



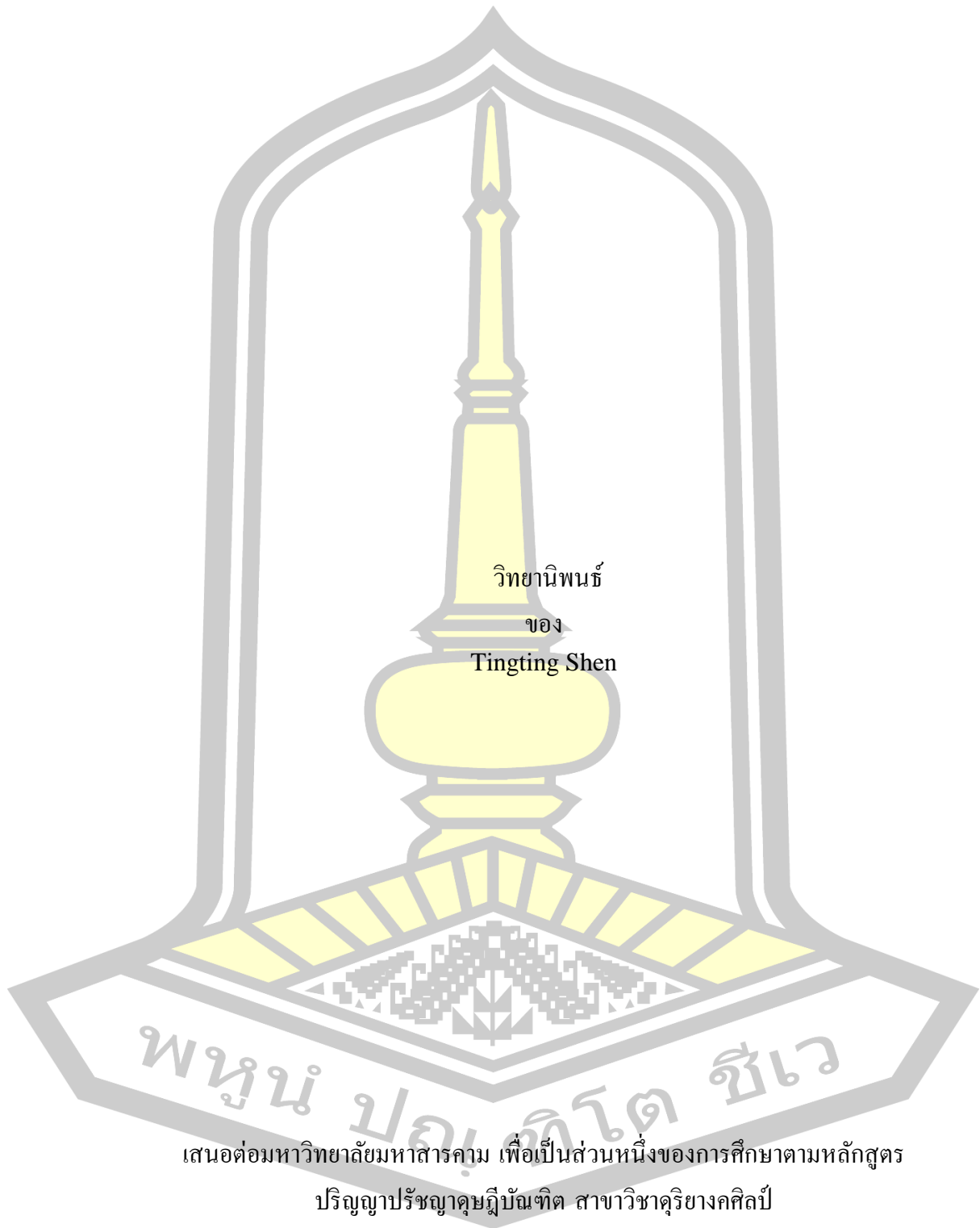
"Song ci" Chinese Art Song in Jiangsu Province, China

Tingting Shen

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
February 2025

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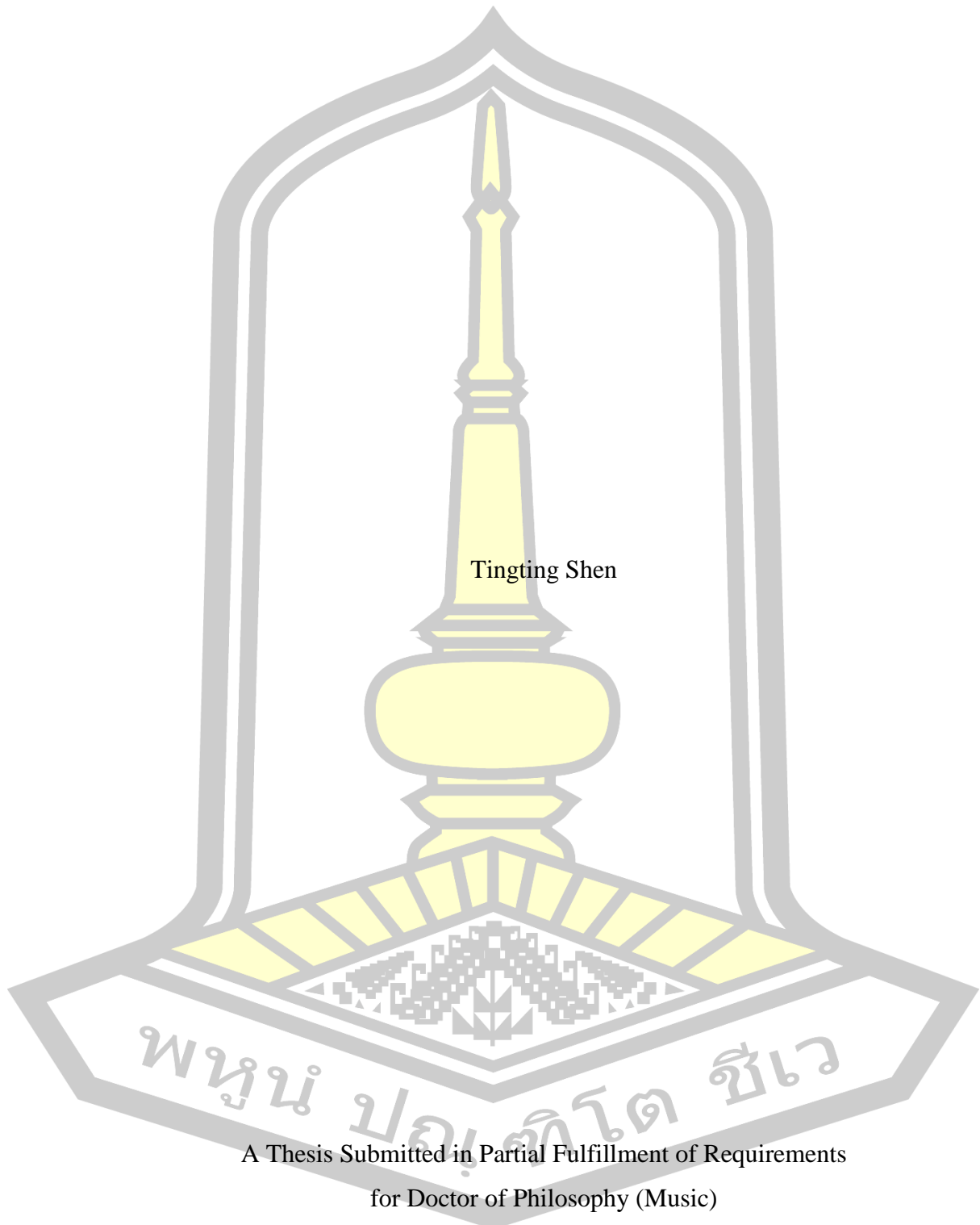
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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February 2025

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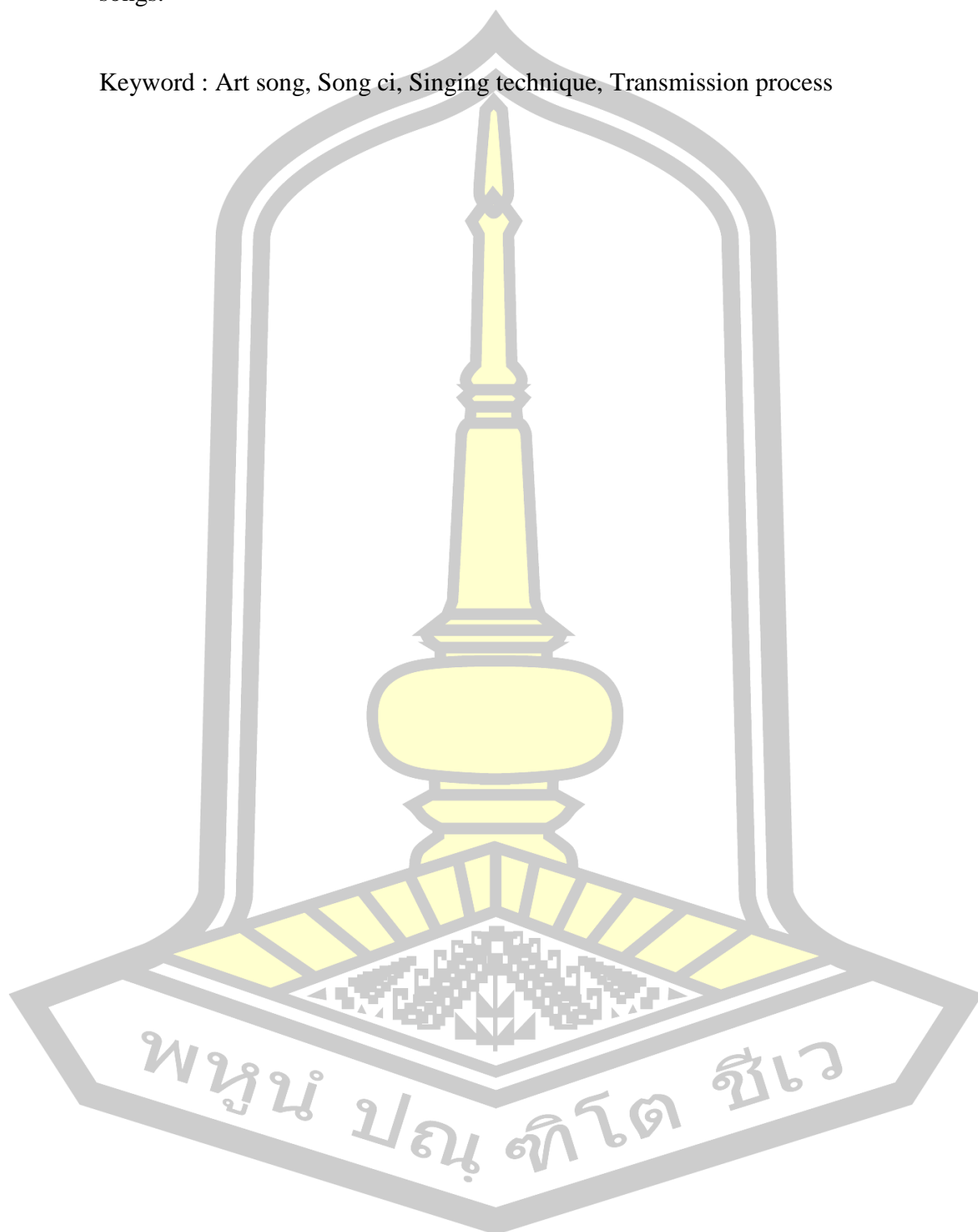
### ABSTRACT

This research adopts a qualitative method and presents the findings through descriptive analysis. The study, titled "Song ci" Chinese Art Song in Jiangsu Province, China, focuses on three key questions: (1) What are the development and contemporary status of the "Song ci" Chinese art songs? (2) What are the singing techniques of the "Song ci" Chinese art songs? (3) How can we guide the transmission of "Song ci" Chinese art songs?

The research findings are based on analysis and interpretation of fieldwork, including fieldnotes, interviews, videotaped observations, documents, sound recordings, and an open-ended questionnaire. The results found that (1) The development history of "Song ci" Chinese art songs can be divided into five periods: the Song Dynasty, 1900-1949, 1950 -1979, 1980-1999, 2000-2024. On the vocal stage in Jiangsu Province, China, the more widely spread are the art songs composed with "Song ci" as lyrics. Since the early 20th century, Chinese composers have tried to compose melodies for song ci. From the initial creation method that solely adopted Western composition techniques to the contemporary creation method that combines Chinese opera and folk songs. This modern way of using "Song ci" as lyrics to create art songs has a history of more than 100 years in China. (2) The singing of "Song ci" Chinese art songs must rely on scientific vocal singing skills, and at the same time, the language characteristics and connotation characteristics of "Song ci" cannot be abandoned, reflecting its unique style characteristics. The singing of "Song ci" Chinese art songs need to organically combine the scientific nature of singing and the nationality of style. This does not mean that the singing of "Song ci" Chinese art songs is separated from scientific vocalization, but requires that on the basis of scientific vocalization, the characteristics of "Song ci" Chinese art songs are expressed to reflect different artistic styles. (3) After the efforts of several generations of Chinese composers, "Song ci" Chinese art songs have basically formed their own creative concepts and style characteristics. While fully affirming its artistic value and historical significance, we should also see that in the development of "Song ci" Chinese art songs, there are still problems such as insufficient recognition of poetry culture, different appreciation levels of the audience groups, different singing and performance levels of singers, and insufficient circulation of works. Judging from the current problems, we need to start from strengthening publicity, diversified development, in-depth learning, and extensive

dissemination to help the better development and transmission of “Song ci” Chinese art songs.

Keyword : Art song, Song ci, Singing technique, Transmission process



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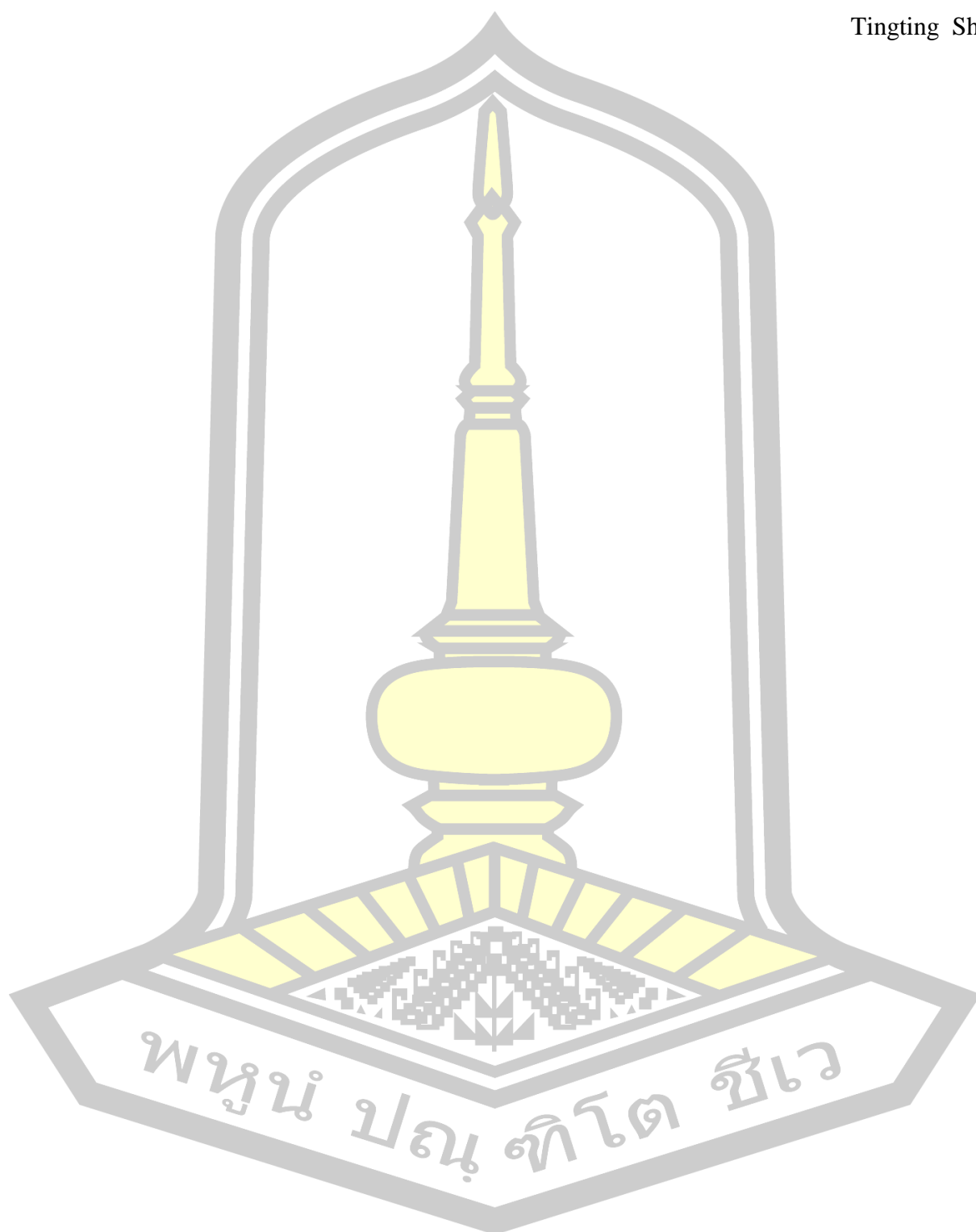
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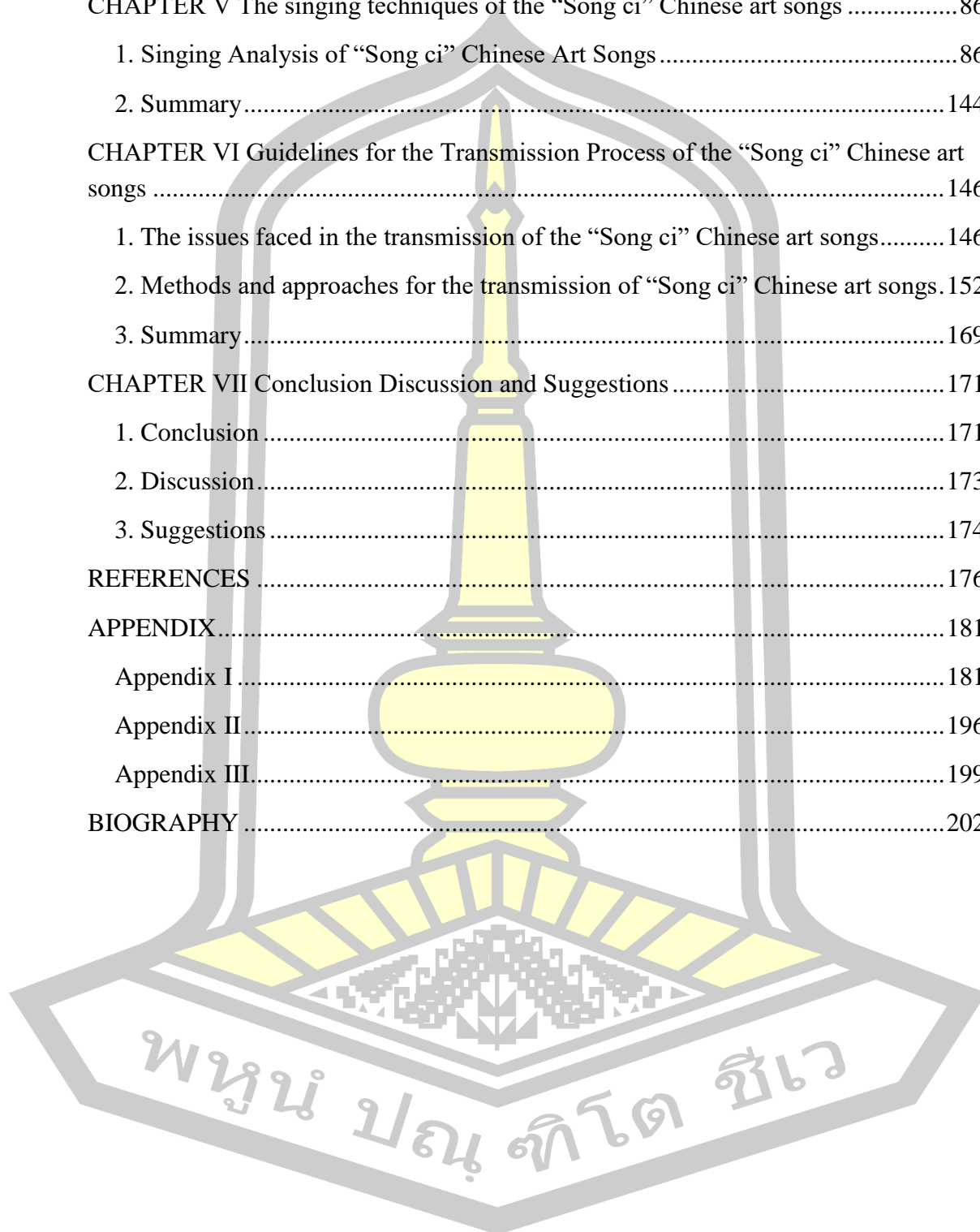
Tingting Shen



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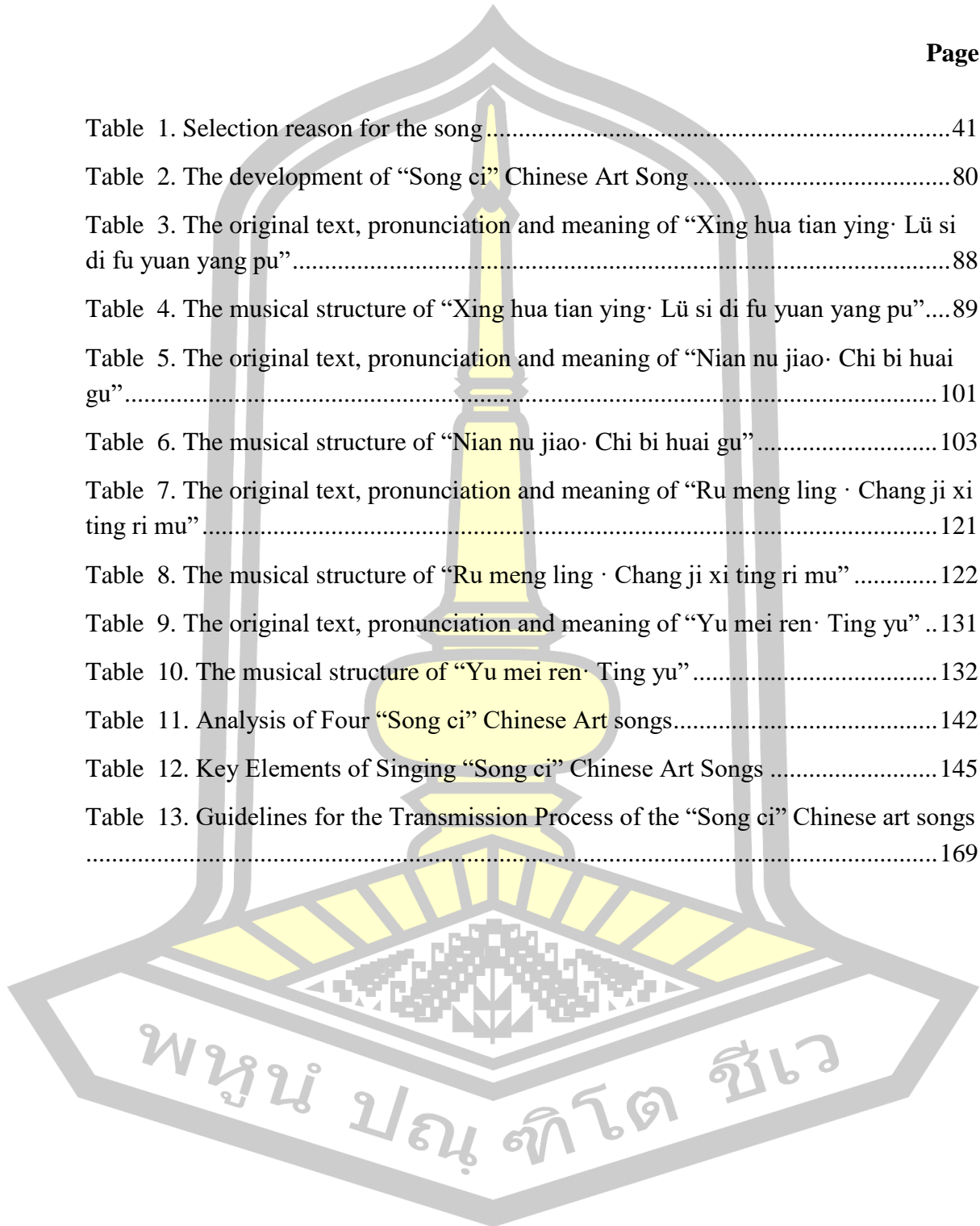
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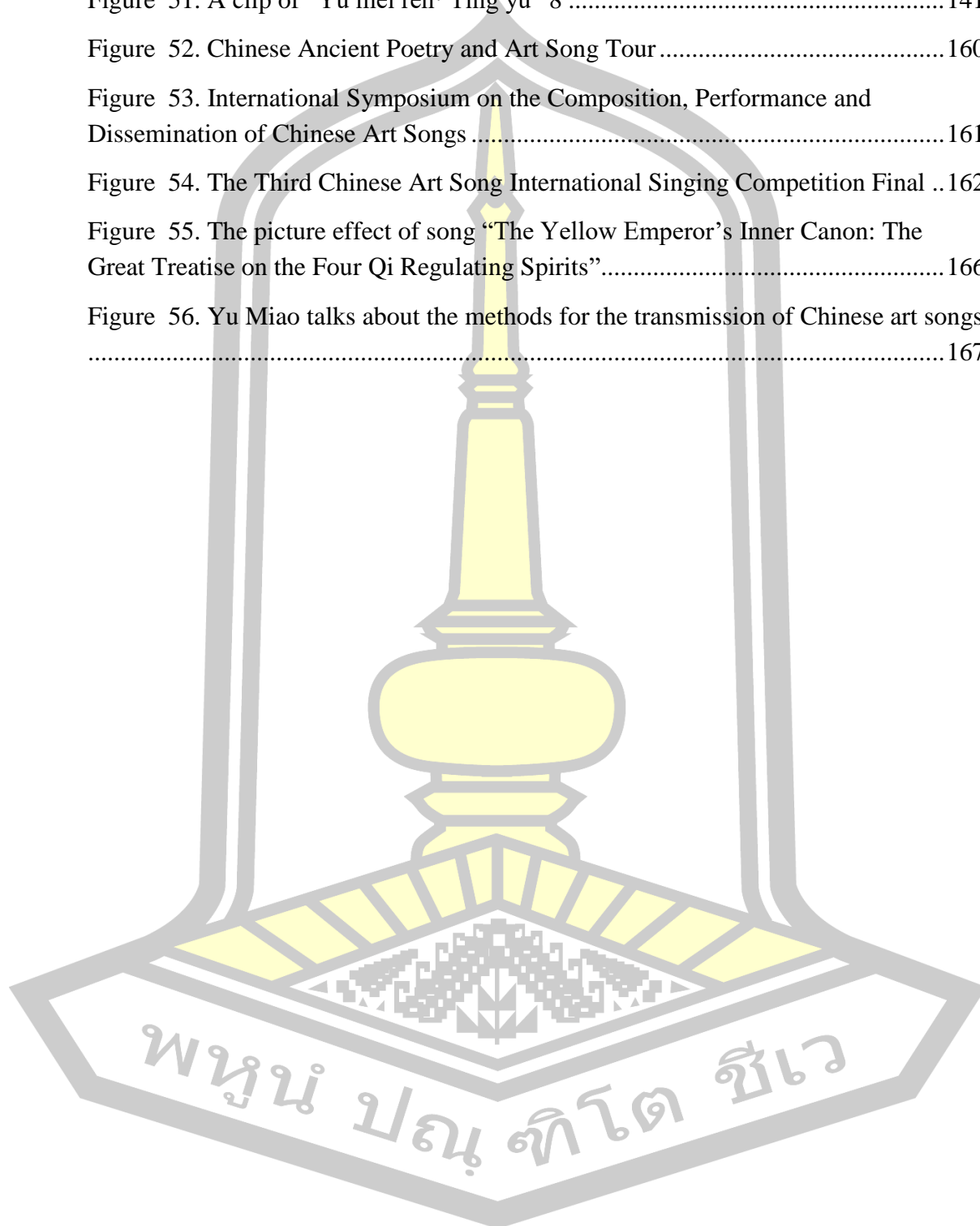


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# CHAPTER I

## Introduction

### 1. Research Background

Ancient Chinese poetry and art songs are a specialized genre of Chinese art songs. They have a history of more than a thousand years. Ancient Chinese poetry and art songs originated from the folk. After a long period of evolution and development, they have formed unique musical characteristics and cultural value, occupying a very important position in the field of Chinese music. However, because ancient technology cannot support the collection of sounds, only a few “Song ci” Chinese art songs have been handed down in the form of text and gong che scores. It was not until the beginning of the 20th century that some young composers who returned from studying in the West were inspired by German and Italian art songs and began to use their knowledge to create new art songs for “Song ci”. Since then, “Song ci” Chinese art songs have gradually begun to be small-scale of singing.

At the beginning of the 20th century, people who studied music abroad returned to China one after another. These international students began to try to combine Chinese poetry with Western instruments - pianos to create “local and foreign” songs with Chinese music characteristics, which gradually spread. Since art songs, a vocal music genre, were introduced to China, Chinese composers have been exploring and borrowing Western composition techniques to create art songs with Chinese characteristics. In the continuous exploration and practice, many composers choose ancient Chinese poetry as the lyrics of art songs. This is an inevitable choice in the creation of Chinese art songs. This is because China has been a country rich in poetry since ancient times. As early as the Spring and Autumn Period (770 BC - 221 BC), China had its first collection of poems, “Shi Jing”. In the late Warring States period, the “Chu ci” came into being. The Tang Dynasty was the golden age in the history of poetry. The Complete Poems of the Tang Dynasty “Complete Tang poetry” contains nearly 50,000 poems, and the Song Dynasty lyrics have also reached their peak stage of development. Complete “Song ci” contains more than 20,000 poems. Tang poetry and “Song ci” can be regarded as the two gems of Chinese literature. These poems run

through the 5,000-year history of the Chinese nation and convey the unique charm of Chinese culture. Therefore, ancient Chinese poetry is one of the literary genres that best reflects the characteristics of Chinese culture (Jiawen Shen, 2010).

From the above paper, these researchers fully affirmed the important status of art songs in China and affirmed the cultural value of “Song ci” Chinese art songs. They believed that the development time of Chinese art songs should start from the time when German and Austrian art songs were introduced to China in the early 20th century. However, researchers believe that if we look at the three main characteristics of art songs, the ancient songs of the Song Dynasty before German and Austrian art songs were introduced to China also meet the requirements of art songs. This shows that the research on the development of “Song ci” Chinese art songs is not clear enough. Therefore, researchers believe that it is necessary to conduct in-depth research on “Song ci” Chinese art songs.

Ancient poetry and art songs are vocal works of great artistic value. It shows unique artistic characteristics in terms of singing style and singing techniques. Therefore, it is particularly important to grasp the singing style and poetic charm of the work. When singing works of a similar style, the singer must strengthen certain literary skills and artistic accomplishments, have an in-depth understanding of the songwriter’s life and the creative background of the work, use professional theoretical knowledge to conduct a detailed analysis of the music characteristics and melody color, and then use scientific, skilled singing techniques to express the inner emotions of the songs, and deeply explore the beauty of meaning in ancient poems and songs. Through the analysis of this vocal music work, I hope to provide a certain reference value for vocal music learners. When singing vocal music works of a similar style in the future, they can strengthen their understanding and appreciate the charm and essence of Chinese traditional culture, while retaining the original charm of the work. On the other hand, it deeply explores and displays the inner layers of the work, so as to express the music and interpret the content of the work more deeply (Jia Liu,2020).

From the above paper, singing “Song ci” Chinese art songs require the use of scientific and skilled singing techniques, detailed analysis of music characteristics and melody colors, and certain literary skills and artistic accomplishments. Combining these to explore the connotation of “Song ci” Chinese art songs. Therefore, researchers

believe that it is necessary to conduct in-depth research on the singing techniques of “Song ci” Chinese art songs.

The reinterpretation of Chinese classical poetry and art songs, in addition to the protection of traditional culture, must also carry out innovative reforms in singing. The singing method that relies too much on opera and folk song styles in poetry must be integrated into Bel Canto singing techniques to add modern vocal art elements. such as the colorful use of voices and diversified singing styles, etc., enable contemporary audiences to not only feel the essence of Chinese classical poetry culture, but also feel the artistic charm of multiple vocal singing. Of course, this innovative fusion is definitely not a simple transplantation of bel canto of national singing, because this will damage the aesthetic value of classical poetry and weaken the artistic appeal of classical poetry. In order to increase the artistic appeal of singing classical poetry and art songs, we must carefully integrate the resonance of bel canto singing into the delicate euphemism of national opera singing, so that the two can be integrated into an artistic realm without traces. This is the most important aspect of modern vocal music teaching. A topic worthy of exploration is also an inevitable trend in the innovative development of singing concepts (Shuguang Yang, 2018).

From the above description, the traditional promotion method of “Song ci” Chinese art songs can no longer meet the needs of the public, and innovative reforms must be sought in performance and dissemination. It is necessary to master the singing techniques of Bel Canto without losing the nationality in the poetry. feature. It must not only reflect the connotation of Song Dynasty, but also make use of modern advanced communication technology. Therefore, researchers believe that it is necessary to conduct in-depth research on the spread of “Song ci” Chinese art songs.

Thus, the study of Chinese poetry and art songs is of far-reaching significance. Considering the above reasons, “Song ci” Chinese art songs are selected as the research aspect of my doctoral thesis. Through this study, the researcher will study “Song ci” Chinese art songs from three aspects: the development and contemporary status of “Song ci” Chinese art songs, the singing techniques of “Song ci” Chinese art songs, and the development and transmission of “Song ci” Chinese art songs. It is hoped that This research can play a role in promoting better singing and performance of “Song ci”

Chinese art songs, and at the same time, it can help better protect, inherit and develop “Song ci” Chinese art songs.

## **2. Research Objectives**

2.1 To investigate the contemporary status of the “Song ci” Chinese art songs in Jiangsu Province, China.

2.2 To analyze the singing techniques of the “Song ci” Chinese art songs.

2.3 To propose guidelines for the transmission process of the “Song ci” Chinese art songs.

## **3. Research Questions**

3.1 What are the development and contemporary status of the “Song ci” Chinese art songs?

3.2 What are the singing techniques of the “Song ci” Chinese art songs?

3.3 How can we guide the transmission of “Song ci” Chinese art songs?

## **4. Research Benefit**

4.1 It can help singers understand the development and contemporary status of the “Song ci” Chinese art songs.

4.2 It can help singers master the singing techniques of the “Song ci” Chinese art songs.

4.3 It can better guide singers in interpreting and disseminating “Song ci” Chinese art songs.

## **5. Research Definitions**

5.1 “Song ci”

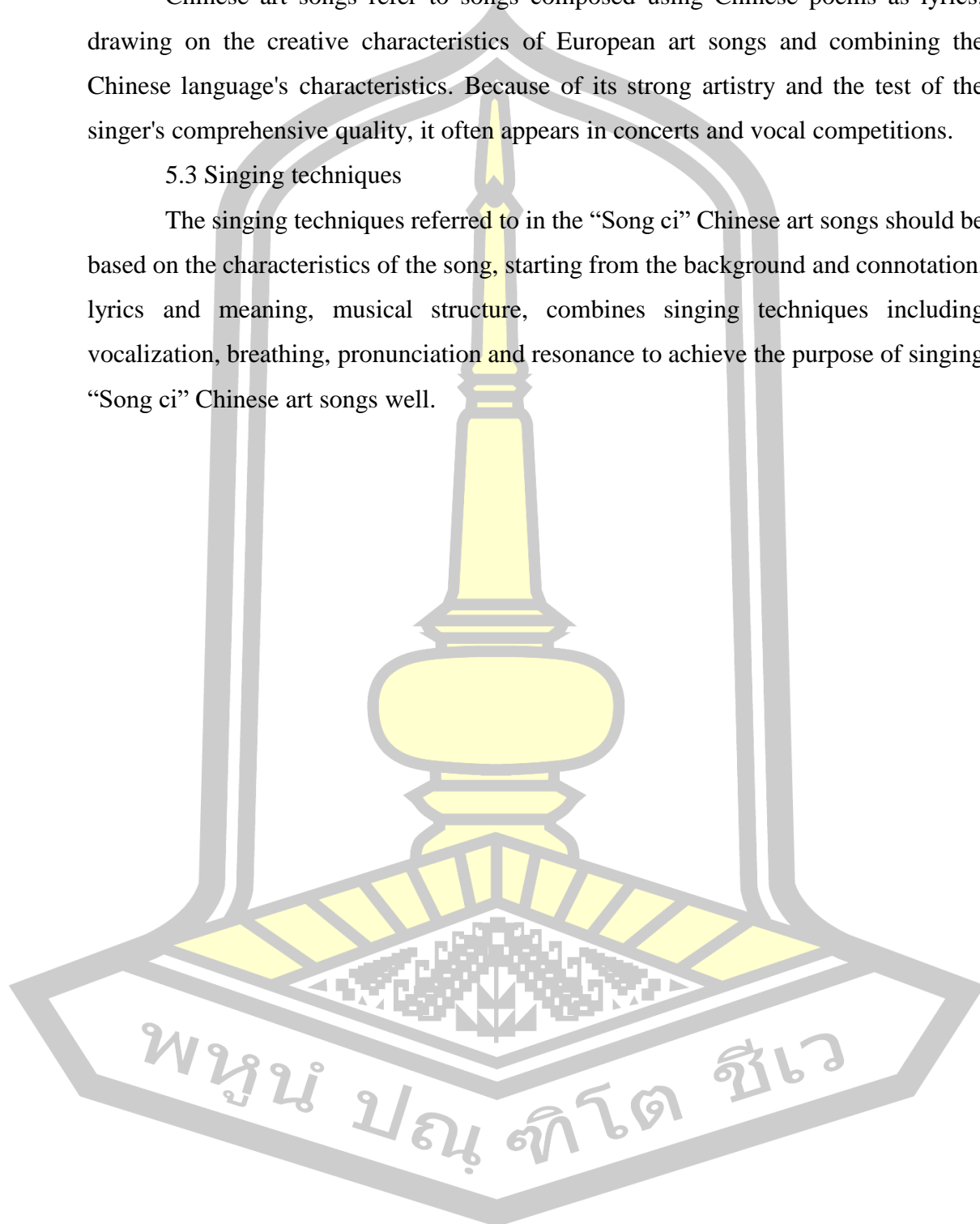
“Song ci” refer to a Chinese literary genre popular in the Song Dynasty. It has always been called a double masterpiece with Tang poetry, representing the prosperity of a generation of literature. “Song ci” is a new poetry style relative to ancient poetry. It is the essence of the wisdom of the Confucian literati of the Song Dynasty and marks the highest achievement of Song Dynasty literature.

## 5.2 Chinese art songs

Chinese art songs refer to songs composed using Chinese poems as lyrics, drawing on the creative characteristics of European art songs and combining the Chinese language's characteristics. Because of its strong artistry and the test of the singer's comprehensive quality, it often appears in concerts and vocal competitions.

## 5.3 Singing techniques

The singing techniques referred to in the “Song ci” Chinese art songs should be based on the characteristics of the song, starting from the background and connotation, lyrics and meaning, musical structure, combines singing techniques including vocalization, breathing, pronunciation and resonance to achieve the purpose of singing “Song ci” Chinese art songs well.



## 6. Research Conceptual Framework

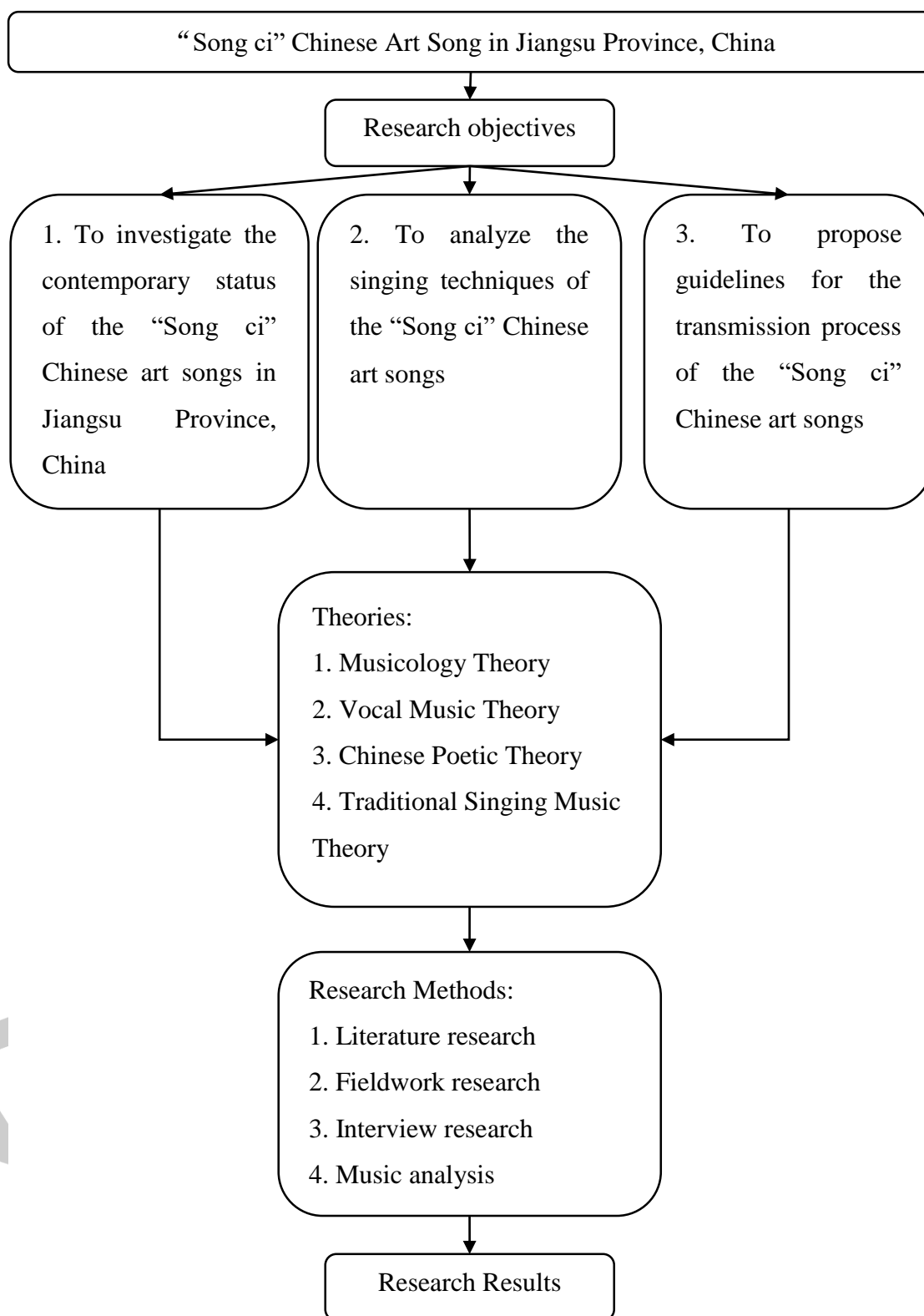


Figure 1. Conceptual framework

Make: (Tingting Shen,2024)

## CHAPTER II

### Literature review

In this study, relevant literature was reviewed based on the research topic and objectives to obtain the most comprehensive information available for this study.

Reviewed the following documents:

1. General Knowledge of Chinese Art Songs in Jiangsu Province, China
2. General Knowledge of Chinese Singing
3. Theory used in the study
4. Literature and related research

#### **1. General Knowledge of Chinese Art Songs in Jiangsu Province, China**

Modern Chinese art songs were born at the Shanghai Conservatory of Music in Shanghai, China. Jiangsu Province is geographically adjacent to Shanghai, and its music culture has been influenced by the music culture of the Shanghai Conservatory of Music to a certain extent. As the capital of modern China, Nanjing has certain economic and cultural development advantages, and the Nanjing Conservatory of Music, which used to have a strong professional level, has a close relationship with the Shanghai National Music School. Therefore, the development of art songs in Jiangsu has been greatly influenced by the Shanghai Conservatory of Music.

The Yangtze River divides Jiangsu into two major regions, the south of Jiangsu gave birth to the Wuyue culture, and the north of Jiangsu gave birth to the Han culture, both of which have a history of more than 2,000 years. As the music that carries the regional culture, it also presents distinct regional characteristics: the songs in the south of Jiangsu are soft Wu Feng, and the formation of these song characteristics is inseparable from the local language. The Wu dialect is more special in the Chinese language system, Mandarin only has four tones of yin and yang, and Wu dialect has seven or eight different tones. There are many words in Wu Ge, which makes Wu Ge more tactful and more local characteristics; The songs of northern Jiangsu are thick Han rhyme, and the music style of northern Jiangsu is heavy, atmospheric and strong. Because the tone of the northern Jiangsu dialect fluctuates greatly, there are more big

jumps in the music melody, less ornamental notes, and the tune is straight and straight, which looks bold and spicy. Xuzhou, the core city of northern Jiangsu, was one of the nine states in China in ancient times, bordering Shandong Province in the north and Anhui Province and Henan Province in the west. The fusion of regional cultures makes the song styles diverse, with both the strong and simple style of the north and the tactful and lyrical rhyme of the south (Lijie Xun, 2021).

In this new era of music creation, the “new” genre of Chinese vocal music composition, which is not only suitable for singing teaching, but also has academic height, artistic beauty and sense of the times, has become a hot spot for the creation and research of many famous composers in China. New art song is a genre that has made more efforts and attempts in the artistry, popularity, fashion, and appreciation of music while retaining all artistic criteria such as the elegance and seriousness of the original art song, and has made bold explorations and innovations in specific means of expression, form, and style. The song has a beautiful melody, a simple structure, and a concise language; Regardless of the limitations of singing methods, the popularization of cross-border art songs with different singing methods is the core of its essence, reflecting the composer's personal creative philosophy (Mingyu Ma, 2020).

Jiangsu Province has shown unique charm and vitality in the development process of “Song ci” Chinese art songs. From the perspective of traditional roots, Jiangsu’s rich local qu yi culture has provided fertile soil for the development of “Song ci” Chinese art songs. From creation, performance, dissemination to transmission education and other aspects go hand in hand. Through continuous mining of traditional resources, innovative forms of expression, expanding communication channels and strengthening educational transmission, “Song ci” Chinese art songs have been rejuvenated and revitalized in the new era, and play an important role in cultural transmission and development.

## **2. General Knowledge of Chinese Singing**

Regardless of the type of vocal work performed, singers should have a common understanding that singing is the activity of using the complex “instrument” of the human body to play music. The human brain governs this “instrument”, the human mind endows it with richer expressive power, and the respiratory system, vocal system,

resonance system, and articulation system participate in the performance. Only with the close cooperation of these systems can the singing of songs be effectively completed.

Scientific vocal singing is closely related to scientific research and medicine. After entering university, students should first learn and master scientific vocal methods under the correct guidance of teachers. This scientific vocal method refers to the sound that conforms to the physiological laws of the human body and is in a reasonable and scientific state (Qihua Ma, 2011).

### 2.1 Establishing a Scientific Concept of Singing

Establishing a scientific concept of singing has played a crucial role in vocal performance activities. In the process of singing, in order for the brain to effectively control the coordinated operation of various singing organs, singers need to establish a correct concept of sound and have a certain understanding of their own singing organs. Modeling the working state of singing organs and visualizing abstract sounds. Using clear concepts to accurately control both controllable and uncontrollable singing muscle groups, enabling them to work in a coordinated and unified manner.

As a singing major, we not only need to have a theory of singing, but also a theoretical basis. It is necessary to have the support of singing techniques and undergo long-term rigorous training to establish the correct state - a coordinated singing state as a whole - in order to have the most beautiful tone of one's own. This is the most reasonable method (Wenqin Zou, 2017).

### 2.2 Breathing in Singing

The respiratory system is a collective term for a series of organs in the human body that exchange gases with the outside air. Its main function is gas exchange, which involves inhaling oxygen and exhaling carbon dioxide. In addition, the respiratory system also has functions such as pronunciation, smell, neuroendocrine, assisting venous blood return to the heart, and participating in the metabolism of certain substances in the body (<https://baike.baidu.com>).

In singing, the powerful power of sound comes from the effective use of the respiratory system. Singers need to inhale sufficient air to prepare their vocal cords for vibration. By controlled slow exhalation, gas is passed through closed vocal cords to produce sound. In addition, by actively inhaling, the nasal cavity, oral cavity, pharynx, larynx, trachea, and bronchi are opened to store the inhaled air, thus creating a

combination of resonant cavities that connect different forms of space. This combination of resonant cavities will play a role in expanding volume and beautifying sound in future singing activities. Therefore, the respiratory system and breathing movements play a crucial role in singing.

## Respiratory system

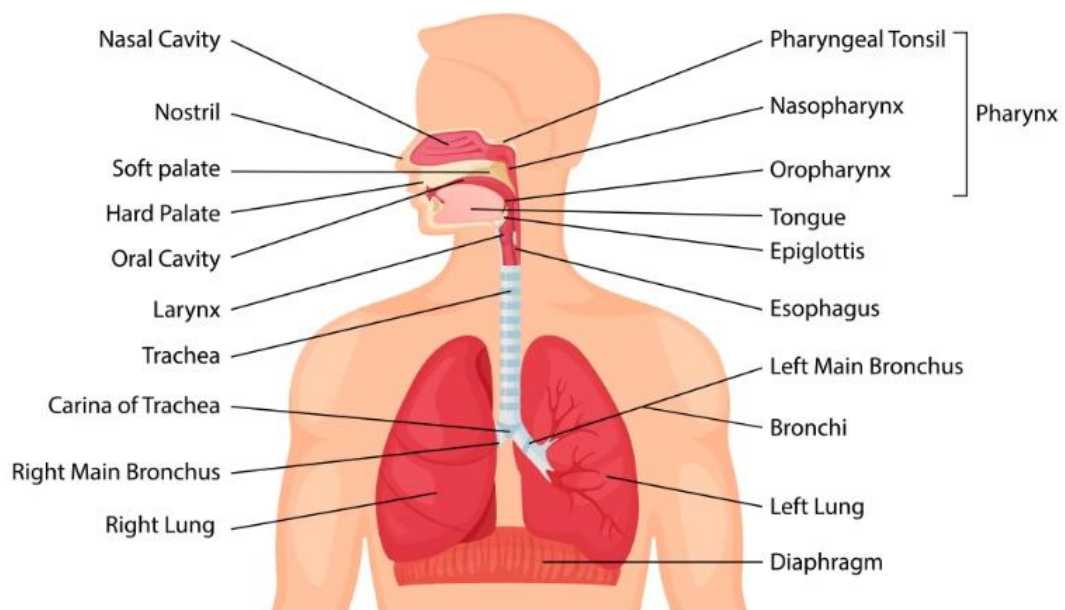


Figure 2. Human's respiratory system

Source: (<https://www.vectorstock.com>,2024)

The breathing during singing mainly consists of two steps, deep inhalation and slow exhalation. Firstly, good inhalation is necessary. In class, I advocate inhaling both the mouth and nose at the same time, with the mouth inhaling deep and the nose inhaling high. Imagine forming a singing duct that runs up and down during inhalation, like a rubber band that must be hung on both ends to straighten it, otherwise losing either end of the band will make it soft. If you only inhale to a high position and not to the depths below your abdomen, the sound you make must be weak and the throat position is high, and the sound is prone to fighting; On the other hand, if the breath is sucked into the deep without hanging up to a high position, the pressure of the sound will be too much on the throat, leading to problems such as heavy voice, inaccurate pitch, and inability to reach high notes. Practice has proven that good oral and nasal inhalation combined

with clear vocal preparation results in a higher and more relaxed sound position, purer, smoother, and more relaxed tone compared to inhaling solely through the mouth or nose (Qian Huang,2018).

Breathing is divided into two types of muscles; one is the muscle that inhales and the other is the muscle that exhales. Sucking is the process of stretching and releasing one's mouth and nose together. When you inhale, you feel a slight expansion of your entire body, especially from the lower half below the ribs and from the back. The expansion itself is sucking in, a comprehensive expansion. This group of muscles is the sucking muscle, and the other group is the exhaling muscle. These two groups of muscles are different, and when exhaling, it is necessary to maintain the sucking state. This is a clear difference between singing and speaking. When singing, there should be a feeling of holding after taking a breath. Holding the breath to produce sound is the force generated by the relative resistance between the muscles that inhale and exhale, which is the driving force behind singing. Simply put, singing is the balance between the muscles that exhale and inhale, and breathing is the pressure generated by the confrontation between inhaling and exhaling. This pressure itself can be high or low, large or small, with large being high volume and small being low volume. It's very comfortable to inhale, and this road is all open. To maintain a comfortable breath, all obstacles on the road must be released. The obstacle extends from the chin to the whole body, including the neck, and even if any part is tense, it cannot be deeply absorbed. Even if the chin is pressed hard, it is difficult to open the resonance chamber. If the breathing is not deep, the chamber will be difficult to open. The cavity includes the larynx, oral cavity, pharynx, nasopharynx, and trachea. Deep breathing can keep the chamber open when singing, that is, it can maintain the suction state. Opening the chamber determines whether the sound stands upright and whether there is resonance. The opening or not of the cavity is directly related to whether the sound can be transmitted far and whether the tone is full or not (Xiang Shen, 1985).

In terms of breathing methods, there are three types of breathing: chest style, abdominal style, and chest abdominal style. Chest breathing is relatively shallow. During chest breathing, the breath is lifted and the scapula is positioned. The scapula contains the apex of the lungs, which is the upper third of the lungs. It stores less breath and produces a thin tone. If inhaled into the middle part of the lungs, it is easy to hold

your breath, especially in male voices. If you want to sing with your whole body, only the chest and abdomen style is the most suitable, which is the deep breathing we pursue, that is, inhaling to the lower third of your lungs. This can mobilize the strength of your whole body, make you fully devote yourself to singing, unleash your maximum potential, and sing the most beautiful song. Vocal students should understand the structure of singing instruments in order to better control their “instruments”. Another issue is that the volume of chest expansion is related to the amount of breath in the lungs. Your chest volume is large, so there is more gas in your lungs and the diaphragm descends deeper; On the contrary, there is less air in the lungs, and the degree of diaphragm descent is smaller, which is proportional. If you don't understand the rules, you won't be able to control your breath (Wenqin Zou, 2017).

### 2.3 Vocalization in Singing

The vocal cords are the main component of the vocal organs. Located in the middle of the laryngeal cavity, it is composed of three parts: vocal cord muscles, vocal cord ligaments, and mucosa, symmetrical on both sides. The lamina propria of the vocal cords is dense connective tissue, with strong elastic fibers and striated muscles at the edges of the folds, exhibiting high elasticity. The sagittal fissure between the two vocal bands is the glottal fissure. When vocalizing, the vocal cords on both sides are tightened, the glottis become narrow, and even almost closed. The airflow rushing out of the trachea and lungs continuously impacts the vocal cords, causing vibration and vocalization. Under the coordination of the muscles in the larynx, the glottis is controlled in a regular manner. Therefore, the length, elasticity, and size of vocal folds can all affect the pitch of the voice (<https://baike.baidu.com>).

Singing is produced by the vibration of the vocal cords and is the only source of singing. The flowing breath passes through the closed vocal cords, causing them to produce sound under the vibration of the airflow. High quality singing is produced by the vibration of healthy and well closed vocal cords, and the shape and closure of the vocal cords directly affect the sound effect of the singing. The basic timbre of sound is determined by the shape and health of the vocal cords. In addition, the combination of resonant cavities can also affect the timbre of singing. The level of sound is determined by the vibration frequency of the vocal cords. The volume of sound is to some extent affected by the amplitude of vocal cord vibration, and the volume during singing is

more influenced by the resonant cavity. The duration of sound is determined by the duration of continuous closure and uniform vibration of the vocal cords, and the breath of the vocal cords during continuous vibration is provided by respiration, so good respiration is one of the key factors in the duration of sound.

The vocal cords are located in the throat, and if breathing is shallow, the larynx protrudes above. When yawning comfortably, the throat is generally lower than usual, and the resonance chamber opens at this position. Whenever the vocal cords are in a comfortable state of suction without any muscle affecting them, the movement of the vocal cords themselves is correct (Xiang Shen,1985).

When exhaling, the glottis opens in a “v” shape, and air passes through the glottis without resistance to reach the lungs. When speaking, the glottis closes in an “i” shape, and the vibration of the vocal cords is passively moved under the action of exhaled airflow. The exhaled breath is the dynamic system of vocal cord vibration. In this closed state, the exhaled airflow passes through the glottis, causing the vocal cords to vibrate. The vibration of the vocal cords then generates a series of airflow pulse waves, which are then converted into a series of sound energy pulse signals, forming the basic sound source of language. This is called voice or vocalization, and the movement of the vocal cords is the basis of language production (Jincao Zhang, 2011).

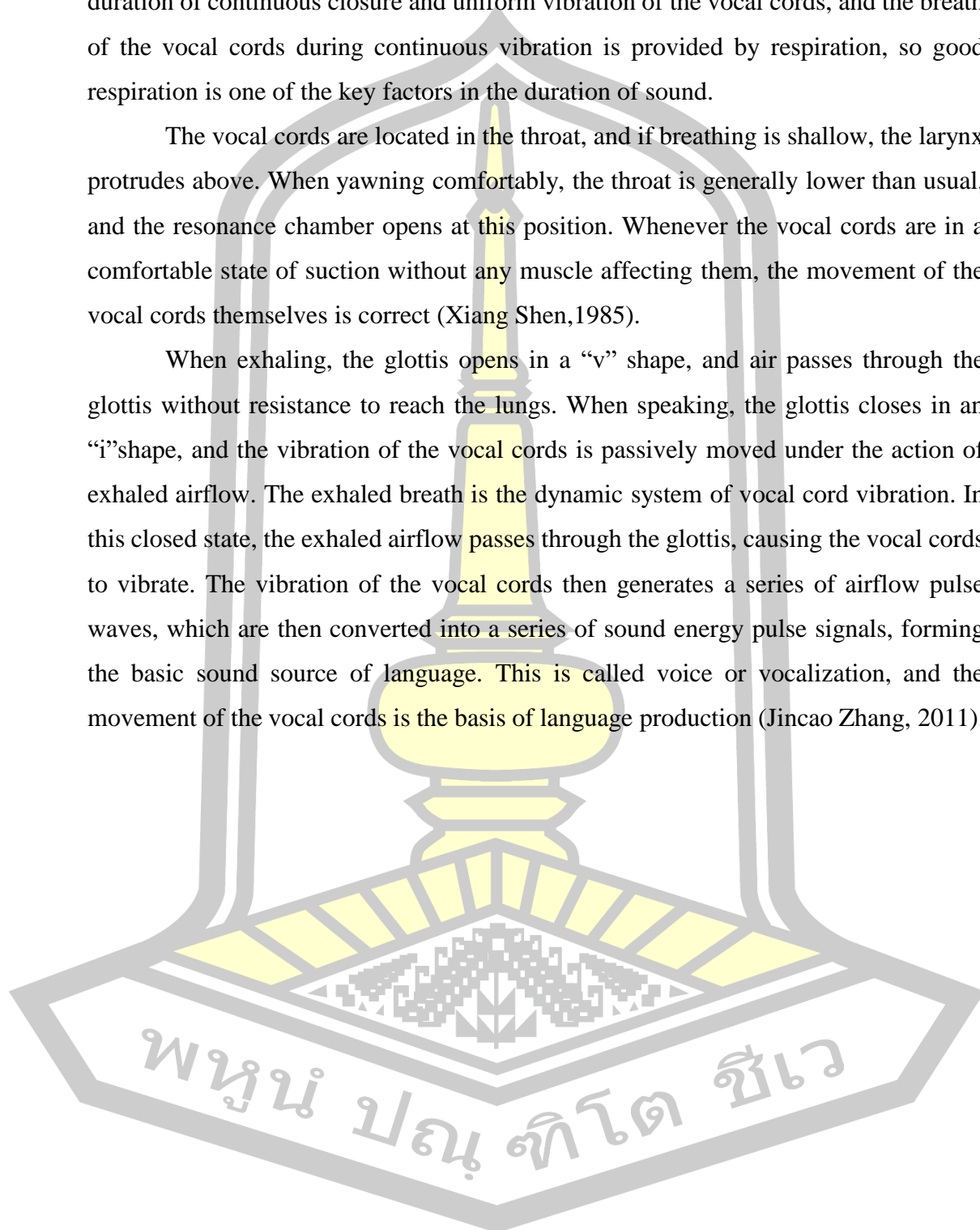




Figure 3. The state of the human vocal cords during inhalation  
Source: (Dynamic demonstration video from <https://haokan.baidu.com>,  
screenshot by Tingting Shen,2024)

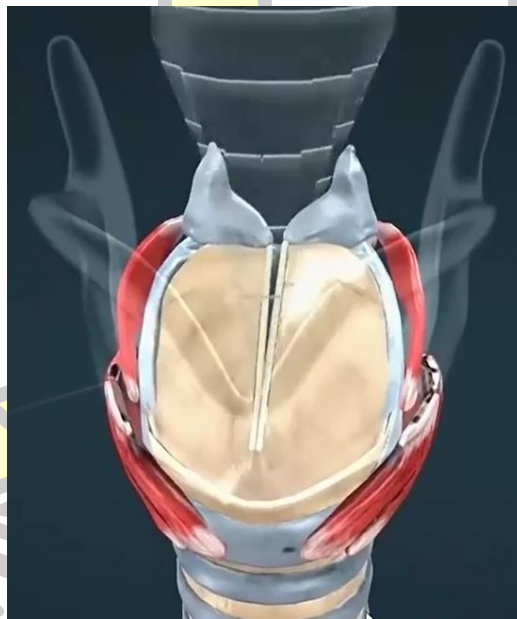


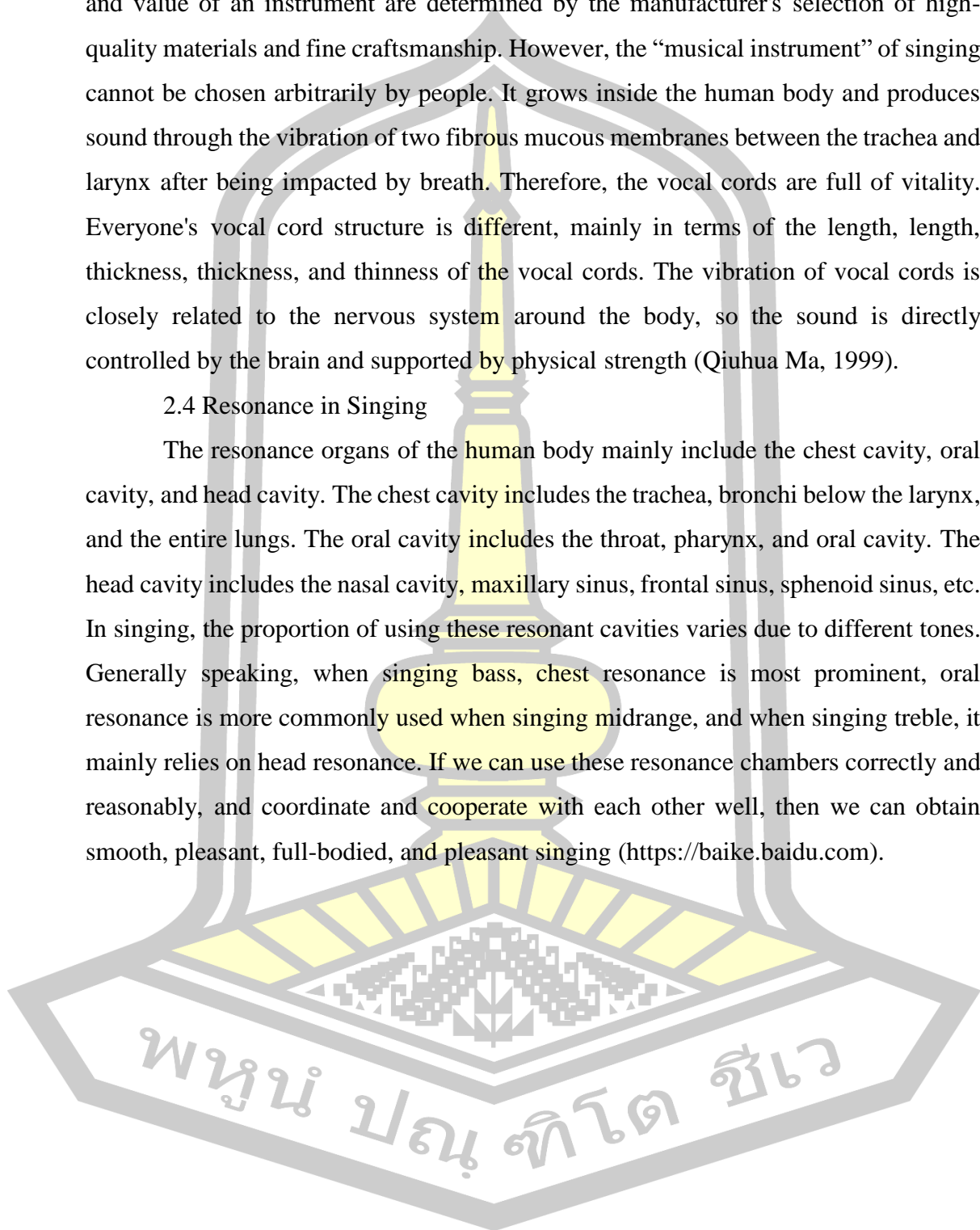
Figure 4. The state of the human vocal cords during vocalization  
Source: (Dynamic demonstration video from <https://haokan.baidu.com>,  
screenshot by Tingting Shen,2024)

The musical instrument for singing is the vocal cords, which grow inside the human body. Unlike other instruments such as the piano, pipa, violin, oboe, etc., which

are visible to the naked eye and tangible by hand, people can freely choose. The quality and value of an instrument are determined by the manufacturer's selection of high-quality materials and fine craftsmanship. However, the “musical instrument” of singing cannot be chosen arbitrarily by people. It grows inside the human body and produces sound through the vibration of two fibrous mucous membranes between the trachea and larynx after being impacted by breath. Therefore, the vocal cords are full of vitality. Everyone's vocal cord structure is different, mainly in terms of the length, length, thickness, thickness, and thinness of the vocal cords. The vibration of vocal cords is closely related to the nervous system around the body, so the sound is directly controlled by the brain and supported by physical strength (Qiuhua Ma, 1999).

#### 2.4 Resonance in Singing

The resonance organs of the human body mainly include the chest cavity, oral cavity, and head cavity. The chest cavity includes the trachea, bronchi below the larynx, and the entire lungs. The oral cavity includes the throat, pharynx, and oral cavity. The head cavity includes the nasal cavity, maxillary sinus, frontal sinus, sphenoid sinus, etc. In singing, the proportion of using these resonant cavities varies due to different tones. Generally speaking, when singing bass, chest resonance is most prominent, oral resonance is more commonly used when singing midrange, and when singing treble, it mainly relies on head resonance. If we can use these resonance chambers correctly and reasonably, and coordinate and cooperate with each other well, then we can obtain smooth, pleasant, full-bodied, and pleasant singing (<https://baike.baidu.com>).



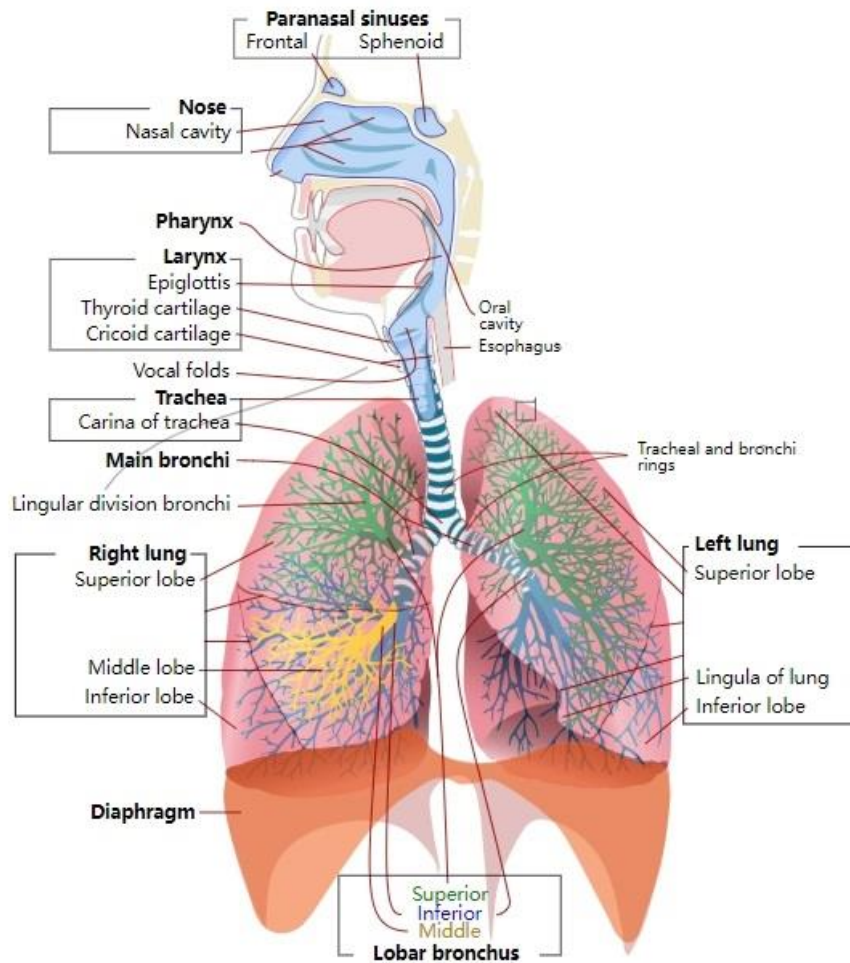


Figure 5. The resonant organ of the human body

Source: ([https://en.wikipedia.org/wiki/Respiratory\\_system](https://en.wikipedia.org/wiki/Respiratory_system), 2024)

Singing resonance is the phenomenon of co vibration of air flow inside the resonance cavity generated during singing and vocalization. It is an important link in the process of vocal vocalization and an important factor in vocal performance evaluation. Good singing resonance can enhance the singer's vocal appeal, playing a decisive role in establishing the sound image such as volume and timbre of singing (Guangyi Xu, 2020).

From the principles of physics, every musical sound has a fundamental frequency and many different overtone frequencies. A stationary solid or space, as long as its natural frequency is the same or a multiple of the frequency of its pronunciation (including genes and overtones), will be excited by waves of that frequency, producing

sounds of the same pitch. The solid parts of the human body, except for the vocal cords, are tightly connected and have a soft texture that is not easily resonant. Only the internal space of several hollow cavities can participate in resonance. When the resonant cavity resonates, the sound emitted by the source will be amplified and beautified.

Resonance is an important means of improving sound efficiency and beautifying sound. According to the principles of acoustics, resonance is caused by mutual reflection and resonance at the same frequency of sound. The more complete the sound reflection, the more complete the resonance, and the better the resonance; The higher the density of sound reflection, the brighter the sound. Among the various resonance chambers in the human body, the palate has the strongest reflex ability in the oral cavity, and the anterior part of the palate has a blocking effect that makes sound reflection more focused, making people feel a strong vibration sensation outside the face. Therefore, people often refer to it as mask resonance. Meanwhile, the quality of resonance is related to the spatial shape of resonance. The rounder the spatial shape, the better its resonance effect. Therefore, many instruments and theaters generally try to adopt a circular shape. To achieve sufficient and good resonance, it is best to control the oropharyngeal cavity to be round and unobstructed. In fact, most of the full, bright, vigorous, and beautiful singing we hear is related to the correct resonance of the oral and pharyngeal cavity. If there is no resonance in the oral and pharyngeal cavity, it is like taking out the strings of a violin and playing them in a place without resonance, the sound is so small that it is almost inaudible and not pleasant to listen to. Practice has proven that good resonance is of great significance in reducing the burden of breath and freeing the throat, and it must be fully valued and utilized (Mingkong Chen, 2007).

The power of sound comes from breathing, and the movement of the resonant cavity also relies on the coordination of breathing movements to produce good reflections of sound, so the use of breathing is crucial. The known respiratory movement research has proven that the thoracoabdominal combined breathing method is suitable for using breath to produce sound in singing. The key point is to naturally inhale through the mouth and nose during inhalation, allowing the throat to form a naturally relaxed state. This exhalation method can relax and open the shoulders, fully expand the chest, lower the diaphragm, lower the internal pressure of the lungs, and fill the lungs with air to expand downwards and around. The descent of the diaphragm can

also cause an increase in abdominal pressure, causing the upper abdomen to protrude outward and increase the tension of the abdominal muscles. Indirectly drives the muscles of the lower abdomen, waist, and back to participate in the movement and form the inhalation action. At the same time, it naturally drives the expansion of resonance organs in all variable cavities, which is often referred to as opening the cavity in vocal teaching and singing. This kind of opening the cavity is only in the initial stage, and in order to fully open it, more practice is needed to enhance the relevant muscle abilities and effectively control them. The process of exhaling airflow is also the process of singing and vocalization, and the entire process is a process of several forces working together in unity. When exhalation is completed, the corresponding muscles will produce rebound force. If this rebound force is completely released, our cavity will also become smaller. This requires some strength to maintain and release, and the main source of this maintenance force comes from the diaphragm. The basic logical relationship is that during exhalation, there is always a force (diaphragm force) evenly maintained by the inspiratory muscle group during the process of air flow exhalation. This is to keep the resonant cavity as unchanged as possible, allowing the vocal cords to block air and produce even sound in this state (Guangyi Xu, 2020).

### 2.5 Language in Singing

The organs for pronouncing words (i.e. language organs) include lips, tongue, teeth, and palate. The positions and different focal points of these organs during activity form consonants and vowels (i.e. language). When singing, the movements of these organs are more agile and exaggerated than when speaking normally. Agility is to ensure accurate and clear pronunciation, while exaggeration is to facilitate the smooth development of beautified vowels or vowels. The pronunciation of each character is composed of initial consonants and final vowels. Biting refers to accurately biting the initial consonant of a character according to a certain pronunciation location and method. Articulation refers to the process of elongating and accurately pronouncing the vowels at the beginning and end of a character according to different mouth shapes, while keeping the endings clear.

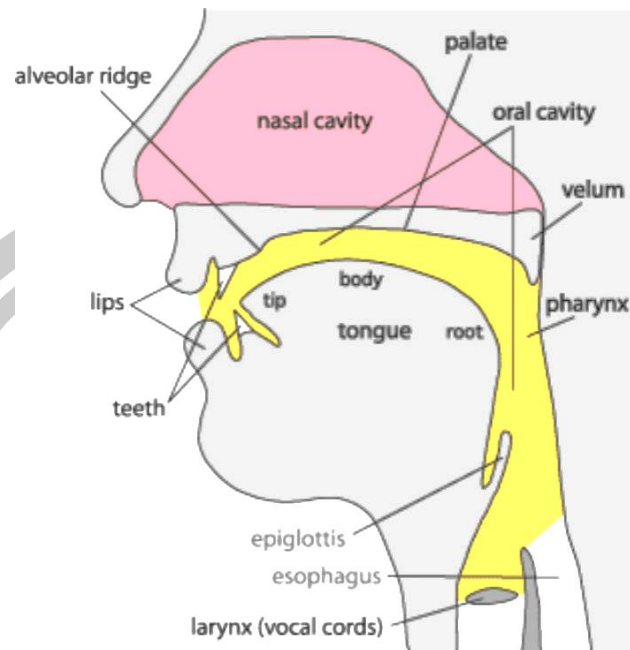


Figure 6. Organs involved in articulation of the human body

Source: (<https://www.jendow.com.tw>,2024)

Language is a tool for people to communicate their thoughts and emotions. If a vocal performer cannot even sing the lyrics clearly, making it difficult for people to understand, it is difficult to impress the audience. Liangfu Wei, a famous Chinese opera musician in the Ming Dynasty, mentioned in his book “Qu Lü” that “there are three unique features to the music: the clear character is the first unique feature, the pure tone is the second unique feature, and the upright tone is the third unique feature. It can be seen that ancient people attached great importance to the pronunciation of singing. The language art of singing has always been an important topic in the research and practice of music genres from ancient to modern times, both domestically and internationally. In traditional Chinese vocal music, there are strict requirements and a set of training methods for the pronunciation of singing, and valuable experience has been summarized. We should study and inherit it seriously. In the traditional opera and folk art training of our country, the articulation of words is placed in a very important position, and experiences such as “leading the voice with the word”, “correct pronunciation and rounded tone”, “moving the melody with the word”, “the five tones”, “the four calls”, “the thirteen rhymes of articulation and enunciation”, and “the four tones” have been summarized. (Qihua Ma, 1999).

The syllable structure of Mandarin Chinese that we currently use is generally composed of three parts: sound, rhyme, and tone. The rhyme part can be further divided into the beginning, belly, and end of the rhyme. Some syllables have five parts: initial consonant, beginning, belly, tail, and tone, while others have two, three, or four parts. A syllable can have up to four phonemes, with vowels being the majority and consonants only appearing at the beginning or end of the syllable, without any connection between two consonants. There can be up to three vowels in a syllable, each syllable having a coda and tone, but may not have an initial consonant, vowel, or coda. Vowels can form their own syllables, while consonants rarely form their own syllables. In singing training, the initial words should be clear, concise, accurate, and powerful. Some even strengthen the tone and exaggerate the initial parts according to the needs of vocal works. The front of the character must have a clear pivot and stable state. It is the backbone of the singing as a whole, and the end of the character should be clear, concise, and concise. Among these three, the front of the character is the core, which is the vertical top and bottom pillar. The beginning and end of the character are attached to a stable front to reflect its own characteristics. Only with a stable and reliable prefix can one achieve expression and exaggeration, and the tone changes of rigidity, softness, vagueness, and solidity are also based on this foundation (Qiu Hua Ma, 1999).

Unlike the pronunciation of foreign languages, the pronunciation of Chinese has a habit of biting characters, which places great emphasis on the sense of rhythm in the language. It emphasizes the individual changes of biting characters, including the beginning of the character head, how the character neck produces sound, the lengthening of the character belly, and the closing of the character tail, which is a complete process. At the same time, in order to reflect the charm of Chinese, it even emphasizes the diversity of pronunciation methods. It can be said that each vocal singing style is imprinted with a distinct national mark, deeply influenced by national aesthetic consciousness, constrained by regional style, and limited by the language rhythm of local language personality. Therefore, different languages determine the melodic direction and tonal characteristics of their vocal singing, and have inherent cultural norms for their artistic standards (Hua Dong, 2012).

The expression of words and language in singing cannot be the same as speaking in a general state. The written language of singing should also have artistic and technical

qualities, not simply based on the standard of speaking language. In vocal teaching and singing, especially in ethnic vocal music, we often require “correct pronunciation and round voice”, which is undoubtedly a good concept. The problem is that the vast majority of people currently have misconceptions, with more people simply understanding “word correct” as “word clear”. The evaluation of singing is often based on whether the singer has sung the words clearly and whether the judges have heard the lyrics clearly. “Zi zheng” is not “clear”, nor is it “unclear”. “Zheng” is the written language of “singing” that meets the requirements of singing, and “Yuan” is not just oral or simple singing style, but an accurate grasp of the overall style of singing art (Zizheng Yu, 2014).

Scientific vocal performance requires a combination of physiological coordination and musical sense. The formation of human voice, whether from the perspective of anatomy and physiology or sound physics, is not isolated, but manifested in the mutual support, cooperation, and assistance of these organs involuted in vocalization, resonance, breathing, and enunciation under the advanced neural cerebral cortex, which is a holistic cooperative relationship of unified action. Therefore, in order to perform “Song ci” Chinese art songs well, vocal singing techniques are the most basic guarantee, and scientific vocal training is a necessary step.

#### 2.6 Singing techniques of “Song ci” Chinese art songs

The basic sound training of “Song ci” Chinese art songs need to be based on scientific vocalization. We cannot simply copy the Italian Bel Canto. According to theory, if the physiological structure is the same, the scientific state of vocalization should be the same. However, each country's language has its own characteristics, which means there is inconsistency in pronunciation. If the Italian pronunciation is used to sing “Song ci” art songs, the sound presented will not be very “Chinese”. Just like foreigners speaking languages of other countries, they always retain their own pronunciation habits, which leads to inaccurate words. Singing is the same. In terms of basic pronunciation, the pronunciation of “Song ci” art Songs must follow the Chinese pronunciation habits. This requires singers to combine scientific vocal states with Chinese pronunciation habits, and to conform to the vocal characteristics of Chinese songs in terms of vocal techniques.

There is only one scientific singing method for basic vocal training, which is shared by various vocal schools around the world. The singing methods and basic training of Chinese opera, folk art, ethnic opera, and songwriting are no exception. Due to differences in language, style, emotions, performance, temperament, and other aspects, different ethnic groups and regions have different personalities and characteristics, resulting in variations in singing techniques. This change does not mean that it has become unscientific, but rather a different personality reflected on the basis of science. Many people are confused about this issue and often separate various singing techniques to solve the basic training problem of sound, or only use scientific singing techniques for training without reflecting the personality and characteristics of their own nation. This will make it difficult to achieve the expected teaching effect, and ethnic vocal teaching should pay more attention to this issue. We need to establish a good relationship between scientificity and ethnicity, that is, the relationship between commonality and individuality (Qihua Ma, 2011).

The pronunciation of Chinese characters makes Chinese opera and ethnic singing unique, and different from other singing styles. It mainly “forms the characteristics of horizontal bite, wide bite, and forward bite; applies the movements of the front part of the mouth more frequently, with large amplitude and strong intensity, and has a horizontal sense of throat resonance space; its resonance characteristics are high frequency overtones, high sound brightness, and relatively forward position. The bel canto singing method uses the pronunciation rules and characteristics of Italian to form the characteristics of vertical bite, narrow bite, and backward bite; the amplitude and intensity of the movements of the front part of the mouth are much smaller; it has a vertical sense of throat resonance space, vertical and circular, and pursues a sound resonance effect of both high frequency overtones and moderate ratio of low frequency. Pantone, with a rounded sound, thickness, and a relatively backward position” (Shangneng Ying, 1981).

The pronunciation of Chinese characters also pays special attention to tone values, that is, the distinction between the “four tones”. So, in the process of singing, it is necessary to pay attention to both the rules of vocal music and accurately express the tone of each Chinese character in the lyrics. This puts higher demands on composers’ creation, that is, when creating a melody, they not only need to grasp the melody

direction of the melody itself, but also pay attention to the tone of the Chinese characters and the rhythm of the language itself. Therefore, they often adopt more methods to resolve these internal differences, such as adding decorative or glissandos when necessary to alleviate conflicts. Even after the composer completes the work, there will be changes in the singer's singing, and they will also engage in re-creation during the performance process to achieve the effect of biting clear and biting correct characters, ultimately achieving the principle of "correct characters". The "four tones" do not exist in the source of bel canto - Italian, so in bel canto singing, it is unnecessary to use biting to form glissandos or add decorative sounds to polish the pronunciation. These characteristics of Chinese singing techniques are contrary to the aesthetic principles and artistic style formed by bel canto singing. Therefore, the important characteristic of Chinese opera and ethnic singing style – "biting characters and singing style" - has become a unique singing style, which is one of the important connotations of Chinese vocal music (Hua Dong, 2012).

Language is the key to reflecting national style in singing. Compared to alphabetic writing, Chinese has distinct characteristics. Its small unit morpheme is not a stroke, but a complete Chinese character. Chinese is composed of individual words, sentences, and semantics, which convey ideas, expressions, and meanings. So, Chinese pronunciation and enunciation have both universality and particularity in singing. China has a vast land and a large population, rich language, diverse styles, and each has its own characteristics, but it cannot be generalized. In the history of Chinese cultural development, the four pronunciations, five tones, and thirteen rhymes that have been passed down to this day have undergone changes, but they are mainly based on the northern dialects. Their pronunciation and intonation are still of great value for today's Mandarin singing (Lu Huang, 2020).

In addition, in the process of expressing the emotions and connotations of "Song ci" art songs, it is also necessary to make the songs have Chinese national characteristics in order to avoid being unrecognizable. "Song ci" Chinese art songs embody the artistic realm of the Chinese nation with their unique classical cultural charm, reflecting human cultivation and artistic taste. They are the essence of Chinese ethnic music and the most representative vocal genre with national characteristics.

There has also been a misunderstanding about how to promote the national characteristics of ethnic vocal music. For example, some people believe that “folk song style” is national, some believe that “opera style” is national, and some believe that national means rejecting all foreign art styles and performance styles. Professor Tielin Jin believes that nationality should inherit the essence of Chinese traditional music culture, reflect the unique style and charm of Chinese vocal music art, and express the spiritual connotation and philosophy of the Chinese nation (Zuying Song,2012).

The prominent features of the national singing style include sweet timbre, melodic enunciation, and other distinctive advantages; The bel canto singing style exudes an academic atmosphere, emphasizing the coherence of sound, the roundness of timbre, and high artistic characteristics; The popular singing style pursues modern classical beauty and emphasizes the popular characteristics of sound. However, we should also recognize that classical poetry and art songs with strong classical charm are not equivalent to authentic ancient songs. In the process of popular singing, if one pursues fashion too much, sometimes they may deviate from the characteristics of classical poetry and art songs and become completely different in appearance; In the process of bel canto singing, emphasis is placed on the integration of Chinese and Western music and artistic fusion. Although it is of great significance, it cannot avoid the loneliness of “high and low music”. For today’s audience, in fact, most of the classical poetry and art songs nowadays are not limited to ancient songs, but are more created based on modern aesthetic tastes, seeking a combination between tradition and modernity. That is to say, in singing, it is necessary to consciously absorb elements of opera, recitation of folk song styles, etc., while also introducing modern vocal elements, such as vocal techniques, resonance application, modern tonality, etc., giving people a sense of modernity that is different from general art songs (Shuguang Yang,2018).

Singing “Song ci” Chinese art songs, basic vocal training should be based on scientific vocalization, and cannot copy Italian bel canto singing. Modern vocal elements, such as vocal skills, resonance use, and modern tonality, should be introduced while integrating elements such as opera and folk song styles to fit modern aesthetics.

**Vocal characteristics of “Song ci” Chinese art songs:** Due to the different language pronunciation characteristics of different countries, if you sing “Song Ci” art songs with Italian pronunciation, the effect will lack “Chinese flavor”. Although the

scientific vocalization method is universal around the world, due to differences in language and style, the singing skills of different ethnic groups and regions have personality changes. “Song Ci” art song singing needs to combine scientific vocalization with Chinese pronunciation habits, and follow the vocal characteristics of Chinese songs.

**Pronunciation characteristics of Chinese characters in “Song ci” Chinese art songs:** The pronunciation of Chinese characters makes Chinese opera and national singing unique, showing the characteristics of horizontal bite, wide bite, front bite, etc., which is completely different from the pronunciation rules of bel canto singing. Chinese characters pay attention to tone. When singing, they must not only follow the vocal rules, but also accurately express the tone of the lyrics. This puts forward higher requirements for composers and singers to sing. “Bite words and line tone” has become an important connotation of Chinese vocal music. Chinese has its universality and particularity in pronunciation and articulation. China has a vast territory and rich language. Although the styles are diverse, the pronunciation rules passed down from history still have important value for modern Mandarin singing. When expressing the emotional connotation of Song poetry art songs, it is necessary to highlight the Chinese national characteristics.

**Chinese characteristics of “Song ci” Chinese art songs:** There are misunderstandings about the promotion of national vocal music and national characteristics, such as thinking that “folk song style” and “opera style” are national characteristics, or thinking that national characteristics are the exclusion of all foreign art styles. Nationality should inherit the essence of traditional Chinese music culture and reflect the unique charm of Chinese vocal art and the spiritual connotation of the Chinese nation.

### 3. Theory Used in the Research

#### 3.1 Musicology theory

Musicology theory includes several major music theory disciplines, such as music basic theory, music performance theory, music composition theory and musicology. From the perspective of their interrelationships, although it can be said that musicology is one of the disciplines that is not directly subordinate to the technical

music theory such as the basic theory of music, music performance and music composition, however, this discipline is dependent on the foundation of music, music performance, music composition and other theories, and after the formation of these technical music theory disciplines, they were gradually developed and formed by combining their theories with other related non-music theory disciplines. Therefore, the discipline of musicology must first use these technical music theory disciplines as a solid music theory foundation to deal with the rich morphological content contained in the music research object, and its musicological characteristics can be effectively displayed. Only in the system can it determine its own disciplinary position and academic value (Juqi Hong, 2011).

In this study, musicology theory provides a multi-dimensional analysis perspective for the study of “Song ci” Chinese art songs. From the perspective of work analysis, melody rhythm theory can be used to analyze the response of melody to the meter of words and phrases in “Song ci” Chinese art song, and how rhythm fits the emotion of words and sentences. In terms of style and genre research, according to the theory of musical stylistics, the style attribution of “Song ci” Chinese art songs can be defined, and its unique style formation in the integration of tradition and modernity and the intersection of Chinese and Western music elements can be analyzed. In terms of cultural connotation mining, music culture theory can help analyze the cultural transmission behind songs, including how “Song ci” culture and traditional music aesthetic concepts are presented in songs.

### 3.2 Vocal Music Theory

From the perspective of singing mechanism, singing technique can be roughly divided into four aspects: correct use of voice, good breathing, concentrated and concealed resonance, and clear articulation. Scientific singing is the result of the cooperation and balance of these four elements. Each forms an independent system and complements each other, and each one is indispensable. This shows that the overall consistency of things is composed of the diversity of each part of things, and diversity is not without a system or internal connection between each other, but a structured and constructed diversity. This diversity belongs to a whole - the singing of science. However, the science of singing ultimately serves a variety of works. Provide vocal practitioners with the ability to control multiple styles and types of vocal works, so as

to avoid limitations in singing paths due to inadequate technical skills and the impact on the artistic quality and dissemination of vocal works. Therefore, in order to complete works of various styles, vocalists must first find their own best and most beautiful voice, and this voice goes far beyond pure singing mechanics. Therefore, technology is a double-edged sword. It can both achieve you and limit you. Vocalists need knowledge and skills, a pair of sensitive ears and the ability to analyze and judge, but these knowledge and abilities cannot be allowed to hinder the singer's singing instinct and desire or destroy the art (Qian Huang,2018).

In this study, vocal music theory provides a multi-dimensional analysis perspective for the study of “Song ci” Chinese art songs, covering key areas such as vocal skills, emotional expression, style grasp and cultural connotation mining, and helps to deeply analyze the artistic value and cultural significance of “Song ci” Chinese art songs.

### 3.3 Chinese Poetic Theory

Art songs are also called “poetry songs”. From the perspective of the essential characteristics of the art form, poetry and art songs are an inseparable organic unity. Poetry and poetic theory have always been the fundamental starting point for the research and analysis of art songs. Tracing back to its origins, art songs have been accompanied by poetry since their inception. Whether it is German and Austrian art songs, French art songs, or Chinese art songs in the 1920s and 1930s, poetry is the core aesthetic spirit of art songs; poetry and poetic theory are both the creation, research and development of art songs. The core theoretical basis and research methods of practice, but at present, this is often the most easily ignored or even forgotten. From a singer’s perspective, we must rediscover the correct starting point and direction if we want to elevate our art song singing to a higher level and realm. “Poetry and music are compatible” should not be just a slogan or gimmick that just stays in the title, but should be a clear concept and a complete theoretical system (Dongye Hu, 2019).

In this study, researcher will use the aesthetic perspective of Chinese poetic theory, such as “the beauty of neutralization” and “the beauty of implication”, to evaluate the aesthetic value of ancient poetry art songs. How songs reflect these traditional aesthetic concepts in music creation and singing performance, and their significance to the development of contemporary music aesthetics.

### 3.4 Traditional Chinese Singing Theory

Traditional Chinese music refers to music created by the Chinese people using their own inherent methods and adopting their own inherent forms, which has the inherent characteristics of their own nation. This includes not only ancient works that have emerged in history and have been passed down from generation to generation, but also music works created by contemporary Chinese people using their own inherent forms, which have the inherent characteristics of their own nation. Traditional Chinese music is generally divided into four categories: literati music, palace music, religious music, and folk music. According to tradition, with the end of the Qing Dynasty as the time limit, all ancient music works produced before the Qing Dynasty can be considered as traditional music. In addition, certain foreign music, if integrated with certain traditional music in music activities and formed music with Chinese music cultural characteristics, can also be included in the scope of Chinese traditional music (Introduction to Traditional Chinese Music by Yaohua Wang and Yaxiong Du, 2013).

Traditional Chinese Singing Theory has many application values in the writing of “Song ci” Chinese art song. Through the analysis of sound, resonance, charm, style and cultural connotation, it can understand and explain the artistic charm and cultural value of “Song ci” Chinese art song more comprehensively and deeply, and provide rich theoretical support and unique research perspectives for related research.

## 4. Literature and Related Research

Guanghai Zeng (2014) summarized the development of “ancient poetry art songs” since the 1920s in his 2014 paper “The Development of Chinese Ancient Poetry Art Songs and Reflection on Singing”. For the representative works of classic ancient poetry and artistic songs in each stage, the paper introduces the poetry and particularly analyzes the music itself as accurately, in detail, and in depth as possible, in order to sort out the evolution process of creation and work style. A clear explanation was provided to singers on how to correctly interpret ancient poetry and artistic songs of different periods and styles; In addition, it discusses the unique aesthetic standards of “rhythm” and “phonology” in Chinese poetry and music, which are different from those in the West; In order to make the singing of “Chinese ancient poetry and art songs” more imbued with the “charm” of Chinese culture, this paper has unique insights into

the “voice” requirements of the performers and the strengthening of comprehensive cultivation.

Shunran Zhang (2021) described the great significance of inheriting and developing ancient Chinese poetry and art songs in research “An Exploration of the Transmission of Ancient Chinese Poetry and Art Songs” Ancient Chinese poetry and art songs have gradually become an organic unity that combines poetry, literature, art and musical art, and have precipitated the cultural connotation of the Chinese nation for thousands of years. It brings together the crystallization of the wisdom of generations of literati and writers; It embodies the spiritual emotions of thousands of people and is an important part of the excellent traditional culture of the Chinese nation. Based on the analysis of the formation and development of ancient Chinese poetry and art songs, and its own artistic style, this paper discusses the theoretical basis, practical significance and existing problems of inheriting ancient Chinese poetry and art songs, and then explores and discusses the feasible methods for this situation in multiple dimensions.

Fulin Jiao (2023) stated that Chinese ancient poetry art songs combine ancient poetry with music in research “Chinese Ancient Poetry Art Songs from the Perspective of Poetry and Music Culture”. Songs are developed and created from the rhythm and tone of poetry. From a contemporary perspective, ancient people demanded that the words of ancient poetry rhyme together, which led to the melody of songs having a rhythmic and rhythmic charm. Tracing back to the predecessor of ancient poetry and art songs, ancient Chinese songs with a history of thousands of years have undergone a long-term evolution from pre-Qin to Qing Dynasty. With the continuous innovation, changes, and development of literary forms and cultural characteristics in various dynasties, they have reflected a profound cultural transmission in content, form, style, and expression, demonstrating a colorful and steady charm. The literary and artistic value of ancient Chinese poetry and songs is high, and it is necessary for us to strengthen our understanding and familiarity with them, understand the basic elements of ancient poetry such as four tones, tone, rhythm, and structure; As a singer, it is necessary to delve deeper into exploring and learning how to pass on music, thinking about how to express the profound aesthetic conception of classical poetry through musical interpretation, and exploring the expression and performance methods of different forms of ancient poetry and songs. And to carry out meaningful transmission

and promotion of this unique art form, implementing transmission strategies from various social perspectives, gradually returning ancient poetry to become a popular way of speech, gradually promoting ancient poetry and art songs as popular music forms, allowing classical literature and art songs to enter people's daily lives, and creating a cultural atmosphere of national participation.

Jiawen Shen (2010) provided an overview of art songs and their development in major Western countries, the development process of Chinese art song creation, the development status and style types of Chinese ancient poetry and art songs in research "The Reflection of Ethnic Style in the Performance of Chinese Ancient Poetry and Art Songs". Subsequently, by analyzing the pronunciation and pronunciation rules of Chinese singing language, and with reference to traditional Chinese opera singing and recitation techniques, as well as an analysis of the singing practices of previous vocal artists, this paper explores the issue of ethnic style expression in the singing of Chinese ancient poetry and artistic songs. He believes that by learning from traditional singing arts such as traditional Chinese opera, qu yi, and folk songs, one can master necessary singing techniques and gain a deeper understanding and grasp of the true essence of ethnic music art. By integrating ethnic music with bel canto singing techniques, a unique style and characteristics of singing Chinese ancient poetry, lyrics, and art songs can gradually be formed.

Wei Jiang (2010) proposed that Chinese classical poetry and art songs are a wonderful flower of Chinese vocal music works, and they are also one of the essences of traditional Chinese culture in research "The Main Characteristics and Practice of Chinese Classical Poetry Art Song Singing". With the re-understanding of classical culture in the world, classical poetry has become more and more respected, and the phenomenon of "new singing of ancient words" and "new scores of ancient songs" is not uncommon. To revitalize and develop classical poetry and art songs, it is necessary to analyze the characteristics of classical poetry and classical poetry and art songs, the influence of traditional Chinese culture, and the connection and difference between classical poetry and art songs, expound the artistic characteristics of classical poetry and art song singing, analyze the important characteristics that should be grasped in the practice of classical poetry and art song singing from the dual perspectives of both appreciators and singers of classical poetry and art songs, and discuss how to better

interpret classical poetry and art songs. In this way, we can open up new ideas for the singing of classical Chinese poetry and art songs.

Zhuo Meng (2018) summarized in her doctoral dissertation “Research on the Thinking of Chinese Art Song Singing”. The research explained that Chinese art songs are an important part of Chinese music culture. In the long-term practice, Chinese art songs have gradually formed their own singing methods and thinking characteristics. This paper takes Chinese art song singing as the research object, and deeply discusses the national, artistic and multi-vocal thinking of Chinese art song singing. This paper comprehensively combs and analyzes the development process and concept definition of Chinese art songs, and deeply explains the thinking characteristics of Chinese art song singing, in order to make an enlightening exploration of the theoretical construction of Chinese art song singing.

Ying Yu’s (2010) abstract in “An Exploration of the Singing of Ancient Chinese Poetry and Art Songs” Ancient poetry and art songs are the essence of Chinese vocal works, which combine Chinese literature and music and other disciplines, and have their own characteristics in singing and performance. In terms of creation and singing, Chinese modern ancient poetry and art songs not only draw on and absorb Western music theories and techniques, but also pay attention to absorbing nutrients from Chinese rich traditional music soil, inheriting and carrying them forward. This paper briefly analyzes the concept and development of Chinese art songs, discusses the relevant techniques of singing ancient poetry art songs, and expounds the grasp of the singing style of ancient Chinese poetry art songs. It emphasizes the aspects of charm, style, emotion, inspiration, rich associations, in-depth artistic conception, and the modern extension of classical Chinese art songs. Based on the incisive views of ancient Chinese vocal music treatises, combined with her vocal music practice, this paper explores the requirements and aesthetic principles of vocal singing techniques in modern Chinese ancient poetry and art songs, and grasps the rules and requirements of modern Chinese ancient poetry and art song singing.

Dantong Fan (2018) summarized her research results in “An Exploration of the Singing Characteristics of Ancient Chinese Poetry and Art Songs in the 20th Century” The research is based on a large number of literature works, based on music-related theories, tracing the origin of art songs from the perspective of music history, leading

to the production and development of Chinese art songs, and proposing the birth and development background of ancient Chinese poetry and art songs through comparative analysis. Using the knowledge of ancient Chinese poetry and literature, students will study the creation and connotation of ancient Chinese poetry and art songs. From the perspective of combining theory and practice, the interpretation of musical forms, the analysis of singing and the summary of theories can show the musical artistic value and profound national cultural connotation of ancient Chinese poetry and art songs in the 20th century.

A search using “Chinese Ancient Poetry Art Song” in CNKI yielded 494 papers. The researcher collated the data and found that 157 studies focused on the style or singing of a particular song. These studies accounted for 31% of all studies. Regarding the selection of songs, there are 59 studies on The “Song ci” Chinese art songs, and 58 studies on art songs with Tang poetry as lyrics. (Chen B.L. & Li M. M, 2023)

Jia Liu (2020) summarized “Poetry and Music Blend with Timeless Meaning - Analysis of the Singing of the Ancient Poetry Art Song ‘Chai tou feng’” makes a more detailed analysis of the “Song ci” art song “Chai tou feng” from the aspects of songwriter profile, work overview, and music ontology, and combines her singing practice experience to analyze the singing techniques and inner emotions of art songs, deeply excavate the aesthetic value of the work, and conduct detailed and rigorous research on the songs to guide singing performances.

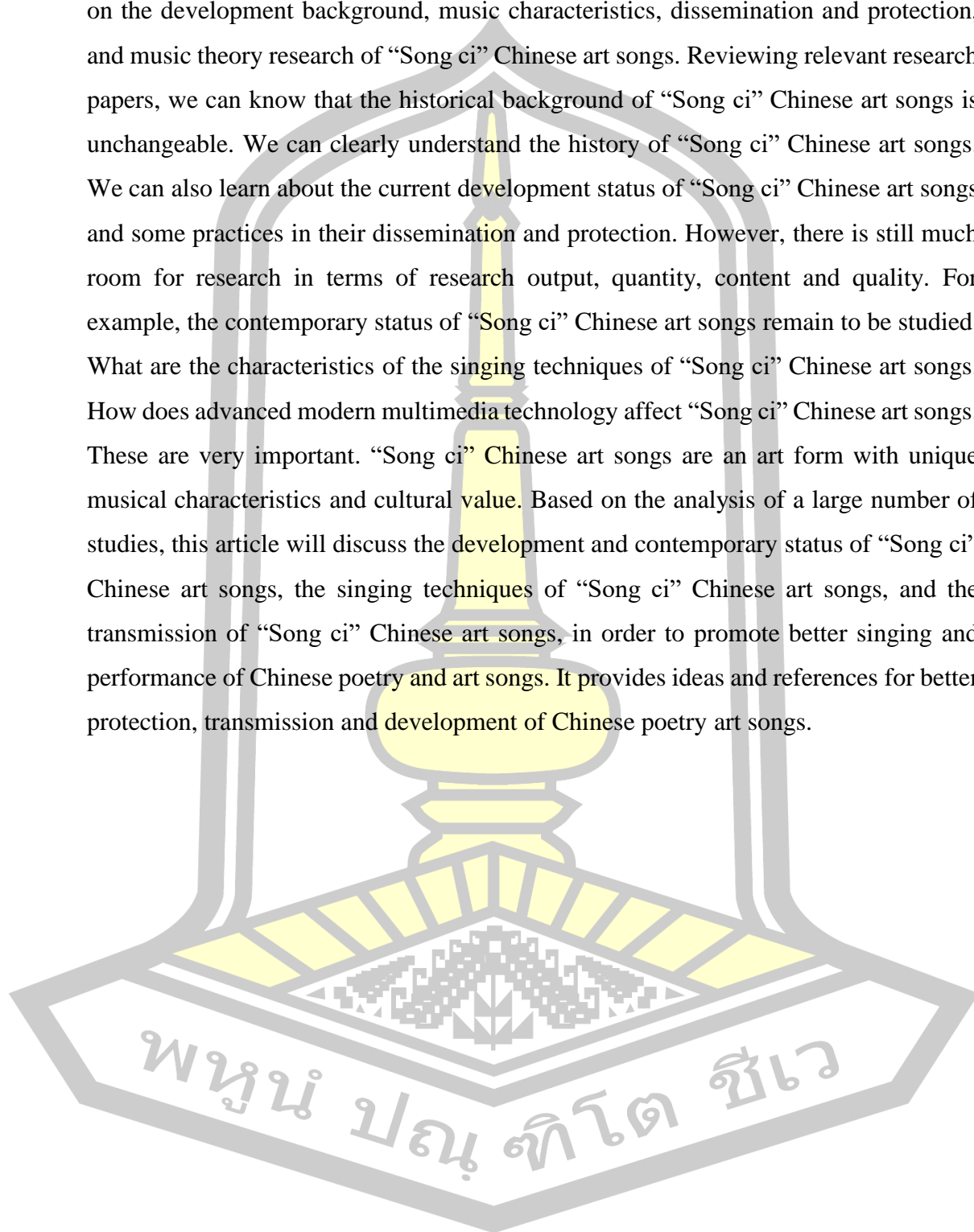
Mengyuan Zhou (2022) summarized four aspects in the research “Research on the Singing of the Ancient Chinese Poetry and Art Song ‘Qing yu an Yuan Xi’”. The first part is an introduction, which summarizes the reasons for the selection of the topic, the current status of the research and the significance of the research. The second part introduces the background of the work and the songwriter, which was written in the context of the lyricist's political frustration, and expresses his feelings and grief that he has no way to serve the country; The third part analyzes the lyrics and music of the work, starting from the lyrics, melody, song structure and accompaniment texture. The fourth part analyzes the singing of this work, starting from the aspects of breathing, resonance cavity, articulation, emotion and stage presentation, and studies the singing characteristics of ancient poetry and art songs. She expressed the hope that by studying and thinking about ancient poetry and art songs, this kind of vocal genre that combines

ancient Chinese poetry and music can be completed with both literary and musical beauty.

Yang Li (2019) summarized “Exploration of the Singing of the Classical Poetry Art Song ‘Nian nu jiao· Chi bi huai gu’” mainly focuses on the singing analysis of the ancient poetry art song “Nian nu jiao· Chi bi huai gu”. The author consulted a large number of relevant materials of ancient poetry and art songs, and analyzed and explored the background and artistic conception of ancient poetry and art songs. This ancient poem has a magnificent soundtrack, which makes people feel like standing on the top of a mountain, overlooking the great rivers and mountains to express their ambitions. He expressed the hope that through the study of this song, more people can be attracted to join the exploration of the art of singing ancient Chinese poetry, carry forward the excellent ancient poetry transmission of the Chinese nation, and more works will emerge at the right time, so that vocal music lovers can have good works to sing, and the combination of excellent melodies and excellent traditional Chinese culture will shine.

Yijun Zheng (2017) expressed that the “Song ci” during the Song Dynasty pushed the development of poetry to the peak, creating the direction of the melody according to the pronunciation and intonation of Chinese characters, and integrating music and poetry in research “Emotional Expression and Singing Analysis of Ancient Chinese Poetry Art Song ‘Sheng sheng man’” These poems may have melodies to sing and sing in ancient times, but with the change of dynasties, the scores of some poems could not be preserved and were lost. The composition of ancient poems by modern Chinese composers is a phenomenon in which composers seek to create art songs with Chinese characteristics. In this article, the analysis of the ancient Chinese poetry and art song “Sheng sheng man” composed by Peidong Xu starts from the four aspects of the song’s creation background, musical style, emotional expression, and singing characteristics, and focuses on further exploration of the literary background, understanding of the music score, the articulation of singing, the analysis of lyrics, and the grasp of emotions, so as to better understand this work and grasp the singing characteristics of this song. Through the performance of music and the accompaniment of instrumental music, the connotation and charm of ancient Chinese poetry and art songs are displayed with singing.

In the literature review of this chapter, the researcher selected the papers focusing on the development background, music characteristics, dissemination and protection, and music theory research of “Song ci” Chinese art songs. Reviewing relevant research papers, we can know that the historical background of “Song ci” Chinese art songs is unchangeable. We can clearly understand the history of “Song ci” Chinese art songs. We can also learn about the current development status of “Song ci” Chinese art songs and some practices in their dissemination and protection. However, there is still much room for research in terms of research output, quantity, content and quality. For example, the contemporary status of “Song ci” Chinese art songs remain to be studied. What are the characteristics of the singing techniques of “Song ci” Chinese art songs. How does advanced modern multimedia technology affect “Song ci” Chinese art songs. These are very important. “Song ci” Chinese art songs are an art form with unique musical characteristics and cultural value. Based on the analysis of a large number of studies, this article will discuss the development and contemporary status of “Song ci” Chinese art songs, the singing techniques of “Song ci” Chinese art songs, and the transmission of “Song ci” Chinese art songs, in order to promote better singing and performance of Chinese poetry and art songs. It provides ideas and references for better protection, transmission and development of Chinese poetry art songs.



## CHAPTER III

### Research Methodology

In the subject research “‘Song ci’ Chinese art songs in Jiangsu Province, China”.

The research structure is as follows:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of site
  - 1.3 Scope of time
2. Research process
  - 2.1 Selection of the research sites
  - 2.2 Selection of the key informants
  - 2.3 Selection of the song
  - 2.4 Research tools
  - 2.5 Data collection
  - 2.6 Data management
  - 2.7 Data analysis
  - 2.8 Data presentation

#### **1. Research Scope**

- 1.1 Scope of content
  - 1.1.1 To investigate the contemporary status of the “Song ci” Chinese art songs in Jiangsu Province, China.
  - 1.1.2 To analyze the singing techniques of the “Song ci” Chinese art songs.
  - 1.1.3 To propose guidelines for the transmission process of the “Song ci” Chinese art songs.
- 1.2 Scope of site

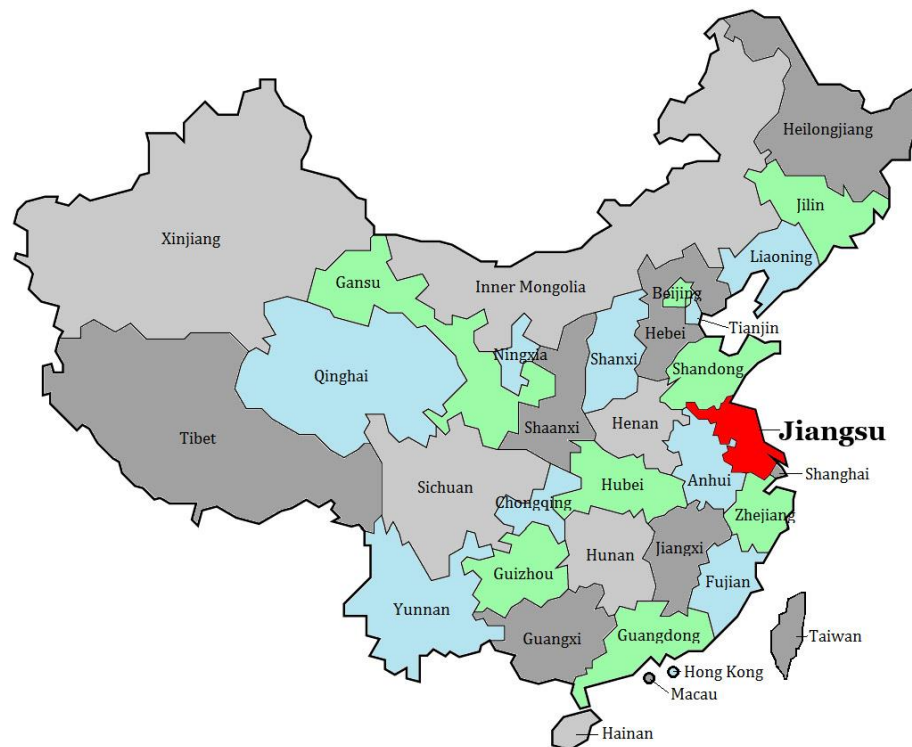


Figure 7. Jiangsu Province on the map of China

Source: <https://chinafolio.com/provinces/jiangsu-province>

Jiangsu Province is located in eastern China, with a total of 13 prefecture level cities. Xuzhou City is a prefecture level city located in the northern part of Jiangsu Province.

### 1.3 Scope of time

The researcher of this article will conduct on-site interviews Jiangsu Normal University in Xuzhou, Jiangsu Province from October 2023 to December 2024.

## 2. Research Process

### 2.1 Selection of the research sites

2.1.1 Nanjing University of the Arts, Nanjing City, Jiangsu Province

2.1.2 Jiangsu Normal University, Xuzhou City, Jiangsu Province

2.1.3 JiangSu Normal University KeWen College, Xuzhou City, Jiangsu

Province

The reason:

The origin of Chinese art songs is the Shanghai Conservatory of Music in Shanghai, China. Jiangsu Province is geographically adjacent to Shanghai, and its music culture has been influenced by the music culture of Shanghai Conservatory of Music to a certain extent. Historically, Shanghai was originally affiliated with Jiangsu Province. After thousands of years of separation and reunification, it was finally separated as an independent municipality. Therefore, the music culture of southern Jiangsu and the music culture of Shanghai have the same origin. This is why Chinese art songs are more easily accepted and developed in Jiangsu Province. Nanjing University of the Arts in Nanjing, Jiangsu Province and Jiangsu Normal University in Xuzhou are the main exporting schools for vocal talents in Jiangsu Province. During the preliminary research investigation, relevant papers published by Jiangsu Normal University ranked 11th in the country, so qualified teachers from two universities in Jiangsu Province were selected as key information providers.

## 2.2 Selection of the key informants

Based on the research objectives, the researcher selected three people as the interviewees in the field research. They are: key informant, general informant and casual informant. The following selected criteria and selected personnel will be presented.

### 2.2.1 Key informant

The criteria for selecting key informant are:

- 1) He has studied vocal music for at least 30 years.
- 2) He has written several books and papers on the vocal music of Chinese art songs.
- 3) He has been teaching Chinese vocal music for at least 20 years.
- 4) He has received multiple honors.
- 5) He has cultivated many award-winning contestants in national vocal competitions.

### Mr. Yu Miao

Yu Miao, male, professor, baritone singer. Vice President of Nanjing University of the Arts. Vice Chairman of Jiangsu Musicians Association. He has published a number of provincial academic works and papers on Chinese poetry, art songs. In 2023, he recorded the “*Chinese Poetry and Song Singing and Appreciation*” MOOC, which was well received. He was also my master's tutor during school.



Figure 8. Mr. Yu Miao  
Source: Tingting Shen (2023)

#### 2.2.2 General informant

The criteria for selecting general informants are:

- 1) He understands the culture and development of Chinese ancient poetry art songs.
- 2) He can sing or play Chinese ancient poetry art songs, and often participate in various performances.
- 3) He has made outstanding contributions to the dissemination of Chinese ancient poetry art songs.

### Mr. Jiaqi Peng

Jiaqi Peng, male, a piano teacher at the Jiangsu Normal University KeWen College. He has more than ten years of experience in piano art guidance, and is especially good at the analysis and guidance of Chinese vocal music works.



Figure 9. Mr. Jiaqi Peng

Source: Tingting Shen (2023)

#### 2.2.3 Casual informant

The criteria for selecting casual informant are:

- 1) She has studied vocal music for at least 10 years.
- 2) She can sing or play Chinese ancient poetry art songs, and often participate in various performances.
- 3) She has received multiple honors in national vocal competitions.
- 4) She understands the culture and development of Chinese ancient poetry art songs.

### Ms. Wenhui Wang

Wenhui Wang, female, Master of Vocal Performance , a young teacher at the Jiangsu Normal University KeWen College and a member of the Jiangsu Provincial Musicians Association. Won the Silver Award in the Teacher Group of the Sixth National College Vocal Performance in 2018. Her repertoire of concerts and competitions is full of Chinese works, most of which are ancient poetry and art songs, and she has rich experience in singing this kind of vocal works.



Figure 10. Ms. Wenhui Wang

Source: Tingting Shen (2023)

#### 2.3 Selection of the song

Originated from four different styles of “Song ci” Chinese art songs sung by singer.

2.3.1 “Xing hua tian ying·Lü si di fu yuan yang pu” (Lyricist& Composer: Song Dynasty Kui Jian)

2.3.2 “Nian nu jiao· Chi bi huai gu” (Lyricist: Song Dynasty Shi Su, Composer: Qing Yin)

2.3.3 “Ru meng ling · Chang ji xi ting ri mu” (Lyricist: Song Dynasty Qingzhao Li, Composer: Chao Wang)

2.3.4 “Yü mei ren·Ting yu” (Lyricist: Song Dynasty Jie Jiang, Composer: Dongliang Bai)

Table 1. Selection reason for the song

The “Song ci” Chinese art song	Reason for song selection
Xing hua tian ying·Lü si di fu yuan yang pu	<ol style="list-style-type: none"> <li>1. This is a song written by Kui Jiang in the Song Dynasty between AD 1154- 1221.</li> <li>2. This is one of the 17 songs from the Song Dynasty that can be found now.</li> </ol>
Nian nu jiao· Chi bi huai gu	<ol style="list-style-type: none"> <li>1. The lyrics are from the Ci of Shi Su, a representative of the bold and unrestrained school of Chinese Song Dynasty.</li> <li>2. Compared with the previous version, this song incorporates more of “Song ci” artistic conception, presenting a majestic momentum.</li> </ol>
Ru meng ling · Chang ji xi ting ri mu	<ol style="list-style-type: none"> <li>1. The lyrics are from Qingzhao Li, a representative of the graceful school of the Song Dynasty in China.</li> <li>2. This is a relatively successful Song Dynasty art song. Although the lyrics only have four sentences, the composer’s creation makes the artistic conception of the song come alive.</li> </ol>
Yü mei ren·Ting yu	<ol style="list-style-type: none"> <li>1. The lyrics are written by Jie Jiang, the last poet of the Song Dynasty in China.</li> <li>2. This relatively new song delicately depicts the three stages of the poet’s life and is a huge challenge to the singer’s overall singing level.</li> </ol>

Make: (Tingting Shen,2024)

## 2.4 Research tools

In order to conduct an in-depth study of each question, the researcher based on the research objectives of this paper. Interview forms, observation forms, and questionnaires were used as tools for fieldwork. Based on the collected information, The researcher conducted research through literature analysis, field surveys and questionnaires.

2.4.1 Through the interview with Mr. Yu Miao, The researcher learned about the development history, current status, singing techniques and transmission methods of “Song ci” Chinese art songs.

2.4.2 Through the interview with Mr. Jiaqi Peng, the researcher learned about the connotation characteristics and expression forms of “Song ci” Chinese art songs.

2.4.3 Through the interview with Ms. Wenhui Wang, the researcher learned about the singing techniques and musical characteristics of “Song ci” Chinese art songs.

Through interviews with informants, the researcher gained a deeper understanding of “Song ci” Chinese art songs.

In order to better collect first-hand data, the researcher designed three different questionnaires based on different groups of people.

In the questionnaire design process, the researcher followed the following work steps:

1) According to the professional characteristics of the three types of investigators, three different questionnaires were compiled.

2) Based on the preliminary investigation, the questionnaire content was preliminarily designed and submitted to the instructor for inspection.

3) According to the instructor's suggestions, the questionnaire content was improved.

4) The revised questionnaire was submitted to the expert group for discussion and inspection.

5) According to the opinions of the expert group, the questionnaire was revised again and the content of the questionnaire was finally determined. Through the use of questionnaire surveys, relevant information about “Song ci” Chinese art songs was systematically collected and studied.

## 2.5 Data collection

From January 2023 to December 2024, the researcher learned about the development of Chinese art songs and “Song ci” Chinese art songs, watched concerts and performances related to “Song ci” Chinese art songs, and conducted in-depth study on the historical development, musical characteristics and dissemination of “Song ci” Chinese art songs, as well as contacted and protected the teaching and practice of “Song ci” Chinese art songs in Xuzhou City Jiangsu Province through visits. All the contents were recorded through interview records, audio recordings, video recordings, photos, questionnaires, etc.

2.5.1 Due to a job change, Professor Yu Miao, an expert in the study of “Song ci” Chinese art songs, was transferred from Xuzhou to Nanjing. The researcher contacted Mr. Yu Miao by phone to learn more about the development history, current situation, singing techniques and transmission methods of “Song ci” Chinese art songs.

2.5.2 The researcher went to Phoenix Bookstore in Xuzhou, interviewed Mr. Jiaqi Peng, consulted the literature and database search results, collected and recorded the development process and important bibliographic materials related to “Song ci” Chinese art songs. Learned about the connotation characteristics and expression forms of “Song ci” Chinese art songs.

2.5.3 The researcher went to the Jiangsu Normal University KeWen College to interview the young singer Ms. Wenhui Wang, and had a detailed understanding of the genre, musical characteristics and representative repertoires of “Song ci” Chinese art songs in various periods. The researcher learned about the singing techniques and musical characteristics of “Song ci” Chinese art songs. The researcher learned in detail about the performance status and actual development of “Song ci” Chinese art songs in Xuzhou City, Jiangsu Province.

Researcher sets different questionnaire contents according to different types of personnel. In the field survey interview, the investigators are asked to answer in order to collect the most effective information and data.

Questionnaire 1: to be filled by the academic experts

Questionnaire 2: to be filled by the coach

Questionnaire 3: to be filled by the singer

## 2.6 Data management

All collected data must be sorted and collected by category.

#### 2.6.1 Interview records and recordings

Interview records and recordings converted into written records. Provide assistance for the study of the historical development of “Song ci” Chinese art songs.

#### 2.6.2 Photos and Videos

Based on the research objective, the photos and videos are classified and managed according to the historical development, collection, performance, music clips, and current development status of “Song ci” Chinese art songs. This will help to study the historical development, musical characteristics, and current status of “Song ci” Chinese art songs.

#### 2.6.3 Documents

Some documents, music audio, articles, papers, reports, relevant government documents, etc. are classified and stored according to historical data, scientific research data, policy data, etc. to provide assistance for the research on the historical development, musical characteristics, transmission and protection of “Song ci” Chinese art songs.

#### 2.6.4 Questionnaire Survey

Collect all the questionnaires sent out, summarize the contents of the questionnaires, extract effective information, and classify them according to the research objectives. Provide effective assistance for the research objectives of “Song ci” Chinese art songs.

#### 2.7 Data analysis

The collected data were sorted and sorted according to the three objectives of the study. In the historical development of “Song ci” Chinese art songs, the researcher used descriptive analysis to analyze the literature and interview data. In the singing techniques of “Song ci” Chinese art songs, the researcher used musicology, vocal music, traditional Chinese singing and Chinese poetics theory to analyze the singing techniques, melody characteristics and artistic connotations of the four selected representative works. In the dissemination and protection link, the descriptive analysis method was used, combined with interview data and surveys, to conduct summary analysis.

2.7.1 Through the interview records and recordings of Mr. Yu Miao, as well as the documents and materials he provided, it provides strong support for the study of the development history, current development status, singing techniques and transmission methods of “Song ci” Chinese art songs.

2.7.2 Through the interview records and recordings of Mr. Jiaqi Peng, as well as the videos, scores and other documents and materials he provided, it provides strong support for the study of the connotation characteristics and expression forms of “Song ci” Chinese art songs.

2.7.3 Through the interview with Ms. Wenhui Wang, as well as the photos, videos, scores and notes and other documents she provided, it provides strong support for the study of the genre, musical characteristics and representative repertoires of “Song ci” Chinese art songs in various periods.

In order to better analyze the characteristics and singing techniques of “Song ci” Chinese art songs, this paper, based on the advice of academic expert Mr. Yu Miao, selected four representative “Song ci” Chinese art songs from the songs sung by singer Ms. Wenhui Wang as the analysis content.

Based on field work data, this paper adopts an analytical method that combines Musicology Theory, Vocal Music Theory, Chinese Poetic Theory, and Traditional Chinese Singing Theory to study the development history of “Song ci” Chinese art songs, singing techniques, characteristics of representative works, and suggestions for the transmission of “Song ci” Chinese art songs.

## 2.8 Data presentation

This dissertation have 7 Chapter follow as :

Chapter I Introduction

Chapter II Literature Review

Chapter III Research Methods

Chapter IV The contemporary status of the “Song ci” Chinese art songs in Jiangsu Province, China

Chapter V The singing techniques of the “Song ci” Chinese art songs

Chapter VI Guidelines for the Transmission Process of the “Song ci” Chinese art songs

Chapter VII Conclusion Discussion and Suggestions

## CHAPTER IV

### The contemporary status of the “Song ci” Chinese art songs in Jiangsu Province, China

In writing this chapter, the researcher interviewed Mr. Yu Miao, an expert, and Mr. Jiaqi Peng, a coach, both of whom are performing artists with many years of experience in studying “Song ci” Chinese art songs. The researcher also observed performances by teachers and students at Jiangsu Normal University and consulted relevant documents and historical archives. Based on the developmental characteristics of “Song ci” Chinese art songs, their history can be divided into five periods: the Song Dynasty, 1900–1949, 1950–1979, 1980–1999, and 2000–2024.

This chapter will discuss the following aspects :

1. The development of art songs
2. The development of “Song ci” Chinese art songs
3. The contemporary status of “Song ci” Chinese art songs in Jiangsu Province, China
4. Summary

#### **1. The development of art songs**

German - Austrian art songs, which are commonly referred to as art songs nowadays, are called “Lied” (plural “Lieder”; song cycle is “Liederkreis”) in Germany and Austria, representing distinctive solo vocal works. In the 16th century, Italian madrigals (Madrigale), French chansons (Chanson), and German Lied songs were all regarded as the early forms of art songs. By the 17th century, art songs were successively influenced by French chanson songs, English romantic lyric poems, as well as Scottish folk ballads and narrative poems, and eventually evolved into a genre of solo songs with musical settings for poems (Bo Liu, 2006).

##### 1.1 The development history of European art songs

Art songs in the true modern sense can be said to have been born under the influence of the German Romanticism movement in the late 18th and early 19th centuries. At that time, in addition to being sung in a specific language (German), art

songs also used a large number of high-quality lyric poems as lyrics, such as some poems by famous poets such as Goethe and Heine, which became their lyrics. This kind of lyrics themselves often have rich dramatic content to a large extent and express the author's strong thoughts and emotions. As Hegel said: "Only when spiritual content is expressed in perceptual factors such as sound and its complex combination in an appropriate way, music can elevate itself to a true art, regardless of whether this spiritual content has been expressed by music or not. The lyrics provide detailed expressions, but in a relatively unclear way, that is, they can be experienced solely through the sounds and their harmonious relationships and the vivid and beautiful melody." Just like a natural fit, composers such as Schubert and Schumann integrated this into two different types of art come together perfectly to provide the necessary conditions (Bo Liu, 2006).

Represented by Schubert, Schumann, Mendelssohn, etc. ushered in the climax of German and Austrian artistic song creation. The creation of artistic songs thus entered a period of vigorous development and prosperity. The German and Austrian art songs of this period truly achieved a balance between poetry and music. The diversity of musical materials and even folk tunes blend into the expectation of beautiful love. Themes include admiration for the beauty of nature and deep melancholy about the tragic life. Piano accompaniment presents unprecedented independence and integration. Together with singing, we build a perfect artistic whole regardless of priority. In the development period of German and Austrian art song creation, nothing can greatly promote the composer's creative inspiration than the romantic poetry of this era. Classicism upholds rationality, balance and clarity. Therefore, the literary style that best embodies this feature in the 17th and 18th centuries is drama. Classical dramatists abide by the creative rule of "three unities" in drama creation. That is, the events occur within the same time period and at the same location. Events develop with a single clue, etc. The objective of romanticism is to highlight personal feelings. As a rigorous structural form, drama itself can no longer adapt to the development of society as a whole, and new breakthroughs need to be found to express people's strong subjective emotions. A more flexible and free form of expression is needed. Poetry is the most flexible and lyrical literary genre. Romantic poetry originated in Germany, passed through Byron and Shelley in England, Keats

and Hugo in France, and then returned to Muller in Germany and early Goethe and Heine. Romantic poetry reached its peak during this period, both in terms of quantity and artistry. A perfect poem is perfect in itself and provides the most powerful help to the composer's creation. The creators of romantic art songs used their imagination. The music and lyrics are perfectly combined so that each word can find a corresponding and interdependent relationship in a musical sound. The music in it does not add any new means of expression to the poems, but arouses emotions that can only be partially expressed in words, giving the poetic expression a new feature (Shilei Wang,2008).

In the history of German and Austrian art songs, a large number of famous composers have emerged, including Mendelssohn, Wagner, Wolf, Mahler, Richard Strauss, etc. Mendelssohn's art songs have clear and melodious melodies, folk-like harmonies and accompaniment textures. Wagner strived to express people's inner emotions truly and profoundly, often integrating recitative vocal melody with poetic tones. His independent piano accompaniment and vocal texture music style had a very obvious influence on the creation of German and Austrian art songs. Wolf's art songs are profound, complex and exquisitely crafted, and the piano part is an integral part of the entire song. The delicate portrayal of character and personality embodied in each of his works is unparalleled in terms of art songs. Its accompaniment is unique in its vivid image style and sometimes even surpasses singing. Mahler's art songs included the orchestra in the accompaniment of the songs, pioneering the symphony of vocal music. The singing factor of instrumental music is highlighted. In addition to piano accompaniment, the art songs composed by Richard Strauss also have excellent orchestra accompaniment. He is good at perfectly integrating melody and poetic content. His art songs have Italian tenderness and Germanic seriousness, and are full of memories and ideas (Yeyu Liu, 2010).

French art songs, known as Chanson or Romance, have a history that slightly postdates that of German and Austrian art songs. In the 19th century, many musicians began to compose songs using the poetry of great Romantic era poets such as Hugo and Musset. This type of song broke through the rigid and stereotypical style of Romantic music, creating more freedom. The mid-19th century to the early 20th century marked a flourishing period for French art songs. Berlioz was the first to use

the term “Mélodie” to refer to French art songs. Following Berlioz, composers such as Gounod, Bizet, Delibes, Massenet, Franck, Saint-Saëns, d’Indy, and Chabrier also created numerous songs, evolving French art songs into a highly popular and significant genre, which has become an integral part of European musical culture. The latter half of the 19th century saw representatives of French art songs such as Fauré, Duparc, Debussy, Chausson, Caplet, Ravel, Roussel, and Poulenc, among whom Fauré, Duparc, and Debussy achieved remarkable accomplishments that elevated French art songs to a peak. Many composers also utilized Chinese poetry to create songs, and contemporary composers such as Messiaen and Loeillet have composed many beautiful songs as well. (Yeyu Liu, 2010).

In Russia, art songs are called “Romance”, derived from the Spanish term. In 16th to 17th century Spain, “Romance” referred to secular songs written in Romance languages, distinguishing them from religious songs written in Latin. In other European countries, the term “Romance” was also used as a general term for lyrical songs combined with poetry. In the latter half of the 18th century, some Gypsy singers’ interpretations of “Russian songs” gained popularity among all social classes in Russia, earning the name “Gypsy Romance”. “Gypsy Romance” can be seen as a special branch of Russian romance that lasted for a long time and accumulated a large repertoire. In the first half of the 19th century, a group of talented composers devoted themselves to the creation of romances, greatly enriching their themes, genres, and expressive power, earning Russian romance worldwide acclaim. Among them, Glinka, known as the “Father of Russian Music”, not only founded the Russian classical school but also elevated Russian music to unprecedented heights. Similarly, in the creation of solo art songs known as “Romance” in Russia, Glinka was a pivotal figure who carried on the past and opened up the future. Following these composers, others such as Dargomyzhsky, Balakirev, Borodin, Mussorgsky, Tchaikovsky, Rimsky-Korsakov, and Rachmaninoff continued to expand the creation of romances, giving the genre a new appearance. (Yeyu Liu, 2010).

Under the influence of musicians from Germany, Austria, France and Russia, the creation and development of art songs has also shown a prosperous trend in other countries. Especially in Northern Europe in the late 19th century, the national liberation movement made nationalism more intense, and outstanding composers such

as Ismetana, Dvořák, Grieg, and Sibelius emerged. They have also made outstanding contributions in the field of art song creation and promoted the innovation and development of the Nordic art song genre (Yeyu Liu, 2010).

### 1.2 The development history of Chinese art songs

It is generally believed that the “May 4th Movement” period was the beginning period of Chinese art songs. This view is nothing more than the belief that art songs are “imported” from foreign countries. This view is obviously wrong. The main characteristics defined and expressed by foreign art songs are no different from the art songs passed down in ancient my country. They are both a perfect combination of music and poetry, incorporating rich emotional and ideological content, breaking away from the stylized folk song creation format, and having a relatively unique style. It has strong professionalism and artistry, and at the same time has the characteristics of being suitable for indoor performances. The creation of ancient Chinese art songs can be traced back to Da and Xiaoya in the Book of Songs. Qin songs of the Han Dynasty also have high artistic value, such as “Phoenix Seeking the Phoenix” and “Eighteen Beats of Hujia” inspired by Wenji Cai, which are all art songs that require high skills to sing (Heng Liu, 2007).

As for the meaning of Chinese art songs, first of all, I agree that art songs have a long tradition in our country. Qin songs since the Han Dynasty, literati songs with guqin accompaniment, and certain sung poems since the Tang and Song Dynasties, such as “Eighteen Beats of Hujia”, “Yangguan Sandie” and songs written by the Song Dynasty poet Baishi Jiang, all belong to the category of art songs. A point of view. This is a Chinese classical art song. Secondly, it is a new type of art song that is both inherited and developed by Chinese intellectuals who borrowed foreign art song techniques and applied them in their own creations, combined with the inherent cultural traditions (Yan Li, 1990).

The development of new art songs in China has roughly gone through two periods in modern times. The early starting point was 1920 after the May 4th Movement, during which the first batch of new Chinese art songs were born. This is the creative result of Chinese musicians after actually mastering Western music creation plans. The first person who should be mentioned during this period is Mr. Youmei Xiao. When Mr. Xiao was young, he studied music and music-related subjects

in Japan and Germany for 18 years. Therefore, Mr. Xiao has a profound foundation in Western music techniques. He composed nearly a hundred songs of various kinds and a small number of instrumental music in his life. In song creation, there are dozens of songs that fall into the category of art songs. Although there are obvious traces of imitating German and Austrian art songs in its creation, the atmosphere rendered by the mood, lyrics and music, and piano accompaniment texture is very close to the Chinese pronunciation atmosphere and appears to be very colloquial, and the national sentiment is also oily. However, life (Yan Li, 1990).

The late stage of Chinese new art songs emerged with the start of professional music education in the late 1920s and early 1930s. The establishment of the Shanghai National Conservatory of Music in 1927 marked the beginning of professional music education in China. After that, teachers and students from the National Music College as the main body and many musicians who had mastered Western music creation techniques devoted themselves to the creation of artistic songs, forming a new wave of artistic song creation. A prolific heyday for art song. During this period, China was in a special era of constant wars and unpredictable political situations. However, this situation did not hinder the development of art songs in China. On the contrary, it contributed to the formation of various styles and characteristics of art songs in China (Heng Liu, 2007).

The 1920s and 1930s were the first important period for the emergence of Chinese art songs and the first golden period for the development of Chinese art songs, whether in terms of the subject matter and content of art songs, composition techniques, or vocal performance, etc. In many aspects, the musicians not only referred to the composition techniques of Western countries, but also integrated Chinese traditional music culture, adhering to the characteristics of nationalization and localization (Lingling Jiang, 2016).

However, in the following twenty years, due to war and social unrest, the creation of Chinese art songs gradually took a backseat to anti-Japanese war songs and mass songs, and a long period of silence began. In order to fight against the invaders and increase the confidence and fighting spirit of the masses, red lyrical songs with anti-Japanese themes and family and country separation themes have become the absolute mainstream of song creation. Under such a social background, even if art

songs occasionally appear, there is no environment conducive to their development. Until more than two decades after the founding of the People's Republic of China, lyrical songs still occupied an absolute mainstream position. It was not until the 1980s that, with the recovery of Chinese economy and culture, Chinese art songs once again returned to the music stage. Works on various themes emerge in endlessly, making great progress in both music technology and music artistry.

The 1980s became the second golden period for the development of Chinese art songs. The number of Chinese art songs is not only greater than that of the past thirty years combined, but also there has been a significant improvement in the use of artistic style and composition techniques. With the spread of excellent art songs among the people, various music activities and singing competitions have been carried out, and a large number of outstanding art song singing talents have emerged, including Mucun Guan, Xiumei Yin and others (Binhong Yu, 2008).

Since 2000, in the wave of global economization, my country's economy has developed steadily, and the improvement of people's living standards and quality has led to the improvement of people's cultural life, providing an economic and ideological foundation for the development of Chinese art songs after 2000. With the development of my country's market economy, the development of my country's digital music culture industry has become increasingly rich. In the creation of this period, the diversified situation allowed composers to incorporate the style characteristics of the new era into their creations, giving art songs a new era connotation. The works have both Chinese cultural transmission and national aesthetic appeal, and the lyrics and music are easily accepted and loved by the public. The works have distinctive artistic characteristics and academic value. Composers represented by Zaiyi Lu, Peidong Xu, Deyi Shang, Qing Yin, Cong Liu, Qingyun Meng, etc. have created many art song works with high artistic and aesthetic value (Congcong Liu, 2021).

In May 2007, the "Chinese Art Song Seminar" was held at Northwest University for Nationalities with the objective of further promoting the prosperity and development of Chinese art songs in the fields of creation, performance and teaching. As composer Zaiyi Lu said at the opening ceremony of the seminar, "This is the first time that a special discussion on Chinese art songs has been conducted nationwide,

and it is of extraordinary significance”. Experts and scholars attending the meeting conducted extensive and in-depth exchanges on the genre definition, historical review, aesthetic norms, creation status, promotion and dissemination, teaching and singing of Chinese art songs, etc., which also provided useful information for future development and research in this field. Reference direction. With the continuous deepening of research on Chinese art songs and the increasingly rich cultural exchanges between China and foreign countries, research at this stage has shown a diversified development trend with singing practice as the main body. In addition, there is a very obvious feature of this stage, that is, researchers focus on Chinese classical poetry and songs. Many publications use ancient poetry and songs as research objects, and on this basis, they develop composition techniques and music styles. singing techniques and other analysis (Wei Tan, 2020).

In the 1920s, art songs with Western characteristics accompanied the spread of Western learning to the east and China was formed. The art song creation techniques at that time drew on the concept of “the trinity of poetry, music, and piano accompaniment” of German and Austrian art songs, making art songs It has become one of the most important musical expressions in the field of Chinese music since then. But in the next twenty years, due to war and social unrest, the creation of artistic songs basically stagnated. In order to fight against the invaders and increase the confidence and fighting spirit of the masses, red lyrical songs with anti-Japanese themes and family and country separation themes have become the absolute mainstream of song creation. Under such a social background, even if art songs occasionally appear, there is no environment conducive to their development. Until more than two decades after the founding of the People's Republic of China, lyrical songs still occupied an absolute mainstream position. It was not until the 1980s that, with the recovery of Chinese economy and culture, Chinese art songs once again returned to the music stage. Works on various themes emerge in endlessly, making great progress in both music technology and music artistry. Especially in recent years, with the revival of traditional national culture, poetry has once again entered people's field of vision, and has even gradually formed a craze. Compared with other music trends, traditional poetry has more cultural depth and far-reaching influence. and extensive. This is especially true for the creation of Chinese art songs. Not only the

Tang poetry and “Song ci” in the past have become an important source of song creation, but also the ancient style and ancient rhyme have become a mainstream style trend in the creation of various songs and even popular songs. From the 20th century First, Wenshan Fang wrote a series of lyrics for popular songs, and then in recent years, “ancient style songs” have become popular. The preference for ancient poetry in song creation has always maintained an intensifying trend. The “ancient poetry craze” in song creation has also laid a certain foundation for the prosperity of Chinese art songs again. Since the beginning of the 21st century, with the continuous awakening of national culture and the craze of classical poetry, new melodies of ancient poetry have gradually become the mainstream style and characteristics of Chinese art songs.

## **2. The development of “Song ci” Chinese art songs**

“Song ci” Chinese art song is a form of vocal music with lyrics from the Song Dynasty, created by composers, accompanied by Chinese folk instruments, piano or orchestra, and have high cultural connotations and artistic value. “Song ci” Chinese art songs can be divided into two categories based on the composition of the songs: the first type is that people in the Song Dynasty wrote the lyrics and composed the music. Generally, the writing and composing of the lyrics were completed by the same person. This creation method existed in the Song Dynasty. The other type is that people in the Song Dynasty wrote the lyrics and modern people composed the music. This creation method has continued since the beginning of the 20th century.

### **2.1 Ancient people wrote lyrics, and ancient people composed music**

In ancient China, “Ci” was originally called “Qu ci” or “Qu zi ci”, which originated in the Five Dynasties, Sui and Tang Dynasties. It broke the characteristic of Tang poetry that each sentence had the same number of words, and used a writing method that combined long and short sentences. The free combination of long and short sentences in the lyrics complemented the rhythm changes of the music. “Ci” reached its peak during the Song Dynasty, so this literary genre is called “Song ci”. “Song-ci” was originally a form of singing with music, and each “Song ci” was written according to a specific “Ci pai”, which is equivalent to the melody part in modern songs, and the text part is equivalent to the lyrics part in modern songs. Shizeng Xu of the Ming

Dynasty summarized the characteristics of “Ci” as: “The tune has a fixed pattern, the sentences have a fixed number, and the words have a fixed sound.” In other words, the form of “Ci” has the following characteristics: First, every Ci has a “Ci pai”, but this “Ci pai” is not the title of the Ci, it equivalent to the music score of the Ci, that is, the melody of the song. Songs are composed of melody and rhythm. These fixed melodies and rhythms are combined to determine the melody of the song. Some authors often add a title under the ci tune, or write a short preface to explain the general meaning of the ci. Second, after the tune is determined, the number of words and the length of sentences in the ci are fixed, and there are certain format requirements. In terms of paragraph distribution, the ci is generally divided into two “Que” (or two “Pian”), which are the two sections in our current songs. It is rare to see a ci with only one section or three sections or more. Third, the rules for the tones of words in “Ci” are particularly strict. The words used must be divided into level and oblique tones. Level and oblique tones are the tones of words used in Chinese poetry. “Ping” refers to straightness, and “Ze” refers to twists and turns. There are four tones in Middle Chinese, collectively known as “Ping, Shang, Qu, and Ru”. Except for the level tone, the other three tones have different pitch changes, so they are collectively called oblique tones. The use of level and oblique tones in poetry has a certain format, called “rhythm”. According to the difference in level and oblique tones, each ci has different rules.

Initially, when creating “Song ci”, people could compose the tune according to the Ci, or fill in the lyrics according to the tune. The formed tune would be called “Ci pai”. The name of the “Ci pai” was usually determined according to the content of the Ci. After continuous development, the content of Ci became more and more abundant, and the “Ci pai” could not fully represent the intention of Ci. The names of these “Ci pai” can only serve as fixed names to mark words and phonetic structures. The first person to classify “Ci pai” was Shixin He of the Song Dynasty. In the Ci anthology “Cao tang shi yu” edited by him, he divided Ci into three types: Xiaoling, Zhongdiao and Changdiao. Later, Xianshu Mao of the Qing Dynasty used: less than 58 words is Xiaoling, 59 to 90 words is Zhongdiao, and more than 91 words is Changdiao as the classification standard, and further defined these three categories of “Ci pai” according to the number of words.

Compared with the hand-copied book method before the Song Dynasty, the invention of movable type printing made the dissemination of text more extensive and convenient. For this reason, the number of Song poems and “Song ci” preserved in the world far exceeds that of Tang poems before the Song Dynasty. Unfortunately, because there were no conditions to preserve audio materials in ancient times, most of the “Ci pai” information we can see today can only remain at the level of text and rhythm. We cannot know how it was sung at that time, and we cannot restore the singing score at that time. In addition, the language used in China today is a vernacular system, which is very different from the ancient classical Chinese system. We can only know from the descriptions in ancient books that there are four tones in ancient Chinese, namely “ping shang qu ru”, but we have no way of knowing the specific tone values. This means that we are currently unable to define the specific pitch of the lyrics when they are sung, and we cannot infer what kind of melody each “Qu pai” represents.

The only collection of poems that has survived and is available for study today is Song Dynasty poet Kui Jiang’s “Songs of Taoist priest Bai Shi”. The book uses the ancient method of musical notation, with “Gongche notation” marked next to the lyrics. This is the only remaining precious material for studying Song Dynasty Ci and music.

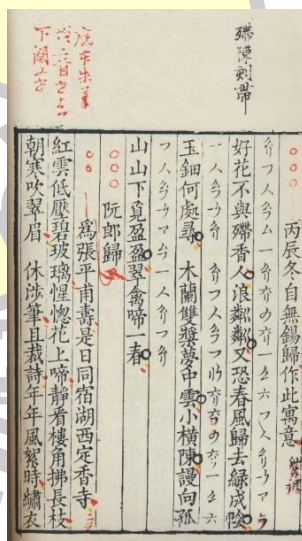


Figure 11. The song “Xing hua tian ying” from Kui Jiang’s book “Songs of Taoist priest Bai Shi”

Source: <https://www.chnmuseum.cn> (2024)

In the 1950s, scholars such as Yinliu Yang and Qionsun Qiu took the lead in studying the Ci and music in “Songs of Taoist priest Bai Shi”, and translated the ancient scores of 17 songs in “Songs of Taoist priest Bai Shi” into five-line scores so that modern singers can sing them. Among them, songs such as “Xing hua tian ying”, “Ge xi mei ling”, “An xiang” and “Shu ying” have become important ancient music repertoires in “Song ci” Chinese art songs and have been appearing on Chinese stages. At the same time, these songs have also become important repertoires for vocal teaching in higher music colleges.

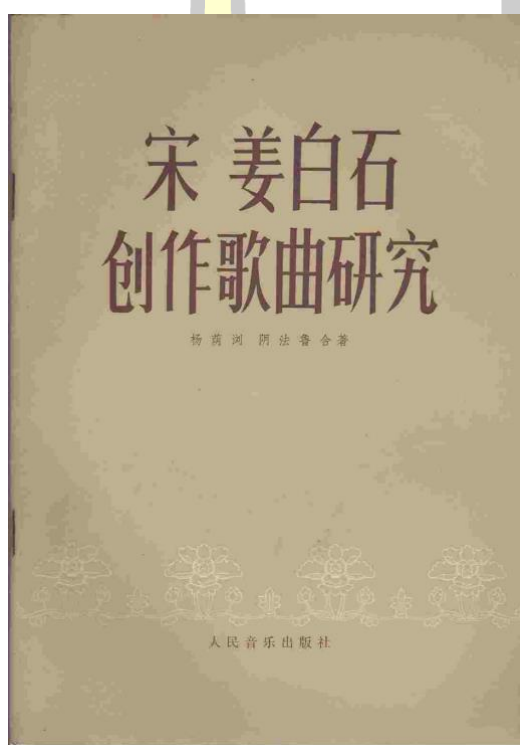


Figure 12. Yinliu Yang and Qionsun Qiu’ s book “A study of Song Dynasty Baishi Jiang 's song composition”

Source: (Tingting Shen, from fieldwork in May 2024)

In 2019, Di Wang, Liang Xiu, Shuzhen Zhang and Sufen Wang jointly published the book “70 Ancient Chinese Songs”, which includes 70 ancient songs from the Song, Ming and Qing Dynasties. The book records these songs in five-line notation and notes the introduction of the works to facilitate modern singers to sing.



Figure 13. Di Wang, Liang Xiu, Shuzhen Zhang and Sufen Wang 's book “70 Ancient Chinese Songs”

Source: (Tingting Shen, from fieldwork in May 2024)

There are not many ancient songs of the “Song ci” Chinese art songs that have survived. We look forward to further excavations by archaeologists to restore more authentic art songs with ancient Chinese characteristics.

## 2.2 Song Dynasty people wrote ci and modern people composed music

Compared with those left over from the Song Dynasty, there are very few “Song ci” and art songs. On the Chinese vocal music stage, art songs composed by later generations using “Song ci” as lyrics are more widely circulated. Beginning in the early 20th century, Chinese composers began to try to compose melodies for “Song ci”. From the initial introduction of “Song ci” as lyrics to song melodies from other countries, to the modern creation method using Western composition techniques, to the contemporary creation method combining Chinese opera and folk songs. This modern art song creation method using “Song ci” as lyrics has a history of more than a hundred years in China.

### 2.2.1 The Embryonic Period of “Song ci” Chinese Art Song (AD1900-1949)

From the early 20th century to the founding of the People’s Republic of China in 1949, this period was the exploration period of Chinese “Song ci” art songs, which is called the modern Chinese art song period by academic circles. Since the end of the 19th century, Chinese music culture has been influenced by foreign culture. The birth of “Xue tang yue ge” in the early 20th century is regarded as the prototype of Chinese art songs. It inherited the tradition of writing lyrics according to the score of Chinese tunes from the Tang Dynasty and Song Dynasty and Yuan Dynasty Sanqu. “Xue tang yue ge” is mostly a song form that uses ready-made tunes to fill in the lyrics, it inherits the tradition of writing lyrics according to scores from Chinese tunes from the Tang Dynasty and Song Dynasty and Sanqu from the Yuan Dynasty. The tunes are mainly derived from Japanese, European and American song melodies, and are also closely related to Christian hymns. Therefore, “Xue tang yue ge” is a fitting point for absorbing Western music culture on the basis of inheriting traditional Chinese music culture. It is also the main channel for disseminating Western music in modern China. This form of songs has gradually made Western musical instruments and music theories such as organ, piano, music theory, simplified musical notation, and music notation more popular and popularized in society. School music marks the beginning of modern Chinese music, or it is a dividing line between ancient traditional music and modern music in my country. It has the significance and function of connecting the past and the future. It played a very important role in paving the way for the creation of poetry, art songs and songs that emerged in the modern music period of China.

The period from 1919 to 1948 was the period of exploration of ancient Chinese poetry and art songs. The reason why 1919 is set as the birth time of Chinese ancient poetry and art songs is because there were still no works in China during this period to clearly explain the concept of “art songs”. However, during this period, Chinese “school music songs” emerged, can be understood as the forerunner of the birth of Chinese art songs. The emergence of school music songs was mainly to promote foreign music. It was a school song in the late Qing Dynasty and the early Republic of China. School music and songs have played an important role in enlightening modern Chinese music. At the same time, they are also considered to be the prototype of Chinese art songs. Most of the school songs used European and Japanese song melodies

supplemented by new words, and they still spread Western musical culture and melody concepts. Although there were school songs composed using traditional Chinese melodies in the later period, the overall number was very rare. Wang Dayan expressed the significance of school music in the book “Introduction to Art Songs”: “First of all, it introduced Western music, tried to adopt European composition techniques, and used Western modes to compose songs; the works gradually moved toward harmony, polyphony, and polyphony. The creative methods changed, and they began to pay attention to the arrangement of tonal layout and musical form structure; secondly, the lyrics of music and songs are the germ of new poetry. Many lyricists of music and songs broke through the rhythm of old poetry and created the language and form of new poetry.” (Dantong Fan,2018).

#### 2.2.1.1 The development of “Song ci” Chinese art songs during this period

At the beginning of the 20th century, due to the reform movement launched by Youwei Kang, Qichao Liang and others, representatives of the capitalist reformists, the social environment in modern China became increasingly complex. In such a complex social background, Chinese music culture has also been neutralized by foreign music culture. “Xue tang yue ge” is a new music form born under this historical background, and has been widely used across the country since its birth. spread. Through understanding, in fact, the development of “Xue tang yue ge” has experienced certain changes, mainly reflected in lyrics, music creation methods, etc. In the early stage, new lyrics were filled in based on ready-made song tunes. In the later stage, after studying in school music education and professional music education, they gradually changed to selecting songs and writing lyrics. The well-known musicians like Zhitai Zeng, Xingong Shen and Shutong Li came from this period (Yangyang Zhang, 2020).

In the 1920s, Chinese music truly entered a historical period of professional music creation. The “May 4th New Culture Movement” that broke out in 1919 caused profound ideological changes in Chinese culture in various fields, forming a trend of the times that opposed old ideas and old ethics. Against this historical background, the May 4th Movement prompted Chinese music culture to enter a new stage of historical development. Youmei Xiao studied music in Japan and Germany for 20 years, and returned to serve the motherland after receiving a doctorate in philosophy.

As the first generation of composers in China, he has pioneering significance for professional music creation in China.

In 1920, China established its first higher music institution, which was the music and sports specialization class of Beijing Women's Normal School at that time. This training class for cultivating musical talents was considered very standardized at the time. Subsequently, many representative music societies and music education institutions sprouted out of the soil like spring buds, laying a significant foundation for the later establishment of art songs in China. Therefore, with the active influence of all aspects, art songs have once again been pushed onto the historical and cultural stage because they conform to the trend of the times and can meet the spiritual needs of the broad masses of the people, and have become an indispensable meal in modern music creation. During this period, many returned musicians devoted themselves wholeheartedly to the construction and writing of Chinese new music culture. In their writing, they often tried to adopt Western composition techniques, using harmony, polyphony and other rich and three-dimensional music writing, and temporarily wrote He has published many popular works. Among them, there are many art songs composed with ancient poems and lyrics. These works have unique lyrics and rhythm, and the newly introduced Western creative techniques are the icing on the cake. The works not only contain rich Chinese cultural atmosphere, but also have unique musical styles and expressions. The technique breaks away from the limitations of monophonic music lines and becomes richer and fuller. The accompaniment is mostly piano accompaniment, which is full of elegance and tranquility (Yangyang Zhang, 2020).

During this period, musicians represented by Qingzhu, Zi Huang, etc. returned from studying abroad in different countries. They not only had a profound foundation in ancient Chinese literature but also mastered advanced Western composition techniques. They followed the requirements of the times and worked hard. Explore the creative themes of Chinese new music and explore the creative methods of Chinese new music. Influenced by the Western art songs of the Romantic period, they began to try to create Chinese-style art songs similar to this form of artistic expression. During the "May 4th New Culture Movement", in an environment where the creation of new music was advocated, the composers' display of individuality and pursuit of

free creative ideas were in line with the artistic trends of the time. In the process of creation, Western music theory and composition techniques were well used. Chinese composers combined Western composition techniques with the remaining ancient poetry, opening the way to the creation of Chinese classical poetry and art songs, a unique form of vocal music.

During this period, professional music schools in China also began to develop. In 1922, the Music School attached to Peking University was established. In 1927, the Shanghai National Conservatory of Music, the predecessor of the Shanghai Conservatory of Music, was established. It was the first music college in China founded with reference to the French National Conservatory of Paris. The establishment of these schools and institutions played a vital role in the systematic and complete teaching of Western composition knowledge and the creation of Chinese music. These schools trained a large number of outstanding music teachers, composers and performing talents for China at that time.

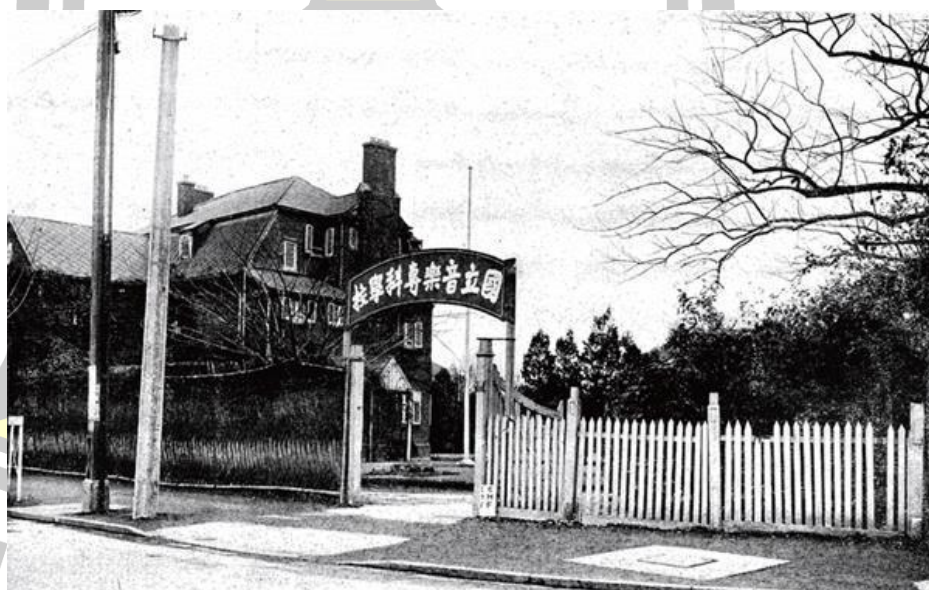


Figure 14. Shanghai National Conservatory of Music  
Source: (Provided by Xiaodong Li Weigang Hao 2021)

The 1930s and 1940s were a period of prosperity and progress for Chinese art songs. China was in a critical period of the development of the revolutionary cause during this period, and most of the music created during this period contained

rich revolutionary elements and revolutionary ideas. The themes of music creation mainly focused on expressing national liberation and national independence. Composers combined the creation techniques of Western music with traditional Chinese music, broadened the development direction of Chinese art songs, and further improved their original creation fields and levels. my country's profound ancient poetry and cultural resources have made great contributions to the creation of revolutionary songs, providing spiritual food for people in the revolutionary period, and at the same time, further promoting the development of Chinese ancient poetry and songs. Today's academic circles classify this period as the period of modern Chinese art songs.

#### 2.2.1.2 Representative composers of this period

Youmei Xiao, Qingzhu, Zi Huang, Yuanren Zhao and others are representative composers of this period. Their creations began to use polyphonic thinking and paid attention to the use of harmony - this is quite different from the single-melody music form commonly used in Chinese music creation. In their creation, they began to learn from Europe, explore China, imitate the West, and integrate Chinese and Western music. When they created their works, they opened up a path to combine Chinese and Western composition techniques, which also enabled more composers to combine the advantages of Western bel canto singing with the advantages of Chinese folk singing in their future creations, enriching the expression form of Chinese art songs. During this period, Western art songs began to be introduced into China, and art songs also began their wonderful journey in China (Dantong Fan, 2018).

The composer Qingzhu, whose original name was Shangguo Liao, created "Da jiang dong qu" during his study in Germany. It is the pioneering work of Chinese art songs. It is also the first Chinese "Song ci" art song. Ten years later, the five-line score with piano accompaniment was published in "X Bookstore" run by Qingzhu in Shanghai. Since then, "Da jiang dong qu" has been loved by singers and is still a must-sing song in professional music schools and a reserved song in concerts. Qingzhu borrowed Western composition techniques in his creation and used musical expression methods to create artistic works of the lyrics of Su Shi, a famous poet in the Song Dynasty. This was an innovation at the time. He opened up a new realm for the creation of Chinese art songs and embodied the perfect fusion of Chinese traditional culture and Western music techniques. Since its birth, this song has been deeply loved

by people for its unique artistic charm, becoming a well-deserved classic and included in the “20th Century Chinese Music Classics” selected songs.



Figure 15. Composer Qingzhu

Source: (Provided by Li qing,2020)

Composer Zi Huang was good at using ancient and modern poems as themes to create songs, and paid great attention to the charm and rhythm of Chinese poetry. When he lectured or wrote articles, he often used poetry to explain his feelings about music, and he had a very thorough grasp of ancient poetry. Therefore, in his song creation, he was able to integrate the rhythm of lyrics with music, greatly enriching the expressiveness of the music. In the “Song ci” art song “Dian jiang chun·Fu deng lou”, he flexibly combined the rhythmic format of “Song ci” with the melody of music, fully reflecting the artistic conception created by the lyrics, and through the combination of melody, let the listeners empathize.



Figure 16. Composer Zi Huang

Source: (Tingting Shen, from fieldwork in May 2024)

Composer Tianhe Chen is one of the first batch of musicians trained independently in my country. In 1930, he entered the Shanghai National Conservatory of Music and studied composition with Zi Huang. Tianhe Chen loves poetry, and his hobby for many years has become the source of his creative inspiration in the future. It is precisely because of the accumulation of ancient poems that his music creation career also began with art songs. Among his many works, art songs perfectly interpret the fusion of music and poetry, and are unique in the use of harmony, melody writing, and piano accompaniment. The ancient poetry art songs created by Tianhe Chen not only express the inherent characteristics of classical poetry, but also make them widely sung by the masses, perfectly integrating classical poetry and modern music. Among them, “Song ci” art songs such as “Qing ping yue· Chun gui he chu”, “Pu sa man· Ge ren qing si di fei yan”, and “Jiang cheng zi· Xi cheng yang liu nong chun rou” are highly sung.



Figure 17. Composer Tianhe Chen

Source: (Tingting Shen, from fieldwork in May 2024)

Although the Chinese art songs created by these composers are still based on Western composition techniques, they begin to pay more attention to the use of Chinese traditional culture and traditional tunes. Most of the works also use piano accompaniment, focusing on the fusion of melody and accompaniment, and using rich textures to reflect the artistic color of the works.

Generally speaking, this stage was a period of social unrest before the founding of New China. Influenced by the war, many composers began to create revolutionary songs and mass songs, which was one of the reasons why art songs developed slowly at the beginning. But generally speaking, although the number of “Song ci” art songs in this period was not large, the works were of high quality and are still being sung today. Therefore, this starting stage is of great significance to the development of “Song ci” Chinese art songs.

### 2.2.2 The Slow Development Period “Song ci” Chinese art song (AD1950-1979)

The period from 1950 to 1979 was a period of slow development of “Song ci” Chinese art songs, which was from the founding of the People’s Republic of China to the early stage of reform and opening up. During this period, music creation was mostly centered around mass art, and most of the themes were selected to praise the Party and the people. The creation style of the songs was close to the people’s lives, so they had a high mass base.

After the founding of the People’s Republic of China, Chinese previous undertakings were in need of reconstruction, and a thriving scene of prosperity was presented in all fields of economy and culture. The proposal of the “Double Hundred Policy” promoted the great development of Chinese scientific and cultural construction. The great prosperity also promoted the progress of music culture, and more and more musicians and literary and art workers emerged to create works with richer themes and more diverse styles, which broadened the space for the development of Chinese art songs. By the end of the 1950s, the poems of Zedong Mao, a great man in my country, appeared, and some composers of art songs began to devote themselves to the upsurge of creating art songs based on Zedong Mao’s poems. The works that were born one after another include, Luting He’s “Bu suan zi·Yong mei”, Shande Ding’s “Yi qin e·Lou shan guan”, Jiefu Li’ s “Qin yuan chun·Xue” and a series of other works. This series of works all show the spirit of the great man Zedong Mao, and also actively promote the spread of Zedong Mao’s poems. Therefore, these art songs can be called classic works. Among them, the art songs created by Jiefu Li are known as the highest quality. He has created a large number of songs, and the melodies of the songs are friendly and catchy. With the progress of society, the economy and culture are moving forward. However, after the outbreak of the “Cultural Revolution”, the development of poetry and art songs was slowed down (Ke Zhang,2022).

### 2.2.3 The Revival Period of “Song ci” Chinese Art song (AD1980-1999)

Since 1980, the creation of Chinese art songs has entered a period of rapid development, and it is also a period when Chinese ancient poetry art songs gradually matured. During this period, Chinese social economy developed rapidly, foreign exchanges were frequent, and people's thoughts were liberated, which made art creation

a truly prosperous period. The creation of “Song ci” Chinese art songs also experienced unprecedented prosperity during this period.

From the 1980s to the 1990s, mainland China was thriving. Hong Kong and Taiwan music became a powerful trend that swept across the entire mainland. “Karaoke” was full of the flavor of Hong Kong and Taiwan pop music. The music works sung by Taiwanese singer Teresa Teng at that time, such as “Dan yuan ren chang jiu”, “Du shang xi lou”, “Ren yue huang hun hou”, etc., were based on ancient poems and lyrics. At the same time, although the music of this period was very prosperous, with northwest wind, northeast wind, Asian Games songs, homesickness songs, etc., there was no major expansion in the creation of music. Whether it was lyrics or tunes, many of them were similar. In addition, with the end of the Cultural Revolution, the thoughts of cultural workers were liberated, and more composers tried to reproduce Chinese ancient poems and lyrics with diversified musical concepts, such as “She jiang cai fu rong” and “Jiang zhong zi”, which was another new development period for the integration of Chinese ancient poems and contemporary music.

This is mainly due to the formation of a relaxed atmosphere for creation and academic research in the field of music culture, especially the increasing popularity and development of music education. Many vocal talents have emerged through various competitions, and the singing of Chinese and foreign art songs has gradually attracted people's attention. In order to promote the development of music culture and art, some composers focus on the creation of art songs. Among them, the achievements of composers such as Zhongrong Luo, Deyi Shang and Zaiyi Lu are the most significant. Mr. Zhongrong Luo draws materials from ancient Chinese poetry, and uses modern techniques such as Hindemith technique, twelve-tone system, rhythm series, polytonality, and impressionistic techniques to highlight the characteristics of vocal singing and reflect his creative thinking of “Chinese style”, such as “She jiang cai fu rong” - one of the nineteen ancient poems (twelve-tone technique, 1979), “Huang hun” (Hindemith technique, 1984), “Chang’e” (twelve-tone and rhythm series, 1987), etc., pioneered new national music creation techniques. Mr. Deyi Shang, based on the concept of appreciating both refined and popular tastes, has been constantly exploring to create “Chinese style” coloratura art songs sung with bel canto. “Qi yue de cao yuan”, “Zu guo, yong zai wo xin zhong”, “Da mo zhi ye”, etc. are all popular works. Mr. Zaiyi

Lu's artistic song creation takes his deep concern for the future of the motherland and the fate of the nation as the theme that embodies the essence of his literary and artistic thoughts. It not only has distinctive national characteristics and personalized creative techniques, but also embodies the spiritual connotation of advancing with the times. He has created many excellent works, such as "Zu guo, ci xiang de mu qin", "Qiao" (poems by Zhi Yu), "Jia" (poems by Xinkai Sun), "Pan", "Wo ai zhe tu di" (Ci by Qing Ai), "Wang xiang Ci" (Ci by Youren Yu), etc. In fact, regarding how art songs, a foreign genre, should find a development path of national vocal music that suits Chinese national conditions, how to make Chinese art songs take root, sprout and bear fruitful results in the land of China, and how to show the strong artistic vitality of Chinese art songs. To gain a better foothold in the world of art songs is an important proposition worthy of in-depth discussion and research by knowledgeable people in the Chinese music industry (Yeyu Liu, 2010).

The output of art songs during this period was astonishing, and the quality was excellent, with gratifying results. The openness of people's minds prompted their artistic works to be very innovative. At this time, art songs began to change from the past single style to diversified. Whether it was the style or concept of the works, or the language and techniques, they all showed a diversified phenomenon during this period, with rich themes, and varied genres and styles, which made the music scene, which had been lonely for a long time, full of vitality again. The symbol of the real awakening of art songs was the first China Voice held in June 1982. This concert was an art activity with ancient poetry and songs as the theme held spontaneously by the Chinese people. The successful holding of this concert received wide attention from all walks of life and received high evaluations. Later, my country held the "Youth Song Competition", the "Music Creation" original work submission activity, and the college art song singing and creation competition in 1984, 1987 and 1988, respectively, which made art songs continue to mature. The holding of these activities has made art songs, which have been silent for more than 20 years, shine again. A large number of excellent singers have emerged, including Liyuan Peng, Muchun Guan and others. For the creators and singers of art songs, the holding of these activities is a very important platform. It can inspire a new generation of promising young people who love music to boldly devote themselves to the music industry. At the same time, it also promotes the innovation of art songs

and allows them to be further developed and improved. As the times progress, technology also develops. The emergence of some new media has promoted the spread of art songs. At the same time, it has also promoted the development of various music-related activities. The art songs of this period are more prosperous than those in the early 20th century. The addition of new media has enabled the art songs that appeared in this period to be preserved. Art songs have formed a new situation with diversified styles and concepts, diversified languages and complementary performance techniques (Huan Yang,2014).

The 1980s and 1990s were a period of prolific art songs, and a large number of ancient poetry art songs emerged. Composers expressed their feelings with joy and no longer suppressed their emotions. They incorporated their feelings and enthusiasm into the creation of ancient poetry art songs. The ancient poetry art songs of this period are roughly: Xixian Qin's "Xing lu nan", "Jing ye si", and "Zao fa Bai di cheng" (Poem by Bai Li [Tang Dynasty]); Jianzhong Wang's "Five Ci of Qingzhao Li" includes "Ru meng ling", "Huan xi sha", "Zui hua yin", "Yu jia ao", and "Sheng sheng man". These five songs reflect Qingzhao Li's life at different stages of her life. Composers combined the elegant and simple "Song ci" with the charm of traditional Chinese folk music and the modern European composition techniques to write a series of ancient and fragrant "poetry and music" vocal suites; Danru Gu's "Qing ping yue· Xi chun" (Ci by Tingjian Huang[Song Dynasty]), "Cai sang zi" (Qin song, Ci by Benzong Lü[Song Dynasty]); Weijie Gao's "Jing ye si" (Poem by Bai Li [Tang Dynasty]); Xiang Jin's vocal suite "Midnight Four Seasons Songs" (selected from "Yuefu Poetry Collection", including "Chun", "Xia", "Qiu", and "Dong"); Wenzhong Qu's "Chun si" (Poem by Bai Li [Tang Dynasty]), "Song you ren" (Poem by Bai Li [Tang Dynasty]; Jiasheng Zhou's "Shui jiao ge tou· Ming yue ji shi you", "Jiang cheng zi ·Shi nian sheng si liang mang mang" and Guangnan Shi's songs composed for the poems of the ancient great poet Yuan Qu. During this period, the exploration of the national style of ancient poetry and art songs has never stopped, and composers have outstanding performances in harmony, melody, piano accompaniment, etc. For example, Yinghai Li's "Feng qiao ye bo" deliberately avoids the third overlap of chords in harmony, and uses non-thirds, additional tones and fifths to make the sound more Chinese (Guanghai Zeng,2014).

From the 1980s to the end of the 20th century, the topics of Chinese ancient poetry art songs were quite wide, but most of the works were based on Tang poetry and “Song ci” as lyrics. Many excellent “Song ci” Chinese art songs began to be used in professional vocal music teaching, and professional vocal music textbooks also included some excellent “Song ci” Chinese art songs. At the same time, more and more composers have devoted themselves to the creation of “Song ci” Chinese art songs.

During this period, “Song ci” Chinese art songs gradually formed a creative style and characteristics that were in line with their own nation. Composers continued to integrate Chinese and Western cultures in terms of ideas, themes, styles, artistic creativity, and composition techniques, focusing on the transmission and development of Chinese folk music, so that the essence of Chinese music culture could be better inherited and developed.

#### 2.2.4 The Diversified Development Period of “Song ci” Chinese Art Song (AD2000-2024)

Since entering the 21st century, the creation of “Song ci” Chinese art songs has also entered a glorious new period. In the past nearly a hundred years, the predecessors have left a wealth of experience and works for Chinese art song creators. Through continuous development, composers in this period showed great enthusiasm for the creation of “Song ci” Chinese art songs. The precious cultural wealth of ancient Chinese poetry provided composers with a rich source of inspiration. The “Song ci” Chinese art songs of this period reflect the characteristics of diversity. Significant improvements have been made in various aspects such as poetry selection, creative style, and composition techniques. A large number of outstanding composers have achieved fruitful results in the creation of “Song ci” Chinese art songs.

##### 2.2.4.1 The development of “Song ci” Chinese art songs during this period

Ancient poetry and art songs have been valued by the Ministry of Education in the 21st century. Traditional culture has entered campuses and has received more and more attention. As one of the best forms of expression of ancient Chinese poetry culture, ancient poetry and art songs have been rapidly spread in society with the holding of various vocal competitions and concerts. A wave of learning ancient poetry has been set off in colleges, middle schools, and primary schools. For example,

composer Jianfen Gu composed ancient poems such as “Jing ye si” and “Chun xiao” into popular and easy-to-sing children's songs, which have been popularized in primary and secondary school classrooms and warmly welcomed by primary and secondary school students, allowing them to be influenced by the beauty of traditional poetry culture and music and cultivate their sentiments. At the same time, this also indicates that ancient poetry and songs are no longer high-brow and unpopular, and have gradually walked out of the limitation that only professionals can sing (Guanghai Zeng,2014).

Film and television work also provide a new and good way for the creation and dissemination of ancient poetry and art songs. TV dramas have become popular all over the country through their popularity. The widespread use of the Internet has greatly expanded the space for the creation and dissemination of ancient poetry and art songs. Websites dedicated to appreciating ancient poetry and art songs have appeared on the Internet, where you can enjoy artistic lyrics and music composed based on the literary works of many ancient poets such as Mu Du, Bai Li, Haoran Meng, and Juyi Bai (Ying Yu,2010).

During the diversified development period of Chinese ancient poetry and art songs, due to the continuous innovation of composition techniques and the continuous enrichment of sound effects, composers began to consider the combination of Western music composition techniques with Chinese language and culture, and how to reflect the charm of Chinese poetry. More and more composers also began to consider how to reflect the national characteristics of Chinese ancient poetry and art songs through the creation of modern and literary works (Dantong Fan,2018).

#### 2.2.4.2 Representative composers in the period of diversified development

Composer Yuwu Dai published a collection of songs in 2000, “Fifty Vocal Songs”, including “Chai tou feng” (Ci by Lu You [Song Dynasty]), “Jiang Cheng Zi· Mi zhou chu lie” (Ci by Shi Su [Song Dynasty]), “Guo Ling ding yang” (Ci by Tianxiang Wen [Song Dynasty]), etc. The art songs composed for “Song ci”. In 2016, “Nineteen Ancient Poems and Lyrics Chorus” was published, of which five choruses were composed for “Song ci”. In 2022, “Thirty-eight Ancient Poems and Lyrics Solo

Songs” was compiled and published again, which included a total of 14 “Song ci” art Songs. This is the first book about “Song ci” art Songs in the 21st century.



Figure 18. “50 vocal pieces” and “38 solo pieces of ancient poetry” written by Yuwu Dai

Source: (Tingting Shen, from fieldwork in May 2024)

Shougui Lü is a famous composer and conductor. His works of art songs include “100 Chinese Famous Poems and Songs”. This work is a music CD work that he created over half a century. It covers the lyrics from “The Book of Songs: Guan ju” in the pre-Qin period to “Yue” by Zhixin Zhao, a poet in the Qing Dynasty, spanning more than 2,000 years. The most of them are Tang poems and “Song ci”, and also include the masterpieces of poets in the Weijin, Yuan and Ming Dynasties. These works include the expression of patriotic feelings, the praise of the beautiful mountains and rivers of the motherland, the portrayal of the noble character of literati, and the yearning for pure love. They are all imbued with the spirit of the long-standing culture of the Chinese nation and exude the genes of traditional culture. People can feel the strong national cultural atmosphere from them, which fully demonstrates the artistic charm of famous Chinese poems. The songs in the “Collection of Famous Chinese Poems and Songs” were recorded and published on CD by dozens of famous singers, dramatists,

and reciters, including Yuqiang Dai, Hongji Yang, Haiyan Fu, Huali Huang, Jiasheng Zhang, Xianhe Qu, Zhong Lü, Yunying Zhang, and Zhiwen Qian. The performance, recitation, and recording were at the top level at the time. Therefore, the composer was praised as “The most diligent contemporary composer dedicated to classical poetry and art songs”.



Figure 19. “A Collection of 100 Famous Chinese Poems and Songs” written by Yuwu Dai

Source: (Tingting Shen, from fieldwork in May 2024)

“Ancient Words and Music - Henglu Yao’s Selection of Ancient Poetry and Art Songs” is composed by the famous composer Professor Henglu Yao for more than 20 classic ancient poems, and invited the popular neoclassical soprano singer Sisi Li to sing. It was recorded using the most advanced DSD technology, and all recordings will be completed in 2022 and released globally. These works are not only popular in China, but also systematically organized and promoted to the world stage, showing the artistic charm and cultural value of Chinese classical poetry. This is the first collection of classical art songs in my country that was created based on the musical chanting culture of the Tang and Song dynasties in China, and it best restores Chinese thousands of years of poetry culture. The University of Leeds in the UK will also permanently collect this great work of art. This collection of ancient poetry and art songs is a

collection of five vocal suites created by Professor Henglu Yao between 2006 and 2019. It is a rare and relatively systematic collection of ancient poetry suites (not singles).

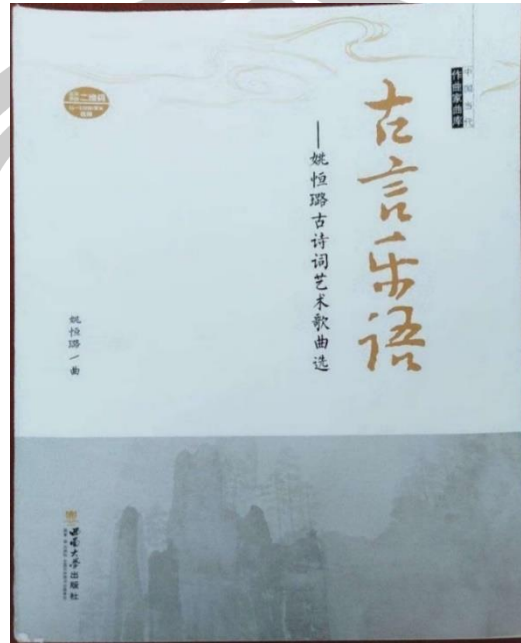


Figure 20. “Ancient Words and Music—Selected Ancient Poems and Art Songs” written by Henglu Yao

Source: (Tingting Shen, from fieldwork in May 2024)

“12 Art Songs by Yi Zhou” was created by Yi Zhou, a Chinese-American composer. This book was published by Shanghai Conservatory of Music Press and was first published in January 2022. These songs were created based on “Chinese ancient poetry” and “new poetry” as lyrics, and the singing melody and piano accompaniment parts were composed for them. The creation of art songs is conceived by the vocal part and the piano part together, rather than a single line. Therefore, there is such a saying in the music industry that art songs are a duet of singing and piano, which is a great test of the composer's writing ability. Songwriting is Mr. Yi Zhou's artistic pursuit and hobby. Chinese ancient poetry songs are a perfect combination of Chinese classical literature and music, and are masterpieces that combine poetry and music. Each work in this book has a different key signature version and an audio QR code link for the song model singing. The song key signatures are arranged in order

according to the suitability of the voice part. In order to better understand the content and singing style of the work, Professor Zheng Zhou wrote a track analysis and singing tips for each song, which is also a major feature of this book. The most famous work among them is “Chai tou feng • Hong su shou” (Ci by Lu You [Song Dynasty]), which is a classic piece in the annual art song competition. After the song became popular, Yi Zhou rewrote the piano accompaniment based on different understandings at the time, and included two versions for singers to choose from.

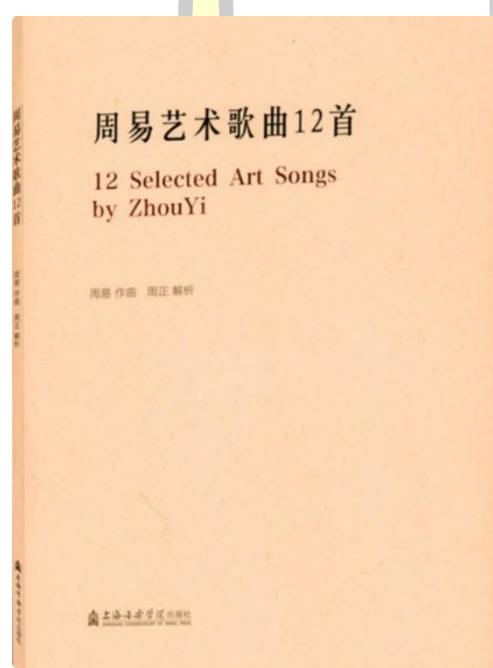


Figure 21. The book “12 Art Songs by Yi Zhou”  
Source: (Tingting Shen, from fieldwork in May 2024)

Benkang Xie is a contemporary young Chinese singer and composer. He works at the Vocal and Opera Department of Zhejiang Conservatory of Music. He is a composite teacher who combines singing, teaching, creation, playing and arrangement. In 2023, he compiled and published the “Collection of Vocal Works of Chinese Ancient Poetry”. It includes 25 art songs that he composed for poems of various dynasties. Including 19 “Song ci” art Songs and 6 Tang poetry art songs. In the same year, “Vocal Suite Song yun liu fang” was published, which contains 12 original vocal suites with

lyrics from “Song ci” works, such as “Guo Ling ding yang”, “Chu xia Jiangnan”, “Yu mei ren·Ting yu”, “Zui hua yin·Bo wu nong yun chou yong zhou”, etc. The arrangement of the piano accompaniment in the works is integrated with the singing, with a rigorous structure, which can effectively express the emotional connotation and rich meaning of the works. In addition, after the release of these collections, Benkang Xie has been insisting on composing art songs for “Song ci”.



Figure 22. The book “Vocal Suite Song Dynasty Melody” by Benkang Xie  
Source: (Tingting Shen, from fieldwork in May 2024)

Jinyu Liu (formerly known as Liu Yu) is a young cooperative pianist and piano art director. In 2023, he will release the “New Collection of Vocal Works of Chinese Ancient Poetry”. This collection of works is a collection of 15 vocal works of Chinese ancient poetry, which has been created and polished for 10 years, including 7 “Song ci” art Songs. All of them were composed by Jinyu Liu and he served as the piano art director. These works take the model of Chinese traditional culture as the starting point, spanning the millennium cultural river of the pre-Qin, Tang and Song, Ming and Qing dynasties, and are full of rich feelings such as family and country

responsibility, humanities and history, unforgettable love, ideals and aspirations, accompanied by rich and varied piano accompaniment and characteristic national instruments, drawing on the form of Western art songs, and incorporating different elements of traditional opera, pop, coloratura and other musical styles, bringing people a refreshing audio-visual experience, which is more in line with the aesthetics of contemporary audiences, and strives to achieve “elegant and popular appreciation”, through the artistic form of dialogue between ancient and modern times, to construct an artistic conception of “sound and color, emotion and scenery”. “A Collection of New Vocal Works of Ancient Chinese Poetry” is an interactive fusion of the content excerpts of ancient Chinese poetry and Western art songs, with both literary and musical artistic value.



Figure 23. The book “New Chinese Classical Poetry Vocal Music Collection” by Jinyu Liu

Source: (Tingting Shen, from fieldwork in May 2024)

In addition, a new generation of composers such as Yan Li, Long Wang, and Ran Chao are also good at composing art songs for “Song ci”. These songs draw on the form of Western art songs and incorporate different musical elements such as traditional opera, pop, and coloratura, bringing a refreshing audio-visual experience that is more in line with the aesthetics of contemporary audiences, and strive to achieve

“appreciation by both the refined and the popular”, and through the artistic form of dialogue between ancient and modern times, construct an artistic conception of “vivid sound, color, emotion, and scenery”.

After entering the 21st century, the creation of “Song ci” Chinese art songs has become more diversified and personalized, and the melodies have become bolder and richer. Composers of this period paid more attention to artistry and innovation when creating songs. They not only focused on the combination of contemporary popular elements and Western music elements, but also paid more attention to the embodiment of the connotation of “Song ci”. These songs not only have a distinct personal style, but also reflect people's thinking and experience of the emotions and life philosophy in “Song ci”. The diversified development period of “Song ci” Chinese art songs continue to this day, and it is going further and further on a more mature creative path. In the future, the creation of “Song ci” Chinese art songs will also be richer and more complete.

#### 2.2.4.3 Representative singers in the period of diversified development

As the volume of “Song ci” Chinese art songs began to increase rapidly during this period, many representative singers emerged in China.

Ms. Huicheng Yu is the most senior and famous of these singers. She lives in Wuhan City, Hubei Province, and is a professor at Wuhan Conservatory of Music. The Chinese classical poetry and art songs she sings are mainly newly created contemporary works, including lyrics from various dynasties. In 2023, she organized the “Chinese Classical Poetry and Art Song Tour”, a project funded by the National Arts Fund for Communication, Exchange and Promotion.

Ms. Lin Li lives in Beijing and is an associate professor at the Vocal Music Department of the China Conservatory of Music. She has held many solo concerts of Chinese classical poetry and has won many awards in large-scale vocal competitions. She and Liu Jinyu have collaborated before and released the “New Collection of Vocal Works of Chinese Classical Poetry” in 2023.

Ms. Wenhui Wang lives in Xuzhou City, Jiangsu Province. She is a young teacher at the Jiangsu Normal University Kewen college. Unlike other singers who graduated from professional music colleges, she was trained by a local normal

university. She has sung “Song ci” Chinese art songs and won many awards in national vocal competitions.

In addition, many excellent singers who sing “Song ci” Chinese art songs have emerged in various regions of China, such as Tingting Jin, Yingzhu Chen, Xiaoming Ma, Benkang Jie, etc. These singers have diversely displayed the cultural features of “Song ci” Chinese art songs in different periods, allowing modern people to get a glimpse of the original charm of Song Dynasty through the singing of ancient songs, feel the charm of “Song ci” with the help of newly created music, and appreciate the beauty of Chinese traditional culture in singing.

Table 2. The development of “Song ci” Chinese Art Song

Development of “Song ci” Chinese Art Songs	Characteristics of music	Representative composer	Representative songs
Song Dynasty (AD960-1279)	Song Dynasty people wrote lyric and modern people composed music	Kui Jiang	Xing hua tian ying Ge xi mei ling An xiang Shu ying
The Embryonic Period of “Song ci” Chinese Art Song (AD1900-1949)	Use European composition techniques to create songs for “Song ci”.	Qingzhu Zi Huang Chen Tianhe	Da jiang dong qu Dian jiang chun·Fu deng lou Qing ping yue·Chun gui he chu
The Slow Development Period “Song ci” Chinese art song (AD1950-1979)	Using modern poetry as lyrics, there are not many representative songs with “Song ci” as lyrics.		
The Revival Period of “Song ci” Chinese Art song (AD1980-1999)	More and more composers are devoted to the creation of “Song ci” Chinese Art songs. They are constantly integrating Chinese and Western cultures in terms of ideas, themes, styles, artistic	Jianzhong Wang Danru Gu Jiasheng Zhou	Qing ping yue·Xi chun Shui diao ge tou·Ming yue ji shi you Jiang cheng zi·Shi nian sheng si liang mang mang

	creativity, and composition techniques.		
The Diversified Development Period of “Song ci” Chinese Art Song (AD2000-2024)	The significant improvements in terms of poetry selection, creative style, composition techniques and other aspects. A large number of outstanding composers have achieved fruitful results in the creation of “Song ci” Chinese Art Songs.	Yuwu Dai Yi Zhou Benkang Xie Yan Li Long Wang Ran Chao	Jiang cheng zi·Mi zhou chu lie Chai tou feng·Hong su shou Zui hua yin·Bo wu nong yun chou yong zhou Die lian hua·Jian ju chou yan lan qi lu Ru meng ling· Chang ji xi ting ri mu Ding feng bo·Mo ting chuan lin da ye sheng

Make: (Tingting Shen,2024)

### 3. The contemporary status of “Song ci” Chinese art songs in Jiangsu Province, China

In the process of writing the paper, the researcher collated a total of 350 ancient poems and art songs circulating in Jiangsu Province, China, of which 172 were “Song ci” Chinese art songs, accounting for 49%. After comparison, in the early days of Chinese art songwriting, composers were more willing to choose Tang poetry and modern poetry for art songwriting. This is very related to the development history and characteristics of Tang poetry. Tang poetry and Song poetry are two pearls in the history of Chinese literature. The Tang Dynasty is known as the Age of Poetry, while the Song Dynasty is known as the Age of Ci. Unlike Tang poetry, which originated in literati groups, Song poetry was influenced by the folk. With the development of cities and the rise of the civic class, the material life is rich and colorful, and people's pursuit of cultural life is more intense. In the process of the development and prosperity of “Song ci”, the guiding role of the whole society is very obvious. It is the recognition and admiration of the whole society that can produce excellent works and have a lasting impact. The development of “Song ci” Chinese art songs in Jiangsu Province in modern

China is on the rise, which has a huge connection with the prosperity and cultural development of Jiangsu Province. Influenced by modern literary aesthetics, the minds and aesthetics of creators and appreciators have gradually become more open. People who pursue freedom are no longer satisfied with Tang poems, which have a regular number of words. As a result, composers have found that a combination of long and short phrases is more suitable for creating art songs. “Song ci” used extremely refined language art in its creation. Just a few sentences can clearly describe the story and emotions, and it can contain extremely rich artistic conceptions. This kind of text, which retains the rhyme of ancient poetry and long and short sentences suitable for melodic expression, is more convenient in the creation of art songs. Therefore, the art song of “Song ci” has rapidly occupied the highland of contemporary ancient Chinese poetry and art song creation with a rapid development trend.

The development of “Song ci” Chinese art songs is an important chapter in the progress of music in Jiangsu. The development trajectory of art songs reflects the development characteristics of Chinese art songs in the past years. With the development of the times, many composers have gradually diversified the style, subject matter, and techniques of “Song ci” Chinese art songs while meeting the basic technical characteristics and aesthetic categories of Chinese art song creation. Contemporary “Song ci” Chinese art songs continue to emerge in a diversified form. This type of work is no longer highbrow, and gradually adapts to and meets the aesthetic needs of the public (Jiaqi Peng, Interviewed, 2024).

Ancient poetry art songs are inseparable from ancient poetry, and are another form of singing in Chinese folk vocal music. Ancient poetry is the crystallization of the wisdom of countless Chinese literati and poets over thousands of years. It combines the image of traditional Chinese literature with the modern Western composition techniques. In a sense, it is a product of the integration of Chinese and Western cultures. The subjective feelings of the composer and the objective feelings of the lyricist are combined, so that the audience can feel the charm of traditional Chinese culture and the romanticism of the West. This is not only an innovation of Chinese vocal music, but also a transmission and development of traditional culture. It is a treasure in the history of Chinese folk vocal music (Yu Miao, Interviewed, 2023).

In today's society, the younger generation is impacted by pop music and has a significant distance from traditional Chinese music, including operas that are in the same vein as ancient songs, such as Peking Opera, Kunqu Opera, and other ethnic and local dramas. There are very few people who appreciate it. Ancient Chinese poetry, art songs not only spread national culture, but also have the characteristics of the times. The singing of ancient poetry and art songs can not only make more people understand the style and charm of traditional Chinese music, love national music, understand the charm of classical literature, strengthen self-cultivation, cultivate sentiment, enrich thoughts, cultivate aesthetic ability, and improve humanistic quality, and then inherit and carry forward the excellent cultural traditions of the Chinese nation. At the same time, it is conducive to showing the charm of our national music to the world.

As an important part of Chinese music literature, ancient poetry and art songs have profound historical and cultural transmission and diverse artistic values. In the field of music, ancient poetry and art songs, as a combination of traditional Chinese poetry culture and Chinese music, play an important role in value. With its large number of classic repertoires, wide range of musical styles, and profound literary transmission, they are studied and sought after by music learners and enthusiasts at different levels in China. They have long occupied an important position in college music education and have extremely high educational value. At the same time, its educational value is also reflected in its pivotal role in improving the aesthetic awareness and artistic cultivation of the people. Under the current background of vigorously promoting "Cultural confidence", enhancing the national pride in national culture, building socialist cultural undertakings, and conveying and promoting national spirit are the themes of the times. The transmission and development of ancient poetry and art songs is undoubtedly an important means to guide the general public to correctly examine the traditional culture of the Chinese nation and enhance the national cultural confidence of the general public. Ancient poetry and art songs play an immeasurable role in this with their unique artistic charm, thoughts, and educational value.

National art is the spiritual projection of a nation's common psychological qualities. People of this nation will naturally get close to it, feel it, appreciate it, and recognize it under its influence. In this sense, vocal art with distinct national characteristics will gain a broad mass base and obtain the life energy that will be passed

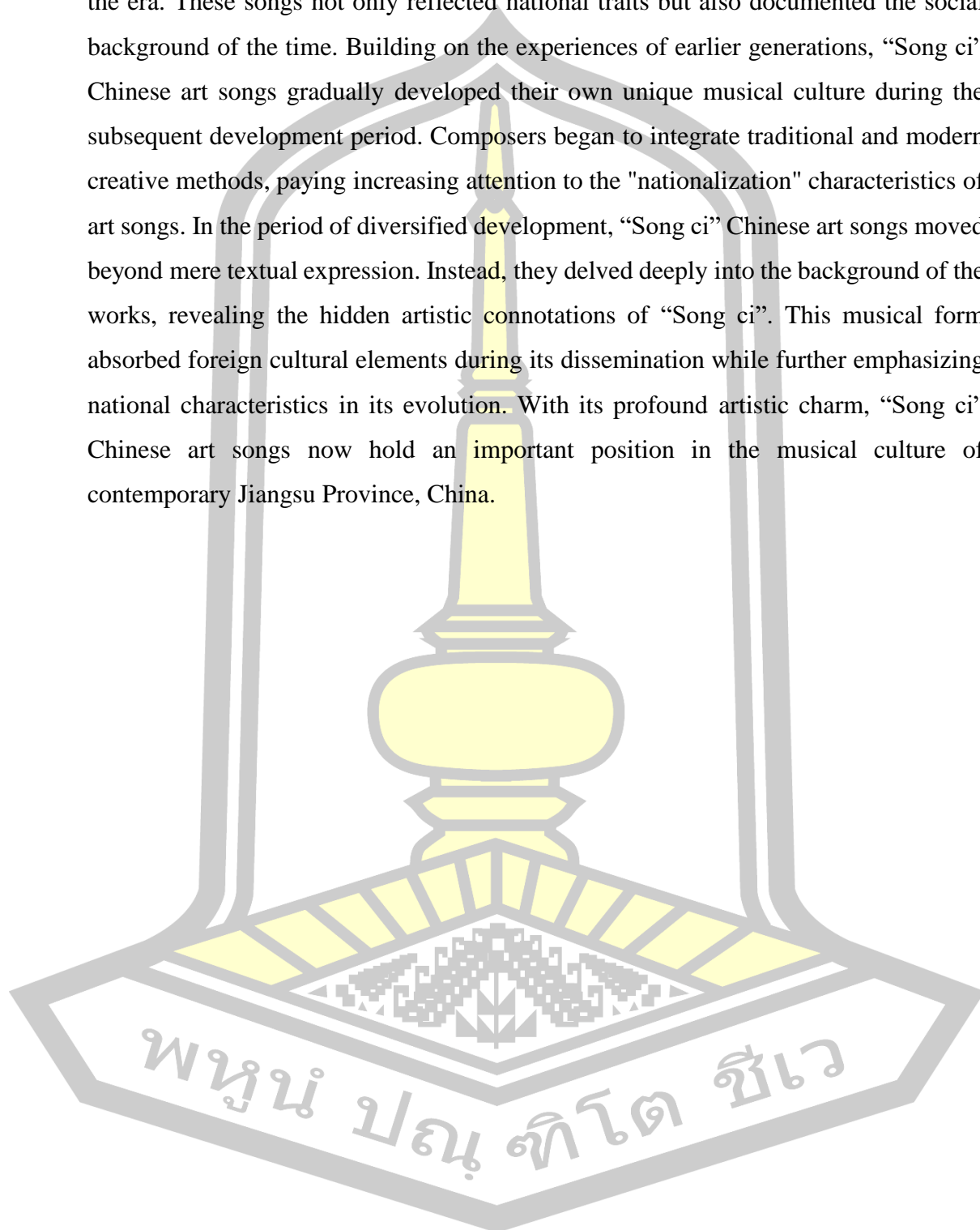
down from generation to generation. At the same time, the Chinese nation's thousands of years of long-standing and brilliant civilization accumulation, as well as the unique national folk music of 56 ethnic groups, have provided inexhaustible spiritual and cultural resources for the development of national vocal music, and provided infinite imagination and artistic space for its continuous innovation and development. Therefore, firmly rooting in the fertile soil of civilization and life of the Chinese nation is undoubtedly the only choice for the development and growth of national vocal art. In fact, in the current situation where multiple music cultures coexist in the world, Chinese national vocal art can withstand the invasion of various popular trends precisely because of its distinct national characteristics, always maintain a prosperous and upward momentum, and become an irreplaceable musical image representative of the nation.

Chinese ancient poetry art songs are musical creations that combine Western composition techniques with national styles by Chinese composers. They are modern vocal art that uses bel canto to show Chinese lyrics and music culture. The singers combine scientific singing methods with national styles to perform modern interpretations of Chinese ancient poetry art songs. They each have their own skills, their own attachments, and their own characteristics, and they all have exemplary classic significance. They provide important learning models for vocal learners and important resources for the study of Chinese music vocal performance theory. Their singing, together with the creation and singing of Chinese ancient poetry art songs over the past century, will form the paradigm of Chinese ancient poetry art songs.

#### **4. Summary**

As an important part of Chinese music history, “Song ci” Chinese art songs have exhibited distinct developmental characteristics and reflected the spirit of their respective historical periods. As early as the Song Dynasty, these art songs embodied the artistic style of the time and reached their peak during this period. However, over time, only a few works have survived and are known to modern audiences. Despite this, the Song Dynasty remains the origin of “Song ci” Chinese art songs, and its significance cannot be overlooked. During the early twentieth century, in the enlightenment stage, “Song ci” Chinese art songs were influenced by Western music. They incorporated

Western creative techniques while combining them with the unique characteristics of the era. These songs not only reflected national traits but also documented the social background of the time. Building on the experiences of earlier generations, “Song ci” Chinese art songs gradually developed their own unique musical culture during the subsequent development period. Composers began to integrate traditional and modern creative methods, paying increasing attention to the "nationalization" characteristics of art songs. In the period of diversified development, “Song ci” Chinese art songs moved beyond mere textual expression. Instead, they delved deeply into the background of the works, revealing the hidden artistic connotations of “Song ci”. This musical form absorbed foreign cultural elements during its dissemination while further emphasizing national characteristics in its evolution. With its profound artistic charm, “Song ci” Chinese art songs now hold an important position in the musical culture of contemporary Jiangsu Province, China.



## CHAPTER V

### The singing techniques of the “Song ci” Chinese art songs

During the writing process of this chapter, the researcher interviewed Professor Yu Miao, Vice Chairman of the Jiangsu Musicians Association and Vice President of Nanjing University of the Arts, to exchange ideas on scientific vocal concepts. Additionally, the researcher interviewed Ms. Wenhui Wang, a teacher at the School of Jiangsu Normal University Kewen College, to discuss the singing techniques and vocal characteristics of “Song ci” Chinese art songs. Furthermore, the researcher interviewed Mr. Jiaqi Peng, a teacher at Jiangsu Normal University Kewen College, to explore the connotation, characteristics, and expressive forms of “Song ci” Chinese art songs.

This chapter is divided into the following two parts:

1. Singing Analysis of “Song ci” Chinese Art Songs
2. Summary

#### 1. Singing Analysis of “Song ci” Chinese Art Songs

The following researchers will select four “Song ci” Chinese art songs created by different periods and composers, and conduct song analysis based on the singing techniques and vocal characteristics of “Song ci” Chinese art songs.

1.1 The singing idea of the ancient “Song ci” Chinese art songs “Xing hua tian ying· Lü si di fu yuan yang pu” (Video QR see Appendix II).

“Xing hua tian ying” is the name of “Ci pai”. The meaning of “Lü si di fu yuan yang pu” is the green willow tree hangs low and brushes over the water surface of Yuan yang pu. The first sentence of this “Song ci” is placed after the “Ci pai” to distinguish it from other “Song ci”.

1.1.1 The background and connotation of the ancient “Song ci” Chinese art songs “Xing hua tian ying· Lü si di fu yuan yang pu”.

“Xing hua tian ying· Lü si di fu yuan yang pu” is an art song from the Song Dynasty. The author of both the lyrics and the music is Kui Jiang. The song was composed in the winter of 1187. The author wrote the lyrics in Jinling (now Nanjing, Jiangsu Province). The whole song revolves around the longing for his lover. The

original short preface roughly means: In the winter of the Bingwu year, the author set out from Miankou. The author drove a small boat down the river alone. In the Ding wei nian year, he arrived at Jin ling, the ancient capital. On the way to the dock, he stopped and looked north and saw Huaichu. When the sun was shining brightly, the scenery along the river was pleasant, and the boats floated freely on the river. This scene left a deep impression on him. The next winter, Jiang Kui was invited by his teacher to leave his hometown of Hanyang. Going for an appointment and saying goodbye also means temporarily leaving his familiar hometown, relatives and friends. The teacher lives in Tiaoxi, Zhejiang, and happened to pass through Nanjing on the way to Tiaoxi. At this time, Nanjing is full of life, red and green, and the wind and moon are boundless. It is a good time in spring when flowers are blooming, the scenery is pleasant, and the weather is getting warmer. Logically speaking, he should Take a good look at this rare scenery, but the poet is a sentimental person after all. He was moved by the scene, thinking about people, and thought of the half-life he had wasted, depressed and unable to achieve his goals. It was this emotion and scene that inspired him to write this song.

1.1.2 The analysis of the lyrics and meaning of the ancient “Song ci” Chinese art songs “Xing hua tian ying· Lü si di fu yuan yang pu”.

“Xing hua tian ying· Lü si di fu yuan yang pu” was written using the classical Chinese system, but we now use the vernacular system. Therefore, singers are required to translate the meaning of the lyrics before singing the song, and understand the main meaning of the lyrics clearly, so that they can better restore the connotation of the work.

The lyrics of “Xing hua tian ying· Lü si di fu yuan yang pu” belong to the “Xiao Ling” structure in the Song Dynasty. “Xiao Ling” is usually a short word within 58 words. The composition was based on the requirements for the level and number of words of the word card “Xing hua tian”, but Jiang Kui added two more short sentences of “dai qu” and “ri mu” in the sentence to expand the creation on the basis of the old word card, so this song was the title of the poem is “Xing hua tian ying”. There are eight sentences in the whole poem. The first four sentences are the upper sentence and the last four sentences are the lower sentence. The whole poem is composed of 58 characters.

Table 3. The original text, pronunciation and meaning of “Xing hua tian ying· Lü si di fu yuan yang pu”

	Chinese character Chinese pinyin with tones	The meaning of sentences in “Song ci”
The topic	杏花天影·绿丝低拂鸳鸯浦 Xìng huā tiān yǐng· lǜ sī dī fú yuān yāng pǔ	
The author	【宋代】姜夔 【Song Dynasty】 Jiāng kuí	
Shang que	绿丝低拂鸳鸯浦， Lǜ sī dī fú yuān yāng pǔ，	By the waterside where the mandarin ducks live, the green willow tree threads hang low and are very elegant.
	想桃叶、当时唤渡。 Xiǎng táo yè、dāng shí huàn dù。	I thought of the Taoye girl from the previous dynasty, who also called for the boat ferry here.
	又将愁眼与春风，待去， Yòu jiāng chóu yǎn yǔ chūn fēng, dài qù，	I sent my sad eyes to her from the spring breeze, and how I wanted to set sail on the road right away.
	倚兰桡、更少驻。 Yǐ lán ráo、gèng shǎo zhù。	But now that the boat is parked here for a while, I can only lean on the wooden boat.
Xia que	金陵路、莺吟燕舞。 Jīn líng lù、yīng yín yàn wǔ。	The spring scenery is bright on the roads of Jinling, and there are singing and dancing birds everywhere.
	算潮水、知人最苦。 Suàn cháo shuǐ、zhī rén zuì kǔ。	I think that ruthless tide knows the pain of lovesickness in my heart.
	满汀芳草不成归，日暮， Mǎn tīng fāng cǎo bù chéng guī, rì mù，	The flat land beside the water is covered with fragrant grass. The journey to meet you has not yet begun. It is already dusk and sunset time.
	更移舟、向甚处？ Gèng yí zhōu、xiàng shèn chù？	Move the boat out again and prepare to set off. Where is my destination?

Make: (Tingting Shen,2024)

1.1.3 The analysis of the musical structure of the “Song ci” Chinese art song ancient song “Xing hua tian ying· Lü si di fu yuan yang pu”.

The original score of the piece “Xing hua tian ying· Lü si di fu yuan yang pu” did not clearly indicate the key name. It was not until many years later that Mr. Yinliu Yang completed the entire translation of the score based on the original score. The first piece is a seven-note D feather tune of the Chinese folk tune F palace system. It adopts the rhythm of 4/4 time. The feather tune is famous for its soft and plaintive melody style. Its style is multi-platform and its tone is soft and slightly melancholy. It

is often used to express delicate emotions and inner uniqueness. In classical literary works, feather tune music is often used to create a quiet and meditative rhythm, which is in harmony with the soft natural scenery and human feelings. Therefore, singers are required not to abandon the tone and style of the song when blending in singing.

The melody of the first line of “Shang que” and “Xia que” of “Xing hua tian ying· Lü si di fu yuan yang pu” is different. The length and emotion of the first line of the lower line are greater than the first line of the upper line. Judging from traditional Chinese creation techniques, the author uses the method of “same beginning, different ending” to connect the entire work. The melody of the following sentences is basically the same, only the last one has been expanded synchronously while keeping the pitch unchanged.

Table 4. The musical structure of “Xing hua tian ying· Lü si di fu yuan yang pu”

The musical structure of “Xing hua tian ying· Lü si di fu yuan yang pu”					
Section		A		A1	
Phrase	Prelude	a	b	a1	b1
Number of measures	3	5	7	7	8
Tonality	Chinese folk music Yayue Seven-tone mode:F Gong System d Yu mode				

Make: (Tingting Shen,2024)

1.1.4 The singing techniques of the ancient “Song ci” Chinese art songs “Xing hua tian ying· Lü si di fu yuan yang pu”.

By analyzing the musical form structure of the song “Xing hua tian ying· Lü si di fu yuan yang pu”, it can be concluded that this song consists of the intro, A section, and A1 section. Below, the researcher will analyze the song based on different segments. Conduct analysis to provide basis for singing.

#### 1.1.4.1 The prelude

The entire music begins with a prelude of three measures. The continuous sixteenth notes are like running water, bringing people into the scene by the water, which is a perfect preparation for the emergence of the lyrics. (See Appendix II, Figure 24).

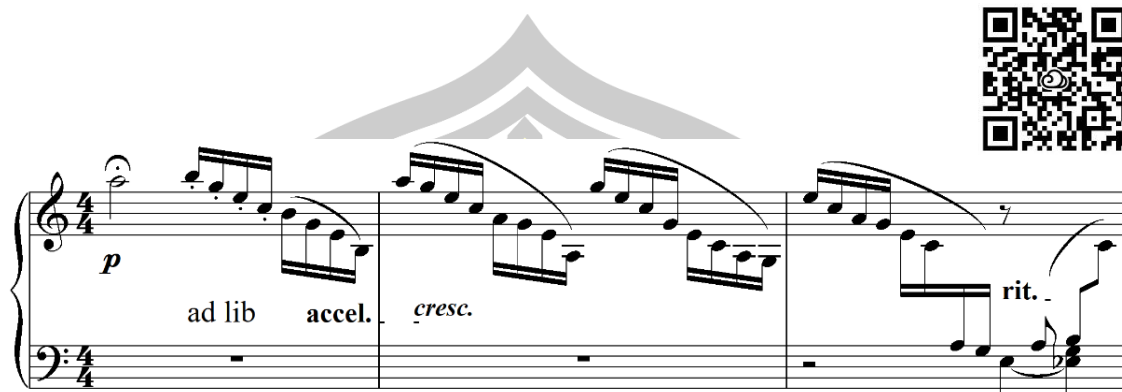


Figure 24. The prelude of “Xing hua tian ying· Lü si di fu yuan yang pu”

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.1.4.2 The first and second musical phrases “Xing hua tian ying· Lü si di fu yuan yang pu”.

The first and second musical phrases are the fourth to eighth bars, and the emotions are expressed through the low to high sixths interval. When performing this segment, attention must be given to four key aspects: vocalization, breathing, pronunciation, and resonance.

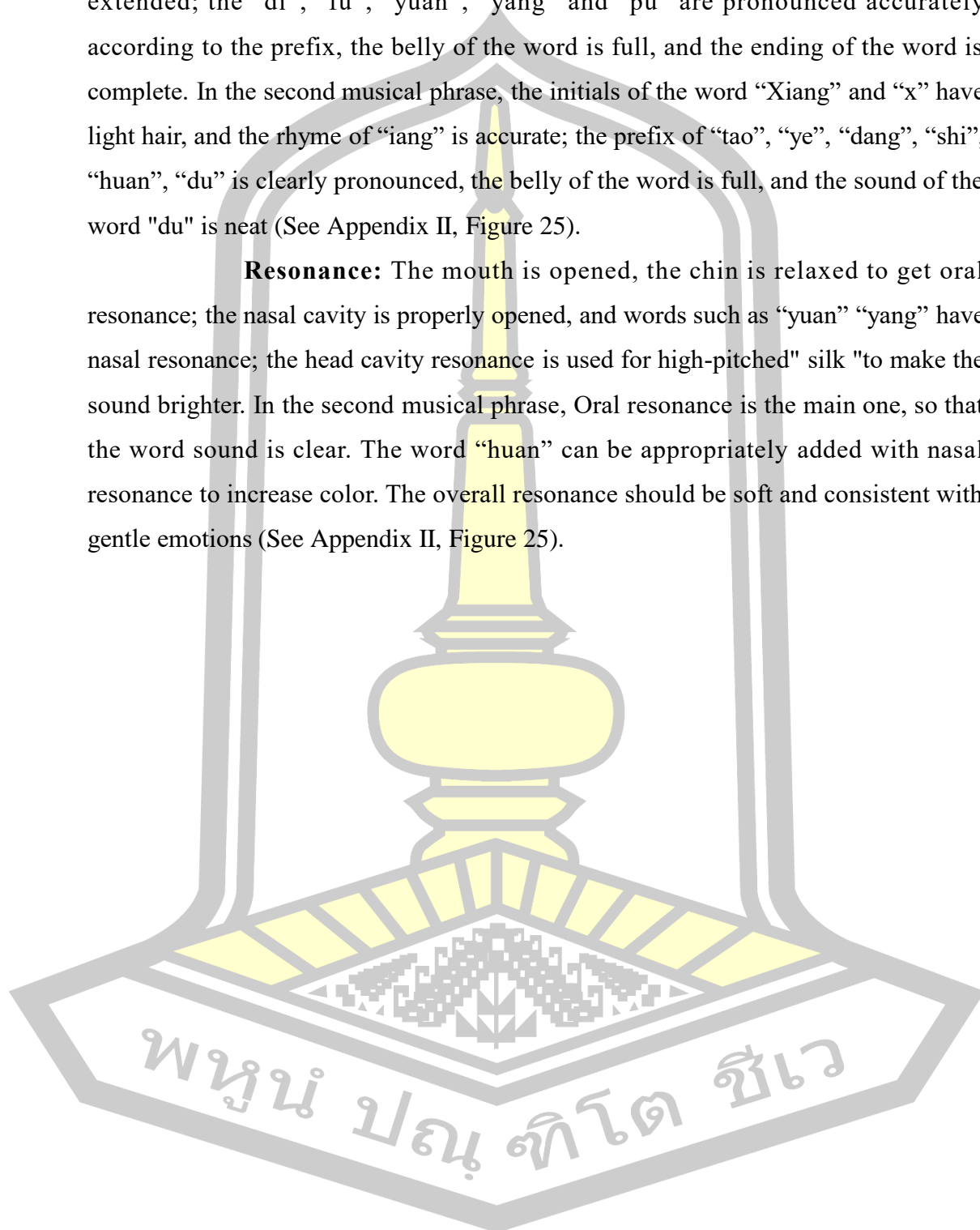
**Vocalization:** Supported by a stable breath, exert force from the dantian, the vocal cords are moderately closed, and find a high-position sound point. Sound like “humming” to make the sound concentrated and ethereal. In the second musical phrase, the vocal position is slightly higher, the voice is soft and delicate, and the voice is weakly controlled to keep the vocal cords vibrating evenly, so that the voice has a subtle feeling (See Appendix II, Figure 25).

**Breathing:** Use abdominal breathing, inhale deeply before singing, let the abdomen swell, exhale at a uniform speed and under control when singing, “Lü si” gently inflates, and “yuan yang pu” appropriately strengthens the breath according to the melody. In the second musical phrase, inhale quickly and shallowly at the end of the previous sentence, and the word “Xiang” will slowly exhale. The breath of “tao ye” and “dang shi” is coherent, and the breath support is strengthened according to the pitch and rhythm (See Appendix II, Figure 25).

**Pronunciation:** The initials “L” of the word “Lü” is clear, and the

initials “u” are round; the initials “s” of “si” are light and short, and the initials “i” are extended; the “di”, “fu”, “yuan”, “yang” and “pu” are pronounced accurately according to the prefix, the belly of the word is full, and the ending of the word is complete. In the second musical phrase, the initials of the word “Xiang” and “x” have light hair, and the rhyme of “iang” is accurate; the prefix of “tao”, “ye”, “dang”, “shi”, “huan”, “du” is clearly pronounced, the belly of the word is full, and the sound of the word "du" is neat (See Appendix II, Figure 25).

**Resonance:** The mouth is opened, the chin is relaxed to get oral resonance; the nasal cavity is properly opened, and words such as “yuan” “yang” have nasal resonance; the head cavity resonance is used for high-pitched" silk "to make the sound brighter. In the second musical phrase, Oral resonance is the main one, so that the word sound is clear. The word “huan” can be appropriately added with nasal resonance to increase color. The overall resonance should be soft and consistent with gentle emotions (See Appendix II, Figure 25).



The image shows a musical score for a piece titled "Xing hua tian ying · Lü si di fu yuan yang pu". The score is in 4/4 time, marked "Moderato" and "mf". It consists of two systems of music. The first system (measures 4-5) features a vocal line and a piano accompaniment. The second system (measures 6-7) continues the vocal line and piano accompaniment. Red boxes highlight specific phrases in both systems. A QR code is located in the top right corner of the score area.

4 **Moderato**  
 绿 丝 低 拂 鸳 鸯 浦,  
 lǜ sī dī fú yuān yāng pǔ

6  
 想 桃 叶、 当 时 唤 渡。  
 xiǎng táo yè dāng shí huàn dù

Figure 25. A clip of “Xing hua tian ying · Lü si di fu yuan yang pu”<sup>1</sup>

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.1.4.3 The third and fourth musical phrases “You jiang chou yan yu chun feng,dai qu” , “Yi lan rao,geng shao zhu.”

The third and fourth musical phrases are from the ninth to the fifteenth bar. The third and fourth sentences have a more obvious sense of conflict than the first and second sentence musical phrases. When performing this segment, attention must be given to four key aspects: vocalization, breathing, pronunciation, and resonance.

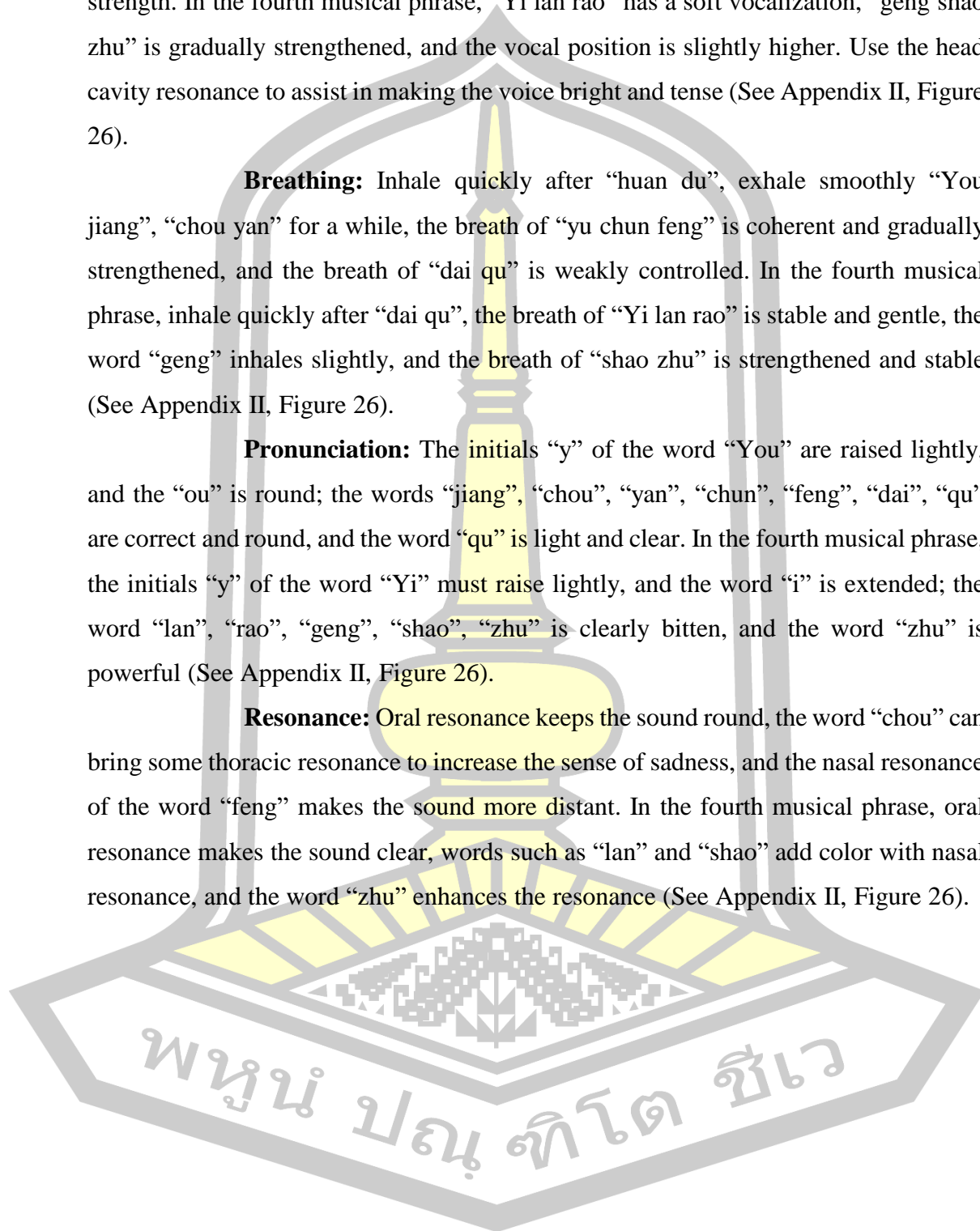
**Vocalization:** The vocalization of “You jiang” should be natural and smooth, the voice of “chou yan” is slightly deeper, “yu chun feng” is gradually

strengthened, and the vocal cords are adjusted to close according to the change of strength. In the fourth musical phrase, “Yi lan rao” has a soft vocalization, “geng shao zhu” is gradually strengthened, and the vocal position is slightly higher. Use the head cavity resonance to assist in making the voice bright and tense (See Appendix II, Figure 26).

**Breathing:** Inhale quickly after “huan du”, exhale smoothly “You jiang”, “chou yan” for a while, the breath of “yu chun feng” is coherent and gradually strengthened, and the breath of “dai qu” is weakly controlled. In the fourth musical phrase, inhale quickly after “dai qu”, the breath of “Yi lan rao” is stable and gentle, the word “geng” inhales slightly, and the breath of “shao zhu” is strengthened and stable (See Appendix II, Figure 26).

**Pronunciation:** The initials “y” of the word “You” are raised lightly, and the “ou” is round; the words “jiang”, “chou”, “yan”, “chun”, “feng”, “dai”, “qu” are correct and round, and the word “qu” is light and clear. In the fourth musical phrase, the initials “y” of the word “Yi” must raise lightly, and the word “i” is extended; the word “lan”, “rao”, “geng”, “shao”, “zhu” is clearly bitten, and the word “zhu” is powerful (See Appendix II, Figure 26).

**Resonance:** Oral resonance keeps the sound round, the word “chou” can bring some thoracic resonance to increase the sense of sadness, and the nasal resonance of the word “feng” makes the sound more distant. In the fourth musical phrase, oral resonance makes the sound clear, words such as “lan” and “shao” add color with nasal resonance, and the word “zhu” enhances the resonance (See Appendix II, Figure 26).





9

又 将 愁 眼 与 春 风, 待  
 yòu jiāng chóu yǎn yǔ chūn fēng dài

12

去, 倚 兰 桡, 更 少 驻。  
 qù yǐ lán ráo gèng shǎo zhù

Figure 26. A clip of “Xing hua tian ying · Lü si di fu yuan yang pu” 2

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.1.4.4 The fifth and sixth musical phrases “Jin ling lu, ying yin yan wu”, “Suan chao shui, zhi ren zui ku!”

From the fifth musical phrase, the song enters the Xia que of the lyrics, which is the A1 section. The fifth sentence extends from the sixteenth bar to the nineteenth bar, using four bars to express a musical phrase, so that the time occupied by each word is expanded. It forms a contrast with the dense flow of the accompaniment, paving the way for the sixth musical phrase expressing lovesickness. The sixth musical phrase is from bar 20 to bar 22. Although the melody of the sixth

musical phrase is the same as the second sentence before, the instability of the accompaniment here increases, so the atmosphere of the song changes. When performing this segment, attention must be given to four key aspects: vocalization, breathing, pronunciation, and resonance.

**Vocalization:** In the fifth musical phrase, the voice should be bright and cheerful, the “Jin ling lu” is calm, the “ying ge yan wu” is lively, the vocal cords are actively vibrating, and the vocal position is slightly higher. In the sixth musical phrase, the “Suan chao shui” voice should be calm, the starting is slightly lower, the vocal cords are moderately closed, and it is based on a solid breath. “zhi ren zui ku” gradually strengthens the volume and emotion, and the vibration amplitude and frequency of the vocal cords are appropriately increased to make the voice more expressive and show a deep emotion (See Appendix II, Figure 27).

**Breathing:** In the fifth musical phrase, inhale after “geng chao zhu”, the breath of “Jin ling lu” is stable, “ying yin” inhale for a while, and the breath of “Yan wu” is coherent and energetic. In the sixth musical phrase, after the fifth sentence, take a deeper inhale to prepare for “Suan chao shui”. When singing “Suan chao shui”, the breath is evenly and slowly exhaled to maintain the stability of the breath. The word “zhi” in “zhi ren zui ku” can take a little breath, add a little breath, and then sing “ren zui ku” with a full breath, so that the emotion can be fully expressed (See Appendix II, Figure 27).

**Pronunciation:** In the fifth musical phrase, the words “Jin”, “ling”, “lu”, “ying”, “yin”, “yan” and “wu” are clearly bitten, the front nasal sounds such as “Jin” and “yin” are accurately rhymed, and the back nasal sounds such as “ling” and “yan” are full. In the sixth musical phrase, the “s” of the word “suan” should be pronounced lightly and clearly, and the rhyme pronunciation of “uan” should be full; the “ch” of the word “chao” should be strongly inflated, and the sound of “ao” should be complete; the “sh” of the word “shui” should be clear, and the rhyme should be paid attention to when pronouncing “ui”. The “zh” of the word “zhi” is pronounced accurately, and the “i” sound should be crisp; the “r” of the word “ren” is pronounced lightly, and the “en” rhyme should be in place; the “z” of the word “zui” is clear, and the “ui” rhyme is neat; the “k” of the word “ku” is pronounced with air, and the “u” sound should be round (See Appendix II, Figure 27).

**Resonance:** In the fifth musical phrase, oral resonance is the main thing to make the voice bright, “ying” and “yan” use nasal resonance to highlight the lightness, and the overall resonance should reflect the cheerful atmosphere. In the sixth musical phrase, thoracic resonance is the main thing, so that “suan chao shui” sounds calm and heavy, showing a deep emotion. In the word “bitter” of “zhi ren zui ku”, some nasal resonance can be appropriately added to enhance the resonance effect of the voice, making the emotion of “ku” richer, and at the same time making the sound more penetrating (See Appendix II, Figure 27).

16 *p* 金 陵 路,  
jīn líng lù

*mf* 莺 吟 燕 舞,  
yīng yīn yàn wǔ

20 *f* 算 潮 水, 知 人 最 苦!  
suàn cháo shuǐ zhī rén zuì kǔ

Figure 27. A clip of “Xing hua tian ying · Lü si di fu yuan yang pu” 3

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.1.4.5 The seventh and eighth musical phrases “Man ting fang cao bu cheng gui,ri mu ”,“Geng yi zhou, xiang shen chu? ”

The singing melody and accompaniment melody of the seventh musical phrase are the same as the third musical phrase of the “Shang que”. The most prominent difference is the end of the last musical phrase. The beginning of the final musical phrase is the same as the third musical phrase in the “Shang que”, but as the music ends, the word “xiang xhen” is changed from a two-beat sequence to a length of four beats, and the emotion is heightened to the limit, continuously getting slower and weaker in intensity, and then ends gradually. It gives people a looming hazy feeling, and the image of a sentimental poet comes into view unconsciously. When performing this segment, attention must be given to four key aspects: vocalization, breathing, pronunciation, and resonance.

**Vocalization:** “Man ting fang cao” vocalizations should be gentle with a hint of melancholy, the vocal cords should be moderately relaxed, and the voice should be promoted with a soft breath. The volume of “bu cheng gui” can be slightly increased, showing a kind of helplessness and torn, and the vocal cords should vibrate. “ri mu” should be closed lightly and long, and the vocal cords should gradually relax. “Geng yi zhou” vocalizations should be smooth with a hint of confusion, the vocal cords should vibrate moderately, and the voice should not be too bright or heavy. “xiang shen chu” should gradually strengthen the tone, and the vocal cords should vibrate and increase, showing a feeling of exploration and confusion (See Appendix II, Figure 28).

**Breathing:** After “Suan chao shui, zhi ren zui ku”, inhale quickly and gently. When singing “Man ting fang cao”, the breath should be evenly and softly exhaled, as if speaking softly. When “bu cheng gui “, the breath should be strengthened to support the strength and emotion of the voice. At “ri mu”, the breath should be sent out slowly and evenly, allowing the sound to gradually weaken, creating a sense of stillness and desolation at dusk. After “ri mu”, take a moderate inhale. When singing “Geng yi zhou”, the breath should be exhaled smoothly to maintain the stability of the voice. The word “xiang” of “xiang shen chu” can pause slightly to inhale, and then sing “shen chu” with a strong breath, highlighting doubts and confused emotions (See Appendix II, Figure 28).

**Pronunciation:** The “m” of the word “man” should be pronounced with your lips closed, and the “an” should be full; the “t” of the word “ting” should be pronounced with air, and the “ing” should be clearly rhymed; the “f” of the word “fang” should be pronounced lightly, and the “ang” should be pronounced completely; the “c” of the word “cao” should be pronounced clearly, and the “ao” sound should be pronounced in place. The “b” of the word “bu” is pronounced simply, and the “u” sound should be light and short; the “ch” of the word “cheng” is pronounced accurately, and the “eng” is full of rhyme; the “g” of the word “gui” is pronounced vigorously, and the “ui” rhyme should be natural. The “r” of the word “ri” is pronounced lightly and turbid, and the “i” sound should be short; the “m” of the word “mu” is closed, and the “u” sound should be round. The “g” of the word “geng” should be pronounced vigorously, and the “eng” rhyme should be accurate; the “y” of the word “yi” should be pronounced lightly, and the “i” sound should be extended; the “zh” of the word “zhou” should be pronounced clearly, and the “ou” sound should be rounded. The “x” of the word “xiang” should be pronounced lightly, and the “xiang” should be in place; the “sh” of the word “shen” should be pronounced accurately, and the “en” sound should be full; the “ch” of the word “chu” should be pronounced to breathe, and the “u” sound should be clear (See Appendix II, Figure 28).

**Resonance:** The combination of oral resonance and nasal resonance, “Man ting fang cao” mainly uses oral resonance to make the words clear and soft, and at the same time, the appropriate addition of nasal resonance adds some melancholy atmosphere. “bu cheng gui” can appropriately increase some thoracic resonance, enhance the thickness and strength of the voice, and show helpless emotions. “ri mu” mainly uses head cavity resonance to make the voice more ethereal and distant, creating a sunset mood. Based on oral resonance, the bite is clear and the voice is natural. On the “shen” and “chu” words of “xiang shen chu”, some nasal resonance can be appropriately added to enhance the sense of doubt and depth of the voice, and better express the confused emotions. At the same time, the appropriate use of cephalic resonance can make the sound more spatial, as if to raise questions in the vast world (See Appendix II, Figure 28).

23 *mf*

满汀芳草不成归, 日暮,  
mǎn tīng fāng cǎo bù chéng guī rì mù

27 *rit.*

更移舟, 向甚处?  
gèng yí zhōu xiàng shèn chù

Figure 28. A clip of “Xing hua tian ying· Lü si di fu yuan yang pu” 4

Source: (Tingting Shen, transcription from fieldwork in May 2024)

### 1.1.5 Summary of “Song ci” Chinese art songs “Xing hua tian ying· Lü si di fu yuan yang pu”

“Song ci” Chinese art songs “Xing hua tian ying· Lü si di fu yuan yang pu” is an impromptu song about missing a distant lover in sadness. Although the song is relatively soft, it is very emotional. The structure of the lyrics is consistent with the rhythm of the language, basically one word and one tone. In the limited words, it is written with twists and turns, which makes people sigh three times. In terms of the chapter level and the overall structure arrangement, it emphasizes the front and back calls and the meaning of the veins, and can also achieve repetition and ups and downs. Basically, the position of the comma is used for breathing. The rest position in the

middle of the sentence should pay attention to the continuous sound and breath, keep the retention, and the breathing movement should be small, otherwise the integrity of the music will be destroyed. Because this song was handed down from the Song Dynasty, the singer should try not to add embellishments at will during the singing process to ensure the original appearance of the song. Before singing this work, the singer needs to do more research, think about the connotation of the work, and use good singing techniques to convey the work clearly.

1.2 The singing idea of the contemporary “Song ci” Chinese art songs “Nian nu jiao· Chi bi huai gu” (Video QR see Appendix II).

1.2.1 The background and connotation of the contemporary “Song ci” Chinese art songs “Nian nu jiao· Chi bi huai gu”

The lyrics are from the representative work of the bold and unrestrained school of Su Shi, a poet of the Song Dynasty. It was written in July 1082 when he was exiled to Huangzhou. It can be said that Su Shi, who was frustrated in politics, had experienced many ups and downs and was in a depressed and complicated mood. He used his eternal heart to bring out his nostalgic thoughts, compared Zhou Yu with himself, and sighed that he had never met a wise master and his ambitions were unfulfilled. “Ren sheng ru meng”, the years have passed, and he can only raise a cup to the moon and get drunk to dispel his sorrow. However, the lyrics do not reveal a sad feeling, but a kind of heroic ambition, and also reveal the author's love for the beautiful mountains and rivers of the motherland.

This song “Nian nu jiao· Chi bi huai gu” composed by teacher Yin Qing is a classic among the ancient poetry art songs. The melody is elegant and natural, the music lines are smooth and coherent, the whole rhythm is very clear, concise, and sonorous. It combines Su Shi's complex emotions and delicate feelings with the simple and majestic musical structure, intending to express the author's helpless but unavoidable feelings of reality. The whole song adopts a medium speed, and strives to express Su Shi's perception of life in a tone of narration and sighing. It fits Su Shi's inner feelings at the time, and expresses his inner feelings and envy of Zhou Yu, who is in high spirits.

1.2.2 The analysis of the lyrics and meaning of the contemporary “Song ci” Chinese art songs on “Nian nu jiao· Chi bi huai gu”

The lyrics of “Nian nu jiao· Chi bi huai gu” belong to the “long tune” in the structure of “Song ci”. It is created according to the requirements of the prosody and number of words of the Ci tune “Nian nu jiao”. The whole poem has eight sentences, the first four are the upper stanza, and the last four are the lower stanza. The whole poem consists of 100 words.

The first stanza of this poem praises Chibi, the second stanza recalls Zhou Yu, and the poem ends with the poet's own feelings. The poem begins with a high-pitched voice, and its momentum is comparable to that of “The water of the Yellow River flows from the Tianshan Mountains”.

Table 5. The original text, pronunciation and meaning of “Nian nu jiao· Chi bi huai gu”

	Chinese character Chinese pinyin with tones	The meaning of sentences in “Song ci”
The topic	念奴娇·赤壁怀古 niàn nú jiāo · chì bì huái gǔ	
The author	【宋代】苏轼 【Song Dynasty】Sū shì	
Shang que	大江东去，浪淘尽，千古风流人物。 dà jiāng dōng qù làng táo jìn, qiān gǔ fēng liú rén wù	The water of the great river flows eastward, washing away all the heroes of the ages. Heroes of the ages.
	故垒西边，人道是：三国周郎赤壁。 gù lěi xī bian rén dào shì sān guó zhōu láng chì bì	To the west of the old camp, people say it is the Red Cliff where Zhou Yu defeated Cao's army in the Three Kingdoms period.
	乱石穿空，惊涛拍岸，卷起千堆雪。 luàn shí chuān kōng jīng tāo pāi àn, juǎn qǐ qiān duī xuě	The steep stone wall rises straight to the sky, and the thunderous waves hit the river bank, stirring up waves that seem to roll up thousands of piles of snow.
	江山如画，一时多少豪杰。 jiāng shān rú huà yì shí duō shǎo háo jié	The majestic mountains and rivers are as beautiful as a picture, and so many heroes emerged at once.
Xia que	遥想公瑾当年，小乔初嫁了，雄姿英发。 yáo xiǎng gōng jǐn dāng nián xiǎo qiáo chū jià le, xióng zī yīng fā。	I think of Zhou Yu in the spring breeze, and the peerless beauty Xiao Qiao just married him. He was heroic and full of heroic spirit.

羽扇纶巾，谈笑间、檣櫓灰飞烟灭。 yǔ shàn guān jīn tán xiào jiān qiáng lǔ huī fēi yān miè	He waved a feather fan in his hand and wore a turban on his head. He burned the enemy's warships to ashes while chatting and laughing.
故国神游，多情应笑我，早生华发。 gù guó shén yóu duō qíng yīng xiào wǒ zǎo shēng huá fà	Today I am wandering in my mind about the battlefields of the past. It is ridiculous that I am sentimental and have prematurely grown gray hair.
人生如梦，一尊还酹江月。 rén shēng rú mèng yī zūn hái lèi jiāng yuè	Life is like a dream. I raise my glass to pay tribute to the eternal moon.

Make: (Tingting Shen,2024)

### 1.2.3 The analysis of the musical structure of the contemporary “Song ci”

Chinese art songs “Nian nu jiao· Chi bi huai gu”

This song “Nian nu jiao· Chi bi huai gu” uses the national pentatonic mode of the D-mode system, and the whole song has 49 bars. The melody of the whole song borrows elements from opera and reflects strong national characteristics. In terms of form structure, the whole song can be divided into 3 sections, with an introduction and an interlude. The first 8 bars of this song are the introduction part of the song, bars 9-16 are the theme of the A part of the song, which are the first two sentences of the phrase, and bars 17-24 are the deformation of the A part. The technique of combining the beginning and the end is adopted. While keeping the music unified, slight changes are made to make the development of the music less monotonous and more fluid. The AB parts are connected by a 4-bar interlude to introduce the B part. Bars 29-36 are the B part of the song. The melody of this part has changed according to the lyrics and is not as high-pitched and passionate as the A part. The climax of the piece comes after 8 bars. The composer uses repetitive creative techniques to strengthen the core melody and highlight the emotional development. The final ending sentence is repeated and expanded, leaving a deep impression on the audience.

Table 6. The musical structure of “Nian nu jiao· Chi bi huai gu”

The musical structure of “Nian nu jiao· Chi bi huai gu”							
Section	A			Connection part	B		
Phrase Number o f measures	Prelude 8	a 8	a1 8		4	b 8	c 8
Tonality	Chinese folk music five-tone mode: D Gong System D Gong mode						

Make: (Tingting Shen,2024)

#### 1.2.4 The singing techniques of the song “Nian nu jiao· Chi bi huai gu”

By analyzing the form structure of the song “Nian nu jiao· Chi bi huai gu”, it is concluded that this song consists of a prelude, section A, interlude, and section B. Below, the researcher will analyze the song according to different segments to provide a basis for singing.

##### 1.2.4.1 The prelude

The prelude of the song “Nian nu jiao· Chi bi huai gu” is relatively long, using 8 bars. The main theme of this part is developed from the melody of the theme sentence of the song, and it is clear from the beginning that the song is in a majestic style. (See Appendix II, Figure 29)



The image displays a musical score for the prelude of "Nian nu jiao · Chi bi huai gu". The score is written in 4/4 time and consists of three systems of music. The first system begins with a piano (*pp*) dynamic. The second system starts with a forte (*f*) dynamic. The score is set in a key signature of three flats (B-flat, E-flat, A-flat) and features a mix of melodic lines and harmonic accompaniment. A QR code is located in the upper right corner of the page, and a decorative archway graphic is positioned above the first system of the score.

Figure 29. The prelude of “Nian nu jiao · Chi bi huai gu”

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.2.4.2 The first musical phrase “Da jiang dong qu, lang tao jin, qian gu feng liu ren wu”

**Vocalization:** “Da jiang dong qu” should start with an open and grand vocal state, the vocal cords should be moderately tightened, and the strong breath should be used to impact the vocal cords, so that the voice has a majestic momentum. The vocalization of “lang tao jin” can be slightly weaker, showing a sense of historical passage, and the vocal cords should be appropriately relaxed. “qian gu feng liu ren wu” will gradually strengthen the volume and intensity, and the vocal cords will vibrate to

enhance, highlighting the emotion of the heroic characters (See Appendix II, Figure 30).

**Breathing:** Before the song begins, take a deep breath and sink your breath into your abdomen. When singing “Da jiang dong qu”, exhale evenly and forcefully to support a loud sound. “lang tao jin” can sneak a little after the word “lang”, and then sing “tao jin” with a slower breath. “qian gu feng liu ren wu” use a full breath to sing in one go, showing heroic emotions (See Appendix II, Figure 30).

**Pronunciation:** The initial “d” in the character “da” should be pronounced forcefully, and the vowel “a” should be pronounced with a wide open mouth, producing a full sound. The initial “j” in the character “jiang” should be pronounced lightly and accurately, and the final “iang” should be fully enunciated. The initial “d” in the character “dong” should be clear, and the final “ong” should be pronounced smoothly. The initial “l” in the character “lang” should be clear, and the final “ang” should be pronounced fully. The initial “t” in the character “tao” should be aspirated, and the final “ao” should be complete. The initial “j” in the character “jin” should be light, and the final “in” should be fully enunciated. The initial “q” in the character “qian” of “qian gu” should be aspirated, and the final “ian” should be clear. The initial “g” in the character “gu” should be forceful, and the final “u” should be smooth. The initial “f” in the character “feng” of “feng liu” should be light, and the final “eng” should be full. The initial “l” in the character “liu” should be clear, and the final “iu” should be naturally enunciated. The initial “r” in the character “ren” of “ren wu” should be light, and the final “en” should be fully enunciated. The initial “w” in the character “wu” should be light, and the final “u” should be pronounced crisply (See Appendix II, Figure 30).

**Resonance:** The thoracic resonance is the main one, combined with an appropriate amount of head cavity resonance, so that the sound of “Da jiang dong qu” is grand, deep, and has a strong shock. “lang tao jin” can appropriately reduce the thoracic resonance, increase some oral resonance, make the voice softer, and show delicate emotional changes. “qian gu feng liu ren wu” increases the proportion of head cavity resonance, making the voice more penetrating and brilliant, highlighting the excitement of emotions (See Appendix II, Figure 30).

9

大 江 东 去, 浪 淘 尽, 千 古 风 流 人 物。  
 dà jiāng dōng qù, làng táo jìn, qiān gǔ fēng liú rén wù。

Figure 30. A clip of “Nian nu jiao · Chi bi huai gu” 1

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.2.4.3 The second musical phrase “Gu lei xi bian, ren dao shi: san guo zhou lang chi bi”

**Vocalization:** “Gu lei xi bian” vocals should be calm and soothing, the vocal cords should maintain a moderate tension, and promote the vocalization with a stable breath to create a sense of historical heaviness. “ren dao shi” voice can be slightly lighter, with a narrative tone, and the vocal cords should be appropriately relaxed. “san guo zhou lang chi bi” should be sung clearly and forcefully, the vocal cords should vibrate and highlight key messages (See Appendix II, Figure 31).

**Breathing:** At the end of the first sentence, take a steady breath. When singing “Gu lei xi bian”, exhale the breath evenly and slowly to keep the sound stable. “ren dao shi” can be quickly inhaled in front of the word “ren”, and then sang with a soft breath. “san guo zhou lang chi bi” uses a full breath to sing each word clearly, paying attention to the support of the breath, so that the sound is strong and not loose (See Appendix II, Figure 31).

**Pronunciation:** The initial “g” in the character “gu” should be pronounced forcefully, and the vowel “u” should be smooth. The initial “l” in the character “lei” should be clear, and the final “ei” should be accurately enunciated. The

initial “x” in the character “xi” should be light, and the vowel “i” should be crisp. The initial “b” in the character “bian” should be clear, and the final “ian” should be fully enunciated. The initial “r” in the character “ren” should be light, and the final “en” should be fully enunciated. The initial “d” in the character “dao” should be clear, and the final “ao” should be pronounced fully. The initial “sh” in the character “shi” should be clear, and the vowel “i” should be slightly prolonged. The initial “s” in the character “san” of “san guo” should be light, and the final “an” should be full. The initial “g” in the character “guo” should be forceful, and the final “uo” should be smooth. The initial “zh” in the character “zhou” of “zhou lang” should be clear, and the final “ou” should be naturally enunciated. The initial “l” in the character “lang” should be clear, and the final “ang” should be pronounced fully. The initial “ch” in the character “chi” of “chi bi” should be aspirated, and the vowel “i” should be crisp. The initial “b” in the character “bi” should be forceful, and the vowel “i” should be clear. (See Appendix II, Figure 31).

**Resonance:** Based on thoracic resonance, enhance the thickness and stability of the sound. On the “bi” word of “san guo zhou lang chi bi”, some nasal resonance can be appropriately added to make the sound more three-dimensional, emphasizing this key location, and also adding some historical vicissitudes (See Appendix II, Figure 31).

13

故垒西边, 人道是, 三国周郎赤壁。

gù lěi xī biān, rén dào shì, sān guó zhōu láng chì bì.

Figure 31. A clip of “Nian nu jiao· Chi bi huai gu” 2

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.2.4.4 The third musical phrase “Luan shi chuan kong, jing tao pai an, juan qi qian dui xue”

**Vocalization:** “Luan shi chuan kong” should be expressed with a strong and powerful sound, the vocal cords are quickly tightened, and the vocal cords are impacted with a strong breath, so that the sound has an impact and highlights the majesty of the rocks. The sound of “jing tao pai an” should be dynamic, the sound of “jin tao” can be slightly higher, the vibration frequency of the vocal cords is accelerated, the “pai an” should be powerful and short, and the vocal cords should open and close quickly. The sound of “juan qi qian dui xue” should be gradually softened, and the vocal cords should slowly relax, showing a change from dynamic to static (See Appendix II, Figure 32).

**Breathing:** At the end of the second sentence, inhale quickly and deeply. When singing “Luan shi chuan kong”, exhale vigorously to support a powerful voice. “Jingtao” of “jing tao pai an” can be prepared to inhale slightly before the word “jin”, and then sing with sufficient breath. “pai an” can be quickly sprayed during the word “pai” to make the sound short and powerful. “juan qi qian dui xue” Inhale in front of the word “Roll”, and then sing with an even, soft breath to create a soft atmosphere (See Appendix II, Figure 32).

**Pronunciation:** The initial “l” in the character “luan” should be clear, and the final “uan” should be pronounced fully. The initial “sh” in the character “shi” should be clear, and the vowel “i” should be crisp. The initial “ch” in the character “chuan” should be aspirated, and the final “uan” should be fully enunciated. The initial “k” in the character “kong” should be forceful, and the final “ong” should be smooth. The initial “j” in the character “jing” should be light, and the final “ing” should be clearly enunciated. The initial “t” in the character “tao” should be aspirated, and the final “ao” should be pronounced fully. The initial “p” in the character “pai” should be aspirated forcefully, and the final “ai” should be crisp. The final “an” in the character “an” should be pronounced fully. The initial “j” in the character “juan” should be light, and the final “uan” should be accurately enunciated. The initial “q” in the character “qi” should be aspirated, and the vowel “i” should be clear. The initial “q” in the character “qian” should be aspirated, and the final “ian” should be fully enunciated. The initial “d” in the character “dui” should be clear, and the final “ui” should be naturally

enunciated. The initial “x” in the character “xue” should be light, and the final “ue” should be pronounced accurately (See Appendix II, Figure 32).

**Resonance:** It mainly uses the combination of thoracic resonance and head cavity resonance. “luan shi chuan kong” mainly uses thoracic resonance to increase the sense of power of the sound, and at the same time appropriately adds head cavity resonance to make the sound more penetrating and show the towering of the rocks. “jing tao pai an” uses head cavity resonance to highlight the high-pitched sound of “jing tao”, and uses chest cavity resonance to strengthen the strength of “pai an”. “juan qi qian dui xue” mainly uses oral resonance, combined with a small amount of nasal resonance, to make the sound soft and delicate, showing the softness of snow (See Appendix II, Figure 32).

17

乱石穿空，惊涛拍岸，  
luàn shí chuān kōng, jīng tāo pāi àn,

19

卷起千堆雪。  
juǎn qǐ qiān duī xuě.

Figure 32. A clip of “Nian nu jiao· Chi bi huai gu” 3

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.2.4.5 The fourth musical phrase “Jiang shan ru hua, yi shi duo shao hao jie.”

**Vocalization:** “Jiang shan ru hua” The vocal cords should be beautiful and stretched, the vocal cords should be relaxed and vibrated evenly, and the voice should be promoted with a soft and full breath to create a picturesque artistic conception. “yi shi duo shao hao jie”, The first half of “yi shi duo shao” can be slightly lighter, with a feeling of emotion. The second half of “Hao jie” should strengthen the volume and strength, and the vocal cords should vibrate to enhance, highlighting the admiration for heroes (See Appendix II, Figure 33).

**Breathing:** At the end of the third sentence, take a steady breath. When singing “Jiang shan ru hua”, the breath is evenly and slowly exhaled, maintaining the beauty and coherence of the voice. “yi shi duo shao” can be quickly inhaled before the word “yi”, and then sang with a soft breath. “hao jie” inhales in front of the word “hao”, and uses a full breath to sing “hao jie” powerfully, expressing strong emotions (See Appendix II, Figure 33).

**Pronunciation:** The initial “j” in the character “jiang” should be light, and the final “iang” should be fully enunciated. The initial “sh” in the character “shan” should be clear, and the final “an” should be pronounced fully. The initial “r” in the character “ru” should be light, and the vowel “u” should be smooth. The initial “h” in the character “hua” should be clear, and the final “ua” should be pronounced accurately. The initial “y” in the character “yi” should be light, and the vowel “i” should be short. The initial “sh” in the character “shi” should be clear, and the vowel “i” should be slightly prolonged. The initial “d” in the character “duo” should be clear, and the final “uo” should be smooth. The initial “sh” in the character “shao” should be clear, and the final “ao” should be pronounced accurately. The initial “h” in the character “hao” should be forceful, and the final “ao” should be pronounced fully. The initial “j” in the character “jie” should be light, and the final “ie” should be clearly enunciated. (See Appendix II, Figure 33).

**Resonance:** The head cavity resonance is the main one, combined with oral resonance, so that the “Jiang shan ru hua” voice has an ethereal and beautiful texture, as if to show the picturesque country in front of you. The “hao jie” of “yi shi duo shao hao jie” can be appropriately added to the chest resonance to enhance the

power and thickness of the voice, highlighting the praise of the hero (See Appendix II, Figure 33).

21

啊 江山如画,  
a jiāng shān rú huà,

一时多少豪杰。  
yì shí duō shǎo háo jié.

Figure 33. A clip of “Nian nu jiao · Chi bi huai gu” 4

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.2.4.6 The fifth musical phrase “Yao xiang gong jin dang nian, xiao qiao chu jia liao , xiong zi ying fa”

**Vocalization:** “Yao xiang gong jin dang nian” The voice should be gentle and soothing, with a sense of memory, the vocal cords are relaxed, and the voice should be gently pushed with a soft breath. The voice of “xiao qiao chu jia le” should be more delicate, “xiao qiao” voice can be slightly sweet, “chu jia le” should show a sense of historical solemnity, and the vocal cords should vibrate moderately. “Xiong zi yin fa” should be expressed with full and powerful vocalization to show Zhou Yu’s

heroic spirit, with the vocal cords tightened and strong breath supporting the vocalization, so that the voice is full of vigor and strength (See Appendix II, Figure 34).

**Breathing:** At the end of the fourth sentence, take a gentle inhale. When singing “Yao xiang gong jin dang nian”, the breath is evenly and slowly exhaled, as if it is whispering softly. “xiao qiao chu jia le” You can pause and inhale after “xiao qiao”, and then sing “chu jia le” with a steady breath. Pay attention to the control of the breath, so that the voice is delicate and charming. After the end of the fifth sentence, take a strong breath. When singing “Xiong zi yin fa”, exhale quickly and forcefully, and sing each word clearly and powerfully. (See Appendix II, Figure 34).

**Pronunciation:** The initials “y” of the word “yao” are light, and the pronunciation of “ao” is full. The initials “x” of the word “think” are light, and the rhyme of “iang” is complete. The initials “g” of the word “gong” is clear, and the pronunciation of “ong” is round. The initials “j” of the word “jin” is light, and the rhyme of “in” is accurate. The initials “d” of the word “when” are clear, and the pronunciation of “ang” is full. The initials “n” of the word “year” is clear, and the rhyme of “ian” is complete. The initials “x” of the word “small” are light, and the pronunciation of “iao” is accurate. The initials of the word “Qiao” are inflated with “q”, and the pronunciation of “iao” is full. The initials of the word “Chu” are inflated with “ch”, and the sound of “u” is round. The initials of the word “marriage” are “j” light, and the pronunciation of “ia” is accurate. The initials “l” of the word “liao” are clear, and the “e” is light and short. The initials “x” of the word “xiong” are lightly pronounced, and the “iong” is full of rhyme. The initials “z” of the word “zi” are clear, and the “i” sound is crisp. The initials “y” of the word “ying” are light, and the rhyme of “ing” is clear. The initials “f” of the word “fa” is light, and the “a” sound should be pronounced with your mouth open (See Appendix II, Figure 34).

**Resonance:** The oral resonance is the main one, and the nasal resonance is appropriately added to make the voice of “Yao xiang gong jin dang nian ” more intimate and reminiscent. “xiao qiao chu jia le ” is mainly based on the head cavity resonance, which makes the voice brighter and more delicate, showing Xiao Qiao’s softness. At the same time, the use of nasal resonance can add some historical heavy atmosphere. “Xiong zi yin fa” combines chest resonance and head resonance. The chest resonance increases the power of the sound, and the head resonance makes the sound

brighter and more vigorous, highlighting Zhou Yu's heroic image. (See Appendix II, Figure 34).



29

遥 想 公 瑾 当 年 小 乔 初 嫁 了,  
yáo xiǎng gōng jīn dāng nián xiǎo qiáo chū jià liǎo,

31

雄 姿 英 发,  
xióng zī yīng fā.

Figure 34. A clip of “Nian nu jiao · Chi bi huai gu” 5  
Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.2.4.7 The sixth musical phrase “Yu shan guan jin, tan xiao jian, qiang lu hui fei yan mie.”

Vocalization: The vocalization of “Yu shan guan jin” should be relatively soft and steady, with the vocal cords moderately relaxed, showing a kind of elegant temperament. “tan xiao jian” The voice should be relaxed and natural, the vocal cords should be relaxed, and the smooth breath should be used to promote the voice, showing Zhou Yu's calm and self-confidence. The voice of “qiang lu hui fei yan mie” should be weak first and then strong. The voice of “qiang lu” can be slightly weaker,

showing a feeling of gradual disappearance. “hui fei yan mie” should strengthen the volume and intensity, and the vocal cords should vibrate to highlight a grand historical scene (See Appendix II, Figure 35).

**Breathing:** For “Yu shan guan jin”, take a short breath before the word “yu”, and then sing it with a steady and soft breath, showing Zhou Yu's elegant image. At the end of the sixth sentence, take a relaxing breath. When singing “tan xiao jian”, the breath is exhaled evenly and fluidly, making the sound natural and smooth. “qiang lu hui fei yan mie” can be used to steal a little after the word “lu”, and then sing “hui fei yan mie” forcefully with sufficient breath, showing strong emotions and grand momentum (See Appendix II, Figure 35).

**Pronunciation:** The initials “y” of the word “yu” are light, and the “u” sound is round. The initials “sh” of the word “shan” are clear, and the “an” is fully pronounced. The initials “g” of the word “guan” is clear, and the rhyme of “uan” is accurate. The initials “j” of the word “jin” is light, and the rhyme of “in” is complete. The initials “t” of the word “tan” is inflated, and the “an” is fully pronounced. The initials “x” of the word “xiao” are light, and the pronunciation of “iao” is accurate. The initials “j” of the word “jian” are light, and the rhyme of “ian” is complete. The initials “q” of the word “qiang” are inflated, and the rhyme of “iang” is full. The initials “l” of the word “lu” are clear, and the sound of “u” is round. The initials “h” of the word “hui” is clear, and the rhyme of “ui” is natural. The initials “f” of the word “fei” are light, and the pronunciation of “ei” is accurate. The initials “y” of the word “yan” are light, and the rhyme of “an” is complete. The initials “m” of the word “mie” are light, and the pronunciation of “ie” is clear (See Appendix II, Figure 35).

**Resonance:** “Yu shan guan jin” is mainly based on oral resonance, combined with a small amount of nasal resonance, which makes the voice appear steady and elegant, reflecting Zhou Yu's style as a Confucian general. “tan xiao jian” is mainly based on oral resonance, making the voice relaxed and natural, showing Zhou Yu's demeanor. “qiang lu” can appropriately use nasal resonance to make the voice have a hazy and fading feeling. “hui fei yan mie” combines thoracic resonance and head cavity resonance to enhance the power and grandeur of the voice, showing the vicissitudes of history and great changes (See Appendix II, Figure 35).



33

羽扇纶巾， 谈笑间， 墙橹灰飞烟灭。  
 yǔshàn guān jīn, tán xiào jiān, qiánglǔ huīfēi yān miè.

Figure 35. A clip of “Nian nu jiao· Chi bi huai gu” 6

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.2.4.8 The seventh musical phrase “Gu guo shen you, duo qing ying xiao wo, zao sheng hua fa.”

**Vocalization:** The vocal cords should be moderately loose, and the vocal cords should be stable and deep to promote the vocalization, creating a kind of artistic conception of the native country. The vocalization of “duo qing ying xiao wo” should have a self-deprecating and emotional emotion. The vocal cords vibrate moderately, and the voice can be slightly helpless. The vocal cords of “zao sheng hua fa” should gradually weaken, and the vocal cords should slowly relax, showing a sense of vicissitudes over time (See Appendix II, Figure 36).

**Breathing:** At the end of the seventh sentence, take a deep breath. When you sing “Gu guo shen you”, the breath is exhaled evenly and slowly, keeping the sound distant and deep. “duo qing ying xiao wo” can be used after “duo qing” to pause and inhale, and then sing with an emotional breath. “zao sheng hua fa” inhales before the word “zao”, and then sings with a soft, gradually weakening breath, showing emotional depression (See Appendix II, Figure 36).

**Pronunciation:** The initials “g” of the word “gu” are powerfully pronounced, and the “u” sound is round. The initials “g” of the word “guo” are powerful, and the pronunciation of “uo” is round. The initials “sh” of the word “shen”

are clear, and the rhyme of “en” is complete. The initials “y” of the word “you” are light, and the rhyme of “ou” is natural. The initials “d” of the word “duo” is clear, and the pronunciation of “uo” is round. The initials “q” of the word “qing” are inflated, and the rhyme of “ing” is clear. The initials “y” of the word “ying” are light, and the rhyme of “ing” is accurate. The initials “x” of the word “xiao” are light, and “iao” is pronounced accurately. The initials “w” of the word “wo” is light, and the sound of “o” is round. The initials “z” of the word “zao” are clear, and the sound of “ao” is full. The initials “sh” of the word “sheng” are clear, and the rhyme of “eng” is complete. The initials “h” of the word “hua” are clear, and the pronunciation of “ua” is accurate. The initials “f” of the word “fa” is light, and the sound of “a” should be pronounced with your mouth open (See Appendix II, Figure 36).

**Resonance:** The thoracic resonance is the main one, combined with an appropriate amount of nasal resonance, so that the voice of “Gu guo shen you” is deep, heavy, and has a sense of historical vicissitudes. “duo qing ying xiao wo” can appropriately increase some oral resonance, make the voice more emotionally expressive, highlighting self-deprecating emotions. “zao sheng hua fa” is mainly nasal resonance, making the voice more bleak, vicissitudes, and showing the ruthlessness of time (See Appendix II, Figure 36).

39

早 生 华 发。  
zǎo shēng huá fā.

Figure 36. A clip of “Nian nu jiao· Chi bi huai gu” 7

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.2.4.9 The eighth musical phrase “Ren sheng ru meng yi zun huan lei jiang yue.”

**Vocalization:** This musical phrase is filled with deep and sentimental emotions. The vocalization should be mellow and full - bodied, presenting the open - mindedness and sense of vicissitudes in Shi Su’s ci poem. The words “Ren sheng” should be vocalized steadily and solidly. Starting from the natural vocal range, mainly using the chest voice to ensure the firmness of the sound. The words “ru meng” can be a bit softer. When pronouncing “ru”, open the mouth moderately, and let the sound flow out smoothly. When pronouncing “meng”, don’t end the sound too abruptly. Let the sound decay naturally. You can appropriately add some nasal resonance to enhance the ethereal and illusory feeling of “meng”. The words “yi zhun” should be vocalized clearly and powerfully. For the word “zun”, pronounce the final “un” completely. When pronouncing “huan”, pay attention to controlling the pitch and the strength of the vocalization according to the melody. Generally, it should be sung a bit brighter to show a sense of letting go. When pronouncing “lei”, clearly pronounce the sound “lei”. The muscles in the mouth should be active, and the sound should be upright. The words “jiang yue” should be sung gently and remotely. For the word “jiang”, open the mouth and use head resonance to make the sound brighter. The ending of the word “yue” should be clean. At the same time, maintain the support of the breath to make the sound have a sense of continuity (See Appendix II, Figure 37).

**Breathing:** Before singing this line, usually take a deep breath to reserve enough breath for this line. You can use diaphragmatic breathing or combined chest - abdominal breathing to let the breath penetrate deep into the abdomen and lungs, making the breath sufficient and stable. Between the two “Ren sheng ru meng”, according to the rhythm of the melody and personal singing habits, take a quick breath - stealing. That is, quickly replenish a small amount of breath during a short pause to ensure sufficient breath for the next “Ren sheng ru meng”. When stealing the breath, try to do it silently and naturally without affecting the coherence and emotional expression of the song. Starting from “yi zun”, exhale the breath evenly and steadily. As the melody and lyrics progress, reasonably control the flow rate and volume of the breath. When singing “jiang yue”, maintain the breath until the end of the last note.

Don't relax prematurely. Create a remote and deep atmosphere through the stable support of the breath (See Appendix II, Figure 37).

**Articulation:** When pronouncing “Ren”, the tip of the tongue touches the back of the lower teeth, and the tongue surface gradually reaches the hard palate. The air flows out of the nasal cavity, making the sound “Ren”. Pay attention to clearly pronouncing both the initial “r” and the final “en”. When pronouncing “sheng”, the tip of the tongue touches the upper gum ridge, the vocal cords vibrate, and the air flows out of the oral cavity, making the sound “sheng”. Emphasize the pronunciation of the initial “sh” to make the word “sheng” sound more powerful. The word “ru” is a retroflex sound. Curl the tip of the tongue up and make the sound “ru”, with a round pronunciation. When pronouncing “meng”, close the lips tightly, retract the root of the tongue and press it against the soft palate. The air flows out of the nasal cavity, making the sound “meng”. Highlight the final “ng” to make the word “meng” more charming. The word “yi” should be pronounced as “yi” according to the pronunciation rules, with a light and short sound. When pronouncing “zun”, the tip of the tongue touches the back of the lower teeth, and the front part of the tongue surface tries to lift towards the hard palate. The air flows out through the friction between the lips, making the sound “zun”. Pronounce both the initial “z” and the final “un” clearly. The word “huan” has two pronunciations, “huan” and “hai”. In this line of lyrics, it is pronounced as “huan”. When pronouncing it, pay attention to pronouncing both the initial “h” and the final “uan” completely, with a moderate degree of mouth opening. The word “lei” should be pronounced accurately as “lei”. The initial “l” should be clear without being ambiguous. When pronouncing “jiang”, the root of the tongue presses against the soft palate, and the air flows out of the nasal cavity, making the sound “jiang”. Highlight the final “ng” to make the pronunciation of “jiang” more three - dimensional. When pronouncing “yue”, purse the lips into a round shape, the tip of the tongue touches the back of the lower teeth, and the front part of the tongue surface tries to lift towards the hard palate. The air flows out through the friction between the lips, making the sound “yue”, with a gentle and bright pronunciation (See Appendix II, Figure 37).

**Resonance:** This musical phrase requires a comprehensive use of multiple resonances to achieve the desired singing effect. Based on chest resonance to enhance the thickness and depth of the sound, at the same time, combine an appropriate

amount of head resonance and nasal resonance to make the sound more penetrating and create an ethereal and remote feeling. When singing “Ren sheng”, mainly use chest resonance to make the sound vibrate in the chest, making the sound more solid and steady. When singing “ru meng”, gradually add nasal resonance and head resonance. Especially for the word “meng”, through the resonance of the nasal cavity and the head, create an illusory and ethereal atmosphere, allowing the audience to feel the dream-like artistic conception. For “yi zun”, on the basis of chest resonance, appropriately add some oral resonance to make the sound clearer and brighter. For the words “huan lei”, increase nasal resonance to make the sound more charming and emotionally profound. For the words “jiang yue”, fully use head resonance to make the sound vibrate in the head, making the pronunciation of “jiang yue” brighter and more remote, as if the audience can see the bright moon on the vast river surface, enhancing the artistic appeal of the song (See Appendix II, Figure 37).



Figure 37. A clip of “Nian nu jiao· Chi bi huai gu” 8

Source: (Tingting Shen, transcription from fieldwork in May 2024)

### 1.2.5 Summary of “Song ci” Chinese art songs “Nian nu jiao· Chi bi huai gu”

The song “Nian nu jiao· Chi bi huai gu” is very emotional, from sighing at the magnificent mountains and rivers, to recalling his own lofty ambitions, to envying

Yu Zhou for having the beauty and the world, then to his own sentimentality and premature graying of hair, and finally lamenting that life is just like a dream. The complex emotional changes in the middle require the singer to have skilled emotional changes and singing techniques to perform this song appropriately. To sing this song well, you must have good vocal skills, pitch, rhythm and rich emotional expression. The singer must send it out firmly with a high-pitched and distant voice. If you don't sing firmly enough, it will affect the artistic conception of the song. Secondly, the stage performance and control ability of this song are also very strict. If these are slightly lacking, the artistic expression of this song in all aspects will not meet the singing requirements of this song.

1.3 The singing idea of the contemporary “Song ci” Chinese art songs “Ru meng ling · Chang ji xi ting ri mu” (Video QR see Appendix II).

1.3.1 The background and connotation of the contemporary “Song ci” Chinese art songs “Ru meng ling · Chang ji xi ting ri mu”

The lyrics of “Ru meng ling · Chang ji xi ting ri mu” mu were written by Li Qingzhao, a female poet in the Song Dynasty. This is a poem about reminiscing about the past. The poem consists of only a few words, which seem to be written casually, but the words are used sparingly. Each sentence is meaningful, and the language is not elaborate, which is full of natural beauty. It expresses the interest and mood of her early life in a unique way of a female poet, and is filled with the breath of life and cheerful melody. The realm is beautiful and pleasant, and it gives people enough aesthetic enjoyment in a short space.

The composer of “Ru meng ling · Chang ji xi ting ri mu” is Wang Chao, a young contemporary Chinese composer. He has been a producer of movie soundtracks since he was 20 years old. His music creation combines fashionable and popular elements with traditional ethnic textures naturally and skillfully, retaining the style of traditional music while incorporating elements of pop music. As soon as the song "Ru meng ling · Chang ji xi ting ri mu" he composed came out, it was praised and recognized by many ethnic singers, composers and predecessors, and became a popular song in many college teaching repertoires and national vocal competitions.

1.3.2 The analysis of the lyrics and meaning of the contemporary “Song ci” Chinese art songs “Ru meng ling · Chang ji xi ting ri mu”

The lyrics of “Ru meng ling · Chang ji xi ting ri mu” belong to “xiao ling” in the structure of “Song ci”. It is created according to the requirements of the tone and number of words of the ci tune “Ru meng ling”. This is a single-piece xiao ling with a very short length. The whole poem consists of six sentences in total, without the distinction between upper and lower stanzas, and the whole poem consists of 33 words.

The first two sentences describe the feeling of being intoxicated and excited; then it describes the happy return home, and the mistaken entry into the deep lotus pond, a different world that makes people linger; the last sentence is pure and innocent, and the words say everything but the meaning is not.

Table 7. The original text, pronunciation and meaning of “Ru meng ling · Chang ji xi ting ri mu”

	Chinese character Chinese pinyin with tones	The meaning of sentences in “Song ci”
T h e topic	如梦令·常记溪亭日暮 Rú mèng líng · cháng jì xī tíng rì mù	
T h e author	【宋代】李清照 【Song Dynasty】lǐ qīngzhào	
	常记溪亭日暮， cháng jì xī tíng rì mù	I often think of the outing to the pavilion by the stream, where we played until dusk.
	沉醉不知归路。 chén zuì bù zhī guī lù	I was so engrossed in it that I didn't want to go home.
	兴尽晚回舟， xìng jìn wǎn huí zhōu	I played until I lost interest and then took a boat back.
	误入藕花深处。 wù rù ǒu huā shēn chù	But I got lost and entered the depths of the lotus pond.
	争渡，争渡， zhēng dù zhēng dù	I rowed the boat as hard as I could, rowed the boat as hard as I could!
	惊起一滩鸥鹭。 jīng qǐ yī tān ōu lù	The screams and the sound of rowing startled a flock of water birds.

Make: (Tingting Shen,2024)

### 1.3.3 The analysis of the musical structure of the contemporary “Song ci” Chinese art songs “Ru meng ling · Chang ji xi ting ri mu”

“Ru meng ling · Chang ji xi ting ri mu” uses the seven-tone e-feather mode of the G palace system. It adds Bian Gong and Bian Zheng on the basis of the national five-tone mode, which can better express the euphemistic and implicit meaning of the song. National flavor. The rhythm is 4/4, and the whole song consists of the introduction, A section, interlude, and A1 section. The sound pattern of “Ru meng ling · Chang ji xi ting ri mu” is mainly progressive, with a slow speed, and uses 28 and dotted rhythm patterns to form the main body of the melody, which can clearly present an unfettered, cheerful and relaxed environment. Text content close to girls' play.

Table 8. The musical structure of “Ru meng ling · Chang ji xi ting ri mu”

The musical structure of “Ru meng ling · Chang ji xi ting ri mu”							
Section	A		Connection		A1		
Phrase	Prelude	a	b	part	a1	b1	b2
Number of measures		4	8	8	4	8	8
Tonality	Chinese folk music Yayue Seven-tone mode: G Gong System e Yu mode						

Make: (Tingting Shen,2024)

### 1.3.4 The singing techniques of the contemporary “Song ci” Chinese art songs “Ru meng ling · Chang ji xi ting ri mu”

By analyzing the form structure of the song “Ru meng ling · Chang ji xi ting ri mu”, it is concluded that this song consists of a prelude, A section, interlude, and A1 section. Below, the researcher will analyze the song according to different segments to provide a basis for singing.

The Song Dynasty art song “Ru meng ling · Chang ji xi ting ri mu” is short and has a clear melody. The singer needs to fully understand the connotation of the lyrics and music to perform this work.

#### 1.3.4.1 The prelude

The prelude of the song starts with a weak bar and lasts for four bars. The rhythm is soothing, creating a comfortable and leisurely mood. The chords composed of column chords and decompositions are embellished with some wave chords, which are more lively and lovely, allowing the singer to be more involuted in the emotions and memories of the work. (See Appendix II, Figure 38)

Figure 38. The prelude of “Ru meng ling · Chang ji xi ting ri mu”  
Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.3.4.2 The first and second musical phrase “Chang ji xi ting ri mu.”

“Chen zui bu zhi gui lu”

The first two sentences of “Ru meng ling · Chang ji xi ting ri mu” are a statement of the beginning of memories. I often remember playing in the pavilion by the stream until the sun sets, and I am so intoxicated by the beautiful scenery that I forget the way back. The protagonist is calm here, and the singer is also calm when singing here. Only with a relaxed feeling can the audience be brought into the picture depicted. The first two sentences of the work have a low pitch range, and the melody is soothing and stable. It recalls the past in a narrative tone. When singing, there is no need for too much breath, making the voice softer, and using a soft voice to bring the audience into the artistic conception of the singing. The melody of the fifth bar “Chang ji xi ting ri mu” at the beginning of the A section is basically a second and third interval. The interval span is very small, but it can tell the story. The second phrase “chen zui bu zhi gui lu” uses a quarter rest for the “chen zui” and “bu zhi”. The singing technique is intermittent, which can better reflect the poet’s drunken state, his unsteady steps, and

his lingering in the scenery of the stream pavilion and forgetting the way home. The composer also vividly expresses the poet's state of mind.

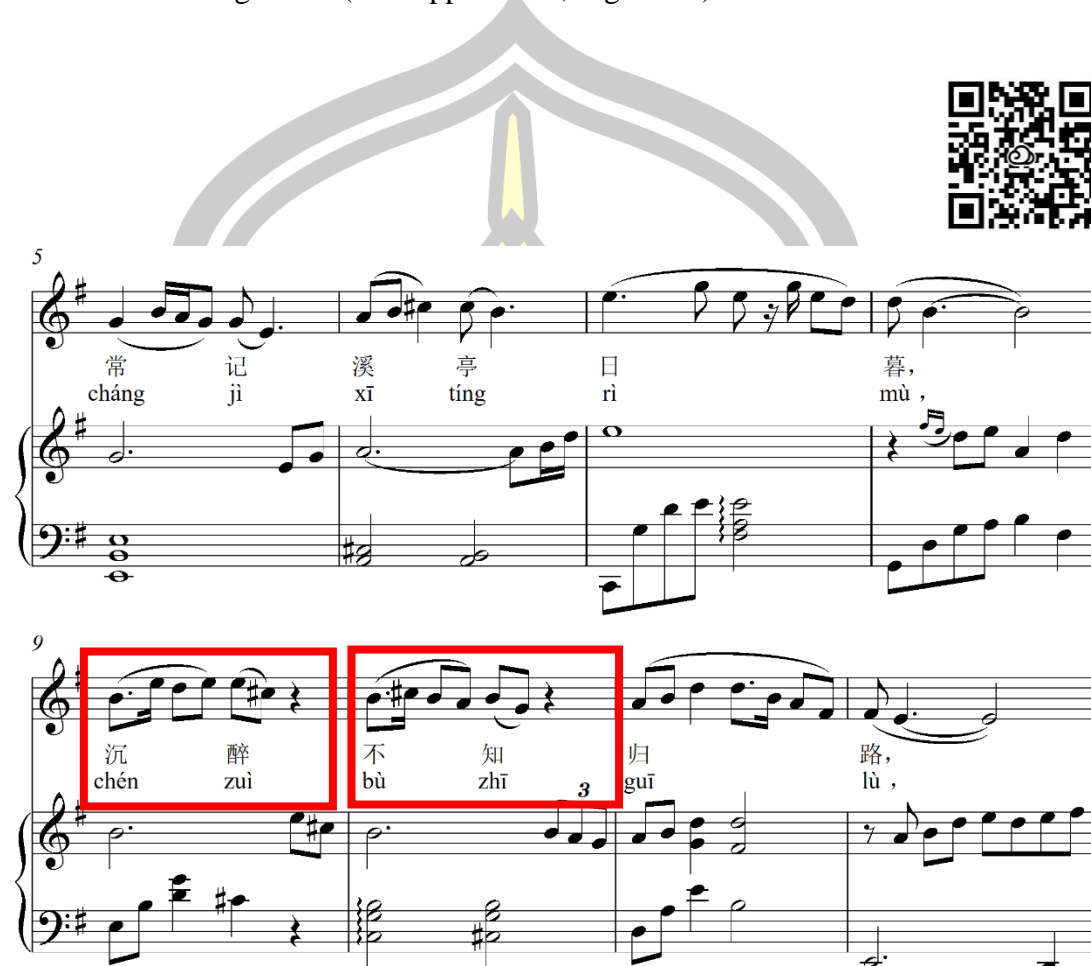
**Vocalization:** Drive the sound with a stable and gentle breath. Start from the natural vocal range. Open the mouth in a yawning state to let the sound come out naturally and roundly. Be careful not to use too much force and maintain a feeling of leisurely recollection. For the words “chen zui”, appropriately increase the volume and intensity to reflect the drunken state, but be careful to keep the sound round and don't shout. From “bu zhi”, the sound gradually becomes gentle. The vocalization of the word “gui lu” should maintain a certain duration to give the sound a sense of continuation (See Appendix II, Figure 39).

**Breathing:** Take a deep breath before singing this line and sink the breath to the abdomen. Use abdominal breathing. When singing, control the breath evenly and slowly to maintain a stable sound. Quickly take a breath between the words “ting” and “shen” to supplement the breath and ensure the complete expression of “bu zhi gui lu”. When singing “shen zui”, the breath should be stable and powerful. For “bu zhi gui lu”, control the breath to send out the sound gently (See Appendix II, Figure 39).

**Pronunciation:** For the word “Chang”, clearly pronounce the initial “ch” and then transition to the final “ang”. Make sure the rhyme is accurate. For the word “ji”, pronounce the “j” lightly and quickly slide to “i”. For the word “xi”, pay attention to the pronunciation of “x”, which should be light and accurate. For the word “ting”, pronounce the “t” with aspiration and make the final “ing” full. For the word “ri”, pronounce the “r” naturally. For the word “mu”, close the lips well for the “m” and make the “u” round. For the word “chen”, pronounce the “ch” clearly and make the final “en” in place. For the word “zui”, pronounce the “z” accurately and make the “ui” full. For the word “bu”, pronounce it lightly and briefly. For the word “zhi”, pronounce the “zh” accurately. For the word “gui”, pronounce the “g” forcefully and make the drawn-out “ui” round. For the word “lu”, pronounce the “l” clearly and make the “u” crisp (See Appendix II, Figure 39).

**Resonance:** Mainly use oral resonance and chest resonance to make the sound sound stable, solid, and have a certain thickness, as if telling a story. Still mainly use oral resonance and chest resonance. For key words like “zui”, appropriately add

some nasal resonance to enhance the color and expressiveness of the sound and show the charm of being drunk (See Appendix II, Figure 39).



5  
常 记 溪 亭 日 暮，  
cháng jì xī tíng rì mù，

9  
沉 醉 不 知 归 路，  
chén zuì bù zhī guī lù，

Figure 39. A clip of “Ru meng ling · Chang ji xi ting ri mu” 1

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.3.4.3 The third and fourth musical phrase “Xing jin wan hui zhou”, “Wu ru ou hua shen chu”

In the third and fourth sentences, the protagonist’s heart begins to change, and his interest in playing gradually increases. The composer also changes in the accompaniment of the body. The singer’s emotions at this time should rise to a higher level, from the calmness of the first two sentences to excitement. “Xing jin wan hui zhou, wu ru ou hua shen chu” Compared with the first two sentences, the interest in playing is higher here, paving the way for the climax. The breath here is used more than

the previous ones, and the voice changes from the softness of the first two sentences to relatively bright.

**Vocalization:** For the words “Xing jin”, make the sound forceful to reflect the state of having finished playing. Slightly prolong the word “wan” and let the sound have a fading trend. Sing “hui zhou” more briskly to show the feeling of rowing back. Sing “wu ru” a bit hurriedly to show the feeling of accidentally entering. The sound of the words “ou hua” can be softer. For “shen chu”, stabilize the sound and have a certain depth (See Appendix II, Figure 40).

**Breathing:** Breathe quickly between the words “lu” and “xing”. When singing “xing jin” use the strength of the abdomen to push the breath to make sound. For “wan hui zhou”, control the breath to give the sound a light feeling. Quickly take a breath between the words “zhou” and “wu”. When singing “wu ru”, send out the breath quickly. For “ou hua”, control the breath to make the sound soft. For “shen chu”, use abdominal breath to support and make the sound stable (See Appendix II, Figure 40).

**Pronunciation:** For the word “xing”, pronounce the “x” clearly and make the final “ing” full. For the word “jin”, pronounce the “j” lightly and make the “in” accurate. For the word “wan”, start the “w” lightly and make the “an” round. For the word “hui”, pronounce the “h” naturally and sing the “ui” continuously. For the word “zhou”, pronounce the “zh” accurately and make the “ou” melodious. For the word “wu”, pronounce the “w” crisply and make the “u” full. For the word “ru”, pronounce the “r” naturally and make the “u” light and short. For the word “ou”, make the “o” round and pay attention to the change of mouth shape. For the word “hua”, pronounce the “h” clearly and sing the “ua” loudly. For the word “shen”, pronounce the “sh” accurately and make the final “en” in place. For the word “chu”, pronounce the “ch” forcefully and make the “u” crisp (See Appendix II, Figure 40).

**Resonance:** Mainly use oral resonance. For open vowels like “xing”, appropriately open the throat to enhance the resonance effect and make the sound broader. At the same time, for words like “zhou”, you can add some head resonance to make the sound brighter. Combine oral resonance and chest resonance. For the part “ou hua”, appropriately add some nasal resonance to make the sound softer. For “shen chu”, mainly use chest resonance to reflect the depth (See Appendix II, Figure 40).



13

兴 尽 晚 回 舟， 误 入 藕 花 深 处， 争  
 xing jin wan hui zhou, wu ru ou hua shen chu, zheng

Figure 40. A clip of “Ru meng ling · Chang ji xi ting ri mu” 2

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.3.4.4 The fifth and sixth musical phrase “Zheng du, zheng du”, “Jing qi yi tan ou lu”

“Zheng du, zheng du” is the climax of the song. Here, an exciting mood is created, and the singer’s inner emotions reach a peak. When singing here, you should increase the use of breath and take deep breaths to make the timbre brighter and fuller. The last sentence gradually returns to calmness, creating a quiet and remote mood. When singing here, the singer’s inner emotions gradually return to calmness.

**Vocalization:** Sing these two lines compactly and forcefully to show the feeling of rowing quickly. The sound should have a certain explosiveness but not be too stiff and maintain the elasticity of the sound. Sing “jing qi” with explosiveness to show the moment of being startled. The sound of “yi tan” can be a bit softer in transition. “ou lu” should be sung clearly and brightly (See Appendix II, Figure 41).

**Breathing:** Quickly take a breath after the word “chu”. Then use the strength of the abdomen to send out the breath rhythmically. Each “zheng du” should be supported by breath. Take a deep breath between the second “du” and “jing”. When singing “jing qi”, send out the breath quickly and forcefully. For “yi tan”, control the breath to make the sound transition smoothly. For “ou lu”, use breath to maintain the brightness of the sound (See Appendix II, Figure 41).

**Pronunciation:** For the word “zheng”, pronounce the “zh” clearly and make the final “eng” forceful. For the word “du”, pronounce the “d” crisply and make the “u” full. The articulation of both “zheng du” should be clear and decisive to highlight the urgent emotion. For the word “jing”, pronounce the “j” lightly and briefly and make the final “ing” loud. For the word “qi”, pronounce the “q” forcefully and make the “i” clear. For the word “yi”, pronounce it lightly, briefly, and accurately. For the word “tan”, pronounce the “t” with aspiration and make the “an” full. For the word “ou”, make the “o” round. For the word “lu”, pronounce the “l” clearly and make the “u” crisp (See Appendix II, Figure 41).

**Resonance:** Mainly use oral resonance and chest resonance. By strengthening resonance, enhance the strength and urgency of the sound. You can also appropriately add some head resonance to make the sound brighter and sharper and highlight the sense of urgency. When singing “Jing qi”, combine chest resonance and head resonance to enhance explosiveness. For “yi tan”, mainly use oral resonance. For “ou lu”, appropriately add some nasal resonance to make the sound crisper and brighter and show the lively feeling of gulls and herons taking off (See Appendix II, Figure 41).



7  
 渡, 争 渡, 惊起 一 滩 鸥 鹭。  
 dù, zhēng dù, jīng qǐ yī tān ōu lù.

Figure 41. A clip of “Ru meng ling · Chang ji xi ting ri mu” 3

Source: (Tingting Shen, transcription from fieldwork in May 2024)

After the end of the A section, an interlude consisting of four measures begins. Then the A1 section begins. The accompaniment of the A1 section is constantly enriched, and the emotions are more exciting than the first section. When singing, the

breath is used more than in the first section. There is a free extension after the 47th measure “Zheng du”. When singing here, it is necessary to have a larger breath support. The breath begins to push, from weak to strong, to push out the emotions of the song. When singing, the voice should be bright, passionate, and explosive, so that the audience can also be intoxicated by this beautiful scenery and cannot extricate themselves, and the heart cannot calm down for a long time. Take a breath before “lu”, inhale and exhale slowly, “lu” word 8 and a half beats, the mood returns to calmness when singing, the voice becomes soft, and finally the voice is closed first and then the breath is closed, giving the audience imagination, just like the startled gulls and herons flying away and gradually disappearing from sight. (See Appendix II, Figure 42)

45

渡, 争 渡, 惊 起 一 滩  
 dù, zhēng dù, jīng qǐ yī tān

49

鸥 鹭。  
 ōu lù。

8<sup>va</sup>

Figure 42. A clip of “Ru meng ling · Chang ji xi ting ri mu” 4

Source: (Tingting Shen, transcription from fieldwork in May 2024)

### 1.3.5 Summary of “Song ci” Chinese art songs “Ru meng ling · Chang ji xi ting ri mu”

Singing the “Song ci” Chinese art song “Ru meng ling · Chang ji xi ting ri mu”, the singer needs to understand the background of the creation of the lyrics and the scene described in each sentence, so as to grasp the artistic conception expressed by the song. Maintain a relatively relaxed, natural and well-prepared state to portray the image of a teenage girl. During the singing process, attention should be paid to the support of scientific breathing, resonance and pronunciation singing techniques. It is necessary to grasp the degree of pronunciation. If the pronunciation is too light, the "head, belly and tail" of the word cannot be heard. If the pronunciation is too heavy, the musical image will be destroyed. To sing this song, you need to control your breath and use a steady breath to sing. The breath in the front part does not need to be too much, while the back part needs strong breath support to complete the drunken giggling scene. The whole song needs to be relaxed and tense when singing, the emotions should be extended to a deep and wide range, the phrases should be freely controlled, and the overall sense should be highlighted, so as to present the music work most vividly to the audience and allow the audience to resonate.

### 1.4 The singing idea of the contemporary Chinese “Song ci” art song “Yu mei ren· Ting yu” (Video QR see Appendix II).

#### 1.4.1 The background and connotation of the the contemporary Chinese “Song ci” art song “Yu mei ren· Ting yu”

The lyrics of “Yu mei ren· Ting yu” were written by Jiang Jie, a poet in the Song Dynasty. This poem uses “Ting yu” as a medium to summarize the special feelings of youth, middle age and old age, integrating decades of time and space: the youth only know how to pursue pleasure and enjoy the intoxication; the middle age is wandering and lonely, and the scenery is sad; the loneliness and loneliness of the elderly, the joys and sorrows of life, are all reflected in the sound of rain. In terms of structure, this poem uses time and space jumps, and is connected by the repetition of “Ting yu”. The upper and lower parts are integrated, with ups and downs and twists and turns.

The composer of “Yu mei ren· Ting yu” is a famous young composer and piano art director in China. He graduated from the Art Director Department of China

Conservatory of Music and is currently teaching at Harbin Conservatory of Music. His composition “Yu mei ren· Ting yu” combines traditional Chinese folk modes with Western major and minor keys, which is very classical and modern. Once it came out, it was loved by many singers and actors and was sung by them. When he composed the song, he combined the lyricist’s writing intention to create it, and showed Jie Jiang’s three different periods, different places, and different moods through clever melody arrangement. The whole song takes rain as the central carrier, and the style changes from soft to radical and then to soft, showing Jiang Jie's life of wandering.

#### 1.4.2 The analysis of the lyrics and meaning of the the contemporary Chinese “Song ci” art song “Yu mei ren· Ting yu”

The lyrics of “Yu mei ren· Ting yu” belong to “xiao ling” in the structure of Song Dynasty poetry. It is created according to the requirements of the level and number of words of the ci pai “Yu mei ren”. The whole poem has eight sentences, the first four sentences are the upper stanza, and the last four sentences are the lower stanza. The whole poem is composed of 56 words.

Table 9. The original text, pronunciation and meaning of “Yu mei ren· Ting yu”

	Chinese character Chinese pinyin with tones	The meaning of sentences in “Song ci”
T h e t o p i c	虞美人·听雨 yú měi rén· tīng yǔ	
T h e a u t h o r	【宋代】蒋捷 【Song Dynasty】jiǎng jié	
S h a n g q u e	少年听雨歌楼上， shào nián tīng yǔ gē lóu shàng	When I was young, I listened to the rain in the singing hall,
	红烛昏罗帐。 hóng zhú hūn luó zhàng	Red candles were lit, and the curtains were light under the dim light.
	壮年听雨客舟中， zhuàng nián tīng yǔ kè zhōu zhōng	When I was middle-aged, I was on a small boat in a foreign country,
	江阔云低、断雁叫西风。 jiāng kuò yún dī duàn yàn jiào xī fēng。	Watching the drizzle, the vast river, the water and the sky, and the west wind, a lone goose lost from the flock cried.

X i a que	而今听雨僧庐下， ér jīn tīng yǔ sēng lú xià	Now, I am alone in the monk's hut, listening to the drizzle.
	鬓已星星也。 bìn yǐ xīng xīng yě	I am old, with white hair on my temples.
	悲欢离合总无情， bēi huān lí hé zǒng wú qíng	The joys and sorrows of life are ruthless.
	一任阶前、点滴到天明。 yī rèn jiē qián diǎn dī dào tiān míng	Let the drizzle fall in front of the steps until dawn.

Make: (Tingting Shen,2024)

#### 1.4.3 The analysis of the musical structure of the the contemporary Chinese “Song ci” art song “Yu mei ren· Ting yu”

The mode of “Yu mei ren· Ting yu” is the seven-tone f-yu mode of the bA palace system in the Chinese folk mode. The beat is 4/4 and the tempo is Adagio. It consists of five parts: prelude, A section, connection, B section, and coda. By studying the form structure of the whole work, we can find that the whole work takes the lyrics as the main clue, and the two-time comparisons of “Shao nian ting yu” and “Er jin ting yu” are used as the basis to form a structural contrast paragraph.

Table 10. The musical structure of “Yu mei ren· Ting yu”

The musical structure of “Yu mei ren· Ting yu”								
Section		A		Connection	B			
Phrase	Prelude	a	a1	part	a2	b	b1	Coda
Number of measures	4	4	5	4	5	4	4	5
Tonality	Chinese folk music Yayue Seven-tone mode: <sup>b</sup> A Gong System f Yu mode							

Make: (Tingting Shen,2024)

#### 1.4.4 The singing techniques of the the contemporary Chinese “Song ci” art song “Yu mei ren· Ting yu”

By analyzing the form structure of the song “Yu mei ren· Ting yu”, it is concluded that this song consists of prelude, A section, connection, B section, and coda.

The following researchers will analyze the song according to different fragments to provide a basis for singing.

#### 1.4.4.1 The prelude

The prelude of the song is the first to fourth bars, and the piano part leads to the whole work. The piano part takes the harmonic movement of the column chord as the starting point, and gradually turns to the melodic development of the middle part through the conversion of the pitch range, paving the way for the entry of the A section. (See Appendix II, Figure 43)

Figure 43. The prelude of “Yu mei ren· Ting yu”

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.4.4.2 The first musical phrase: “Shao nian ting yu ge lou shang”

**Vocalization:** Start with a gentle and bright timbre, moderately blend head voice and chest voice. Find a natural and relaxed vocal state. The volume should not be too loud, creating a relaxed atmosphere of youth (See Appendix II, Figure 44).

**Breathing:** Take a deep breath before singing. Use diaphragmatic breathing to sink the breath into the abdomen. When singing, exhale evenly and steadily to support the pronunciation of each word (See Appendix II, Figure 44).

**Pronunciation:** Pronounce words like “shao”, “nian”, and “lou” clearly and accurately. The initial consonant “sh” of “shao” should be pronounced softly and briefly, the final consonant “ian” of “nian” should be well - rounded, and the initial consonant “g” of “ge” should be pronounced forcefully but not stiffly (See Appendix II, Figure 44).

**Resonance:** Mainly use head resonance and oral resonance to make the voice bright and transparent, enhancing the expressiveness and appeal of the voice (See Appendix II, Figure 44).

Figure 44. A clip of “Yu mei ren · Ting yu” 1

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.4.4.3 The second musical phrase: “Hong zhu hun luó zhang”

**Vocalization:** Move the vocal position slightly backward to make the voice softer and hazier. The volume should be slightly weaker than the first line, highlighting the “hun” atmosphere (See Appendix II, Figure 45).

**Breathing:** Quickly steal a breath after singing the word “lou” to replenish the breath, and then sing the following words smoothly, maintaining the continuity of the breath (See Appendix II, Figure 45).

**Pronunciation:** The initial consonant “h” of “hong” should be aspirated, the initial consonant “zh” of “zhu” should be clearly pronounced, and the finals of “luo” and “zhang” should be rounded, singing out the charm of each word (See Appendix II, Figure 45).

**Resonance:** Add some nasal resonance to make the voice carry a touch of sadness and haziness, in line with the artistic conception of the lyrics (See Appendix II, Figure 45).

5

少年听雨歌楼上, 红烛红烛昏罗帐。  
shào nián tīng yǔ gē lóu shàng, hóng zhú hóng zhú hūn luó zàng.

Figure 45. A clip of “Yu mei ren· Ting yu” 2

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.4.4.4 The third musical phrase: “Zhuang nian ting yu ke zhou zhong”

**Vocalization:** The vocalization should be more solid than the first line, mainly using chest voice, with an appropriate amount of head voice added to make the voice more powerful, showing the steadiness of middle age (See Appendix II, Figure 46).

**Breathing:** Take a deep breath before singing. When singing “Zhuang nian”, the breath should be steady, and the three words “ke zhou zhong” should be sung naturally along with the flow of the breath, avoiding too strong or too weak breath (See Appendix II, Figure 46).

**Pronunciation:** The initial consonant “zh” of “Zhuang” and the final consonant “ian” of “nian” should be clear, the initial consonant “k” of “ke” should be pronounced with force, and the pronunciations of “zhou” and “zhong” should be full (See Appendix II, Figure 46).

**Resonance:** Predominantly use chest resonance, supplemