tang Dynasty music presents a trend of fusion of Chinese and Western styles. However, under the influence of religion and culture, the design style and concept of musical instruments in the Tang Dynasty were relatively simple, and the volume of the musical instruments was large, not flexible, and could not be popularized and popularized. On the basis of research, we can deeply understand and comprehend the development and techniques of instrumental music such as drums, erhu, and pipa, and experience the perfection and innovative spirit of the Tang Dynasty people in music and poetry. At the same time, we can recognize the place of instrumental music in the musical culture of the Tang Dynasty. Through the study of music singing during the Zhenguan period (627-649 AD), it provides an important basis for the reconstruction, restoration and reproduction of musical expressions in the Tang Dynasty in the future, and further promotes the research and protection of the cultural heritage of musical instruments in the Tang Dynasty (Ji, 2023). First, the collection and collation of data. Archaeological surveys can provide a large amount of physical evidence about the singing of the Tang Dynasty, such as musical instruments and related forms of singing, murals, etc. The effective collection and collation of materials can promote the understanding of the musical culture of the Tang Dynasty. For example, the excavated pipa and other musical instruments can help to understand the current situation and specific performance methods of musical instruments in music singing at that time, and relevant documents record information such as music singing theory and music notation at that time. Based on the specific analysis and research of the data, we can accurately reconstruct the musical singing forms of the Tang Dynasty and provide a solid foundation for the preservation and inheritance of related singing forms.

The Result of the Variation between the Piece and the Poem

The correlation between "Willow Branch", "Yangguan Three Stacks" and "Partridge Flying" and the songs and poems was counted, and the corresponding weights were calculated, and the results are shown in [Table 3](#).

Table 3. Correlation between Music and Poems

Item	Eigenvectors	Weight value	Maximum eigenvalue	CI value
Duration	1.043	26.080%	4.000	0.000
Rhythm fluctuation	1.202	30.049%		
Loudness change	1.420	35.491%		
Poetry	0.335	8.380%		

As can be seen from [Table 3](#), the weights of music and poetry are similar, indicating that music and poetry were equally important to Tang dynasty songs. However, the proportion of the content of poetry is very small, which shows that the Tang Dynasty paid attention to the performance of music, and expressed the content of poetry through music to achieve an abstract expression. In the middle of the Tang Dynasty (452~685 AD), music was sung in multiple languages, with rich lyrics and singing techniques, reflecting the exchange, interaction and influence of local music cultures, with pluralism and unity as the main line. For example, under the influence of the Silk Roads, there was interaction between the singing styles of Central Asia and other countries and regions. For example, the music singing of the Tang Dynasty is recorded in musical scores, murals, and documents, and the musical content obviously has the characteristics of Central Asian performances, melodies, rhythms, etc., which has had an important impact on the singing of folk music in the Tang Dynasty. By the middle of the Tang Dynasty (452~685 AD), Chang'an was already a cosmopolitan city, attracting foreign merchants, scholars, musicians, and poets from England, France, and Afghanistan. When foreign elements are combined with local music, a unique fusion sound chamber is formed. For example, the Tianzhu music of the Tang Dynasty (618~907 AD) is a kind of music that combines the characteristics of the Western Regions style and the music of the Han Dynasty, which can express a unique rhythm and rich emotions. Under the exchange of war and trade, the social life and etiquette of the Tang Dynasty changed, and the singing of Tang music penetrated into different social fields, such as court and folk festivals, religious ceremonies, etc. Manuscripts and relics of Tang Dynasty music singing, such as books and tomb murals, have been recorded, and the performance forms and scenes of Tang

Dynasty music singing have been recorded to better understand the lifestyle and religious beliefs of the Tang Dynasty. However, during the Tang Dynasty, the content of ancient Jiangnan poems was limited to the imperial court, and there were relatively few records of folk poems. Learn about the form of music singing and related requirements in Tang Dynasty court song and dance performances. In some tomb murals, you can also see scenes of court bands playing, singers performing costumes and forms, etc., and showing various specific situations or details of music singing in the Tang Dynasty. The tomb murals present the grand occasion of music singing in the Tang Dynasty for future generations, revealing the musical expression and status of the royal family in the Tang Dynasty. It can be seen that the singing of the Tang Dynasty is an abstract form of poetic expression. The bridge function of the film was analyzed, and the results are shown in Table 4.

Table 4. Analysis of the Abstract Role of Music

	Duration					Rhythm fluctuation					Duration				
	B	Standard Error	t	p	β	B	Standard Error	t	p	β	B	Standard Error	t	p	β
Constant	11.168**	2.829	3.948	0.001	-	1.463	3.156	0.463	0.649	-	10.976**	2.897	3.789	0.001	-
Poetry	-1.448	1.106	-1.310	0.207	-0.279	1.095	1.234	0.888	0.386	0.189	-1.592	1.150	-1.385	0.184	-0.307
Loudness change	-0.308	0.192	-1.606	0.126	-0.343	0.407	0.214	1.904	0.073	0.405	-0.361	0.214	-1.691	0.109	-0.402
Rhythm fluctuation											0.132	0.215	0.612	0.548	0.147
R ²		0.184					0.190					0.202			
Adjust R ²		0.094					0.100					0.061			
F-value	C(2,18)=2.032, p=0.160					C(2,18)=2.116, p=0.150					C(3,17)=1.433, p=0.268				

* p<0.05 ** p<0.01

The results in Table 4 further illustrate the correlation between the presentation of the poems, the richness of the content of the poems, and the sublimation of the poems, as shown in Figure 2.

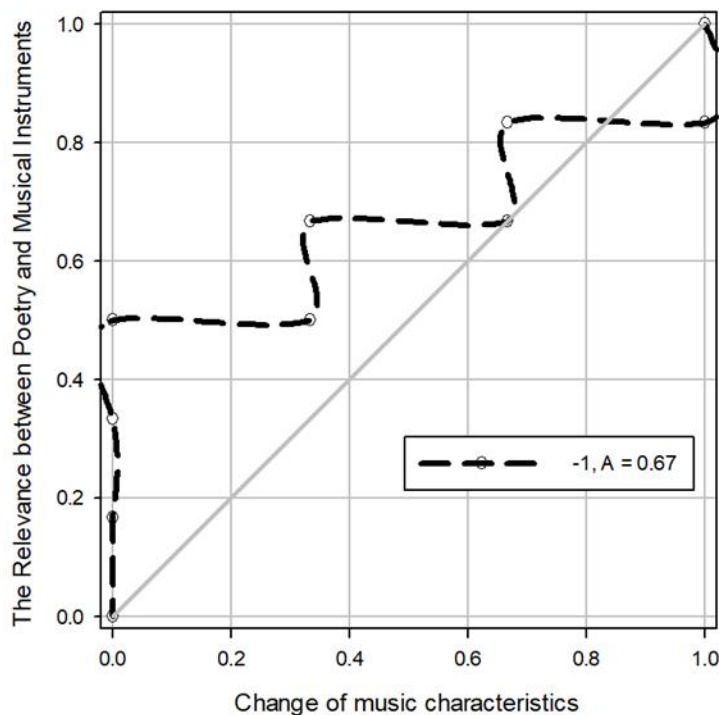


Figure 2. Correlation Between Poems and Compositions

As can be seen from [Figure 2](#), there is a strong correlation between poetry and musical variation. In the middle of the Tang Dynasty (452~685 AD), traditional musical instruments such as pipa and gongpa were well developed in the Tang Dynasty, forming a unique form and style. The archaeological study of Tang Dynasty music singing can not only understand the material characteristics of Tang Dynasty music singing, but also reveal the techniques and performance styles of Tang Dynasty music singing and instrument playing. Through the strategic study of the materials and shapes of musical instruments, combined with relevant historical materials, we can restore the singing and performance of Tang Dynasty performers, and reveal how Tang court artists used musical instruments to create music, poetry and performance. The study of ancient poems in the Tang Dynasty and the restoration and excavation of musical instruments are conducive to the revival of traditional music and poetry, promote modern people's knowledge, understanding and feelings of ancient music, and better realize cultural inheritance.

DISCUSSION

The Role of Tang Dynasty Music Singing in the Innovation of Ancient Poetry in the South of the Yangtze River

Provide a Variety of Poetic Expressions

The culture and musical instruments of the Tang Dynasty have always influenced the creation and innovation of ancient Jiangnan poetry, especially the development of Jiangnan culture, so Tang Dynasty musical instruments played an important role in the creation of Jiangnan poetry. At the same time, the development of modern art forms and musical instruments will also have an impact on the development of Jiangnan poetry, such as the structure of the poems, the rhyme points, and the forms of expression of the poems. For example, the poetry and music of the Tang Dynasty can stimulate the poet's creative inspiration and imagination, but the combination of long and short sentences, as well as the change of rhyme points, can better reflect the complex mood of the creator, so the integration of the melody of the poem music and the rhyme point, long and short sentences, is reflected in the creation and innovation of some ancient poems south of the Yangtze River. The emergence of electronic musical instruments can enrich the connotation of Jiangnan's poems, and creators use music to express emotions. Although the music singing of the Tang Dynasty had a deep emotional expression and could show a different kind of musical imagery, which stimulated the poet's creation of ancient poems to a certain extent, especially the emotional expression and artistic conception construction in the creation of ancient poems in the south of the Yangtze River, it could not be accurately expressed due to the limitations of musical instruments. For example, in the music singing of the Tang Dynasty, modern singers conveyed various emotions according to the atmosphere of the music, such as sadness, boldness, joy, etc., which could provide rich inspiration for poets to compose ancient poems south of the Yangtze River, while Tang Dynasty poems could not accurately express them (Jie & Chaetnalao, 2023). For example, when the singer sings "Yangguan Three Stacks", he will make his singing voice clearer through the singing and grasping of the cheerful melody, and convey a unique, joyful and cheerful emotion, so as to better convey the characteristics of the ancient songs in the Jiangnan area, leave the audience with a vibrant atmosphere, and be able to more accurately express the cheerful impression of the Jiangnan in the poems of the Tang Dynasty. At the same time, the singularity of melody and rhythm in the Tang Dynasty also affected the expression of the Jiangnan market. In the music singing of the Tang Dynasty, musical instruments such as drums and zhengs often failed to capture unique rhythms and rhythmic patterns, but electronic pianos and pianos gave new rhythmic beauty to the creation of ancient poems south of the Yangtze River. Although the poetry of the Tang Dynasty has profound connotations, it cannot express the beauty of rhyme, let alone accurately express the poet's creative inspiration, and then effectively combine rhyme and rhyme. For example, in the process of composing ancient poems south of the Yangtze River, modern instruments made it more musical. For example, "The Song of Ni Yiyu" is famous for its beautiful melody and beautiful rhyme, which is inspiring to poets and gives them more inspiration to write ancient poems south of the Yangtze River. Therefore, with the assistance of modern musical instruments, the creation of ancient poems south of the Yangtze River often uses rhyme and harmony to construct beautiful rhythms. Modern music can more comprehensively express musical imagery and artistic conception, and improve the expressive effect of ancient Jiangnan poems (Leo, 2021; Liu et al., 2022). However, in the singing of Tang Dynasty poetry, the singularity of the form of expression, as well as the consistency of the melody played, severely limited its development and could not be integrated with the folk content. In the music singing of the Tang Dynasty, singers needed to express unique emotions and a variety of musical imagery and artistic conception through different song tunes and forms, which could inspire poets to create ancient poems in the south of the Yangtze River, especially the poet's depiction of natural scenery and human shadows, as well as social aspects, which will be affected by musical artistic conception and imagery. The imagery and artistic conception in Tang Dynasty music singing could stimulate the imagination of poets and provide them with more creative material, for

example, "Partridge Flying" shows the beautiful scenery and tranquil atmosphere of the water towns south of the Yangtze River with its smooth, lyrical, and picturesque melody. Moreover, the imagery and artistic conception embodied in the singing of this Tang Dynasty music have a certain influence on the creation of ancient poems south of the Yangtze River, for example, some poets will be inspired to pay attention to the description of the natural scenery and characters of the water towns south of the Yangtze River, as well as social characteristics, and show beautiful parts, such as fishing boats singing at night; A variety of melodies that can achieve emotional resonance. In the music singing of the Tang Dynasty, the singer needed to express the emotion of the music, combining the natural environment and humanistic atmosphere to express the uniqueness of the music. Based on this, poets can draw inspiration from it, so as to refer to the description of the natural environment in the music and singing of Tang Dynasty songs, so that the creation of ancient poems in Jiangnan has a more natural feeling, showing the unique atmosphere of the Jiangnan region, and making readers and authors have a certain emotional resonance. For example, the Tang Dynasty music "Mountains and Flowing Waters" shows a unique and warm beauty with its smooth melody and elegant timbre, and the singing of this piece has influenced the creation of ancient poems south of the Yangtze River (Liu et al., 2021; Öztürk, 2023), as its smooth melody and elegant piano sound are very consistent with the warm climate and rainy environment south of the Yangtze River, The freshness contained in this piece allows the creators of ancient poems in the south of the Yangtze River to better absorb and learn, so as to create poems that can convey the unique emotions of the Yangtze River, such as expressing the beauty of the hometown and the praise of green mountains and rivers. It can be seen that the singing of the Tang Dynasty had a certain influence on the emotional expression, rhythm, rhyme, imagery and artistic conception of ancient poetry in the south of the Yangtze River. In short, the diversity of modern musical instrument expression provides poets with a lot of new inspiration and creative materials, which can more accurately express the content of Tang Dynasty poems, and also provide musical, aesthetic and emotional support for the creation of ancient poems in the south of the Yangtze River.

Deepen the Cultural Connotation of Ancient Jiangnan Poems

Although the ancient poems of the Tang Dynasty are deficient in melody and rhythm, their cultural connotation and historical precipitation are deep, so the ancient poems of the Tang Dynasty have shaped the unique literary style of the Jiangnan region, which is embodied in:

The poems reflect the artistic conception of the south of the Yangtze River and the unique display of the artistic conception of the water towns south of the Yangtze River. In the Tang Dynasty, there was often content that expressed the scenery and customs of the water towns in the south of the Yangtze River, and the content was unique, forming a unique artistic conception of the ancient poems of the Yangtze River, such as the gentleness, delicacy, elegance, and softness of the ancient poems of the Yangtze River, which influenced the views of later generations on the south of the Yangtze River to a certain extent, thus forming the unique style and characteristics of the south of the Yangtze River; In the singing of Tang Dynasty music, singers generally need to combine the imagery, artistic conception, and emotional expression of music to show a unique musical beauty and specific vocal skills, so as to show the beauty of Tang Dynasty music. Based on this, the creation of ancient Jiangnan poems has been influenced to a certain extent, which is reflected in the creator's pursuit of aestheticism. For example, in the later period of Zhenguan's reign, the form of ancient Jiangnan poetry changed, attaching great importance to the construction of rhythmic and phonological features and imagery, and the pursuit of beauty, music, and poetic expression. The poets of the Tang Dynasty attached great importance to the integration of nature and human beings, so their poems were also based on nature and landscapes. In the poetry singing of the Tang Dynasty, performers often need to combine musical imagery, artistic conception and rhythmic characteristics, melody, lyrics, etc., to express the fluency of the tune, and at the same time show the effective integration of natural scenery and humanistic emotions, which has influenced the creation of ancient poems south of the Yangtze River to a certain extent. For example, since then, the expression of natural and humanistic emotions in the ancient poems of the Yangtze River has become stronger. For example, poets often add depictions of natural scenes and use them to express their thoughts and perceptions of nature, society, life, and emotions; In the singing of Tang Dynasty music, the singer needs to combine the artistic conception and emotional expression of the whole song to convey delicate emotions, and the rich introspection has an impact on the emotional expression and inner experience of the ancient poems of Jiangnan. For example, ancient Jiangnan poems often express deep and delicate emotional experiences through the portrayal of the inner world of the characters. In addition, the music singing of the Tang Dynasty had a great impact on the creation and innovation of ancient Jiangnan poetry, and to a large extent stimulated the author's creative inspiration and imagination, and then formed a very unique Jiangnan literary style, which not only promoted the continuous enrichment of Chinese literary music and poetry but also played a certain role in the inheritance and development of later generations. Poetry created new and unique forms of music and poetry by incorporating elements of Tang Dynasty music, such as rhyme poems and rhymes with a strong sense of musicality. The forms of Jiangnan ancient poems are more

diverse (Simmons, 2023; Hou, W., 2024), enriching literary, musical, and poetic expressions. For example, in Bai Juyi's "Remembering Jiangnan", the poet creates a very musical rhythm by repeatedly reciting the word "Jiangnan", "Remembering Jiangnan, Jiangnan is good, and the scenery is familiar." In front, then give "the sunrise river flower red, the spring river green as blue". Can you remember Gangnam?, when the three words "remember Gangnam" appear, it is like a reconfirmation of the theme melody, so as to achieve the purpose of engaging. Moreover, "Red as Fire" and "Green as Blue" have a clear sense of confrontation, which can form a sharp contrast of visual imagery, in line with the harmonious and moving rhythm required in the rhythm. Another example is Su Shi's "Water Tune Song Head: When Does the Bright Moon Exist": "When Does the Bright Moon Exist? Ask the sky for wine." And then "I don't know Tiangong, what year is tonight." This vividly expresses the breadth, fluency, and undulation of the poem's rhyme, and takes the reader into a very philosophical and rhythmic labyrinth. Each word is like a note on a natural stave that evokes the reader's myths about music (Mansilla Torres, 2022; Xi et al., 2022). Therefore, the rhythm and rhyme in the music singing of the Tang Dynasty influenced the creation of ancient poems south of the Yangtze River. Modern art forms can integrate rich musical elements into artistic creation, improve the cultural connotation of modern works, and make works more cultural. In addition, the modern art form also enhances the emotional expression of Jiangnan poetry itself, enhances the multi-angle expressiveness of music and poetry, and reaches a deeper aesthetic realm.

Expand the Development Ideas of Ancient Jiangnan Poetry

In the Tang Dynasty, there was a certain logic in the creation of Jiangnan poems, which were mainly based on natural things and praised people. Or, based on events, the expression of one's thoughts, and music and poetry are the expansion of the creator's thinking. For example, the singing of the Tang Dynasty had a profound impact on the creation of ancient poetry south of the Yangtze River, which was manifested in the expansion of the musical and poetic ideas of poets and lyricists. Poets and lyricists borrow a variety of expressions and forms from music, and flexibly use language, imagery, rhyme, etc., to create at a deeper level, to promote the expansion and breakthrough of music and poetic thinking in ancient poems south of the Yangtze River. For example, Wang Anshi's famous sentence in "Anchoring in Guazhou" "The spring breeze is on the south bank of the Green River, when will the bright moon shine on me?" In this poem, Wang Anshi presents a beautiful picture for the reader through the sentence "The spring breeze blows on the south bank of the Green River", accompanied by the beauty of music, thus depicting the beautiful scenery and beautiful atmosphere on the south bank of the Yangtze River in spring. The "spring breeze" here not only represents the natural scenery but also represents the soft melody of music, conveying the warmth and vitality of spring. For example, in "Qingyu Case: Yuan Xi", a variety of images such as "the sound of the phoenix flute" and "the light of the jade pot" are used to create a Hangzhou Lantern Festival night with a musical atmosphere and lights for the audience. Through the combination of music and lighting, you can see that the festival scene in the Gangnam area is full of visual and auditory beauty, giving you a deeper impression of the Gangnam area. It can be seen that the display of imagery and artistic conception in the songs of the Tang Dynasty has played a certain enlightening role in the creation of ancient poems in the south of the Yangtze River. Through delicate visual descriptions and the construction of musical hearing, poems and lyrics can enhance the emotional expression and display of music and poetry effects, allowing readers to feel the visible, audible, and perceptible realm of music and poetry (Xia & Tian, 2022). The music and singing of the Tang Dynasty influenced the creation of ancient poems south of the Yangtze River, especially to a certain extent, promoting the exchange and interaction between music and poetry. Based on this, the cross-reference and integration of music and poetry make the boundary between music and poetry forms less obvious, promote the innovation and creation of music and poetry in various fields, and have an impact on the further development of Jiangnan literary music and poetry. As a result, the forms of music and poetry in Jiangnan literature became more diverse, and its development was greatly promoted. For example, in "Jiangchengzi Mizhou Hunting", the author expresses his feelings for his family and country by depicting his hunting scenes. The title of the poem is: "In the clouds, when will Fengtang be sent to hold a bow, like a full moon, look to the northwest, and shoot a wolf?" It is enough to express Su Shi's desire for the country's military strength and show very deep patriotic feelings. This kind of emotional expression is based on musical language and imagery, which can shorten the distance between the reader and the author so that the reader can more truly understand and feel the poet's heroic heart and patriotic feelings. Based on this, the appeal of the work can be greatly improved and the resonance of the audience can be obtained. The influence of Tang Dynasty music singing on the creation of ancient Jiangnan poetry includes the inspiration it made for poetry creators, such as using music to convey rich emotional elements such as heroism, great joy, and complacency, making the works more realistic and moving. Moreover, through the role of this musical language and imagery, the author can better express his emotions and thoughts, make the work more attractive, and deepen the expressiveness of the musical, poetic and cultural exchange content of the work. Fourth, emotional expression. The influence of Tang Dynasty music and singing on the creation of ancient poems in the south of the Yangtze River is reflected in the expression of emotions. For example, in Bodhisattva Man: Jiangxi

Stoma Wall . Xin Qiji expresses his grief and anger at the country's decline and helplessness through the ink he has applied to the Jiangxi stoma wall. Among them, "Yugu is under the Qingjiang River, how many pedestrians burst into tears? After all, it flows eastward. Jiang Wan frowned bitterly, and the mountain smelled of partridges. It expresses the author's grief and helplessness over the collapse of his family and country. It can not only show the emotional elements sung through the music of the Tang Dynasty in the ancient poems of the Yangtze River but also express the characteristics of pro-country feelings and personal feelings. Based on this, the creator can more accurately convey the complex emotions in his heart, make the work full of profound appeal and resonance, and let the reader feel the author's rich emotions from the text. It can be seen that the singing of the Tang Dynasty had a certain influence on the innovation of music and poetic forms of ancient poetry south of the Yangtze River. The rich emotions, smooth melodies, and unique rhythms in the songs of the Tang Dynasty provided many different ways of expression for the creation of ancient Jiangnan poems in later generations. At the same time, the expressiveness of Tang Dynasty music singing had a certain impact on the music and poetic thinking of ancient poems south of the Yangtze River, so the expression of Tang Dynasty poetry is also an important inheritance content (Zhen, 2023; Zhou, Zhang & Lu, 2022). For example, by borrowing expressions from Tang Dynasty music singing, the poem makes the language, imagery, and rhythm of his work more flexible. For example, in "Like a Dream", Li Qingzhao repeatedly uses "fighting for the ferry" to increase the rhythm of the theme melody, thereby improving the musicality and expressiveness of the work. For another example, in "Morning Scene of the Spring River", Su Shi depicts the scene of the water town in the south of the Yangtze River through language full of rhythmic changes and then shows the vividness of the whole picture with the dynamic melody of music. In short, the music of the Tang Dynasty allowed music and poetry to promote each other, making the creator's Jiangnan literary music and poetry creation more powerful and diverse. The creation and innovation of ancient poetry south of the Yangtze River has been greatly promoted, and the forms of music and poetry have been enriched (Zhou, Zhang & Lu, 2023).

CONCLUSION

The Tang Dynasty was an important period for the development of Chinese poetry, and through the war and the Silk Road, music creation and content were constantly enriched, forming the characteristics of music singing in the Tang Dynasty, so it has great archaeological value and artistic value. In addition, the poetry of the Tang Dynasty also had a very important influence on the creation and innovation of ancient Jiangnan poetry, such as the content, form and rap melody of the poems. In addition, the sacrificial and performance role of Tang Dynasty poetry also has an impact on the expansion of the author's music creation and poetry creation thinking, and promotes the development of the rhythm and prosody of ancient poetry in the south of the Yangtze River. It has a variety of characteristics such as loudness, musical score, rhythm, etc., and plays many musical instruments, including erhu, guzheng, flute, drum, pipa, etc., and the musical instruments can show more performance forms. In addition, Tang Dynasty music is a form that mainly expresses the content of poetry and expresses the meaning of poetry in an abstract form. Moreover, the display of poetry content is consistent with the performance characteristics of music, showing positive changes, indicating that the integration of modern art forms and Tang Dynasty poetry can provide reference and inspiration for the development of modern art. Therefore, the performance of Tang Dynasty music can support the expression of ancient poems south of the Yangtze River, including the innovation of ideas and the expansion of content. In this paper, there are certain limitations, which are mainly reflected in the collection of data, cases and literature, but in the future, we will focus on increasing the above research, collecting more data and literature, and conducting corresponding data analysis to improve the reliability of the analysis.

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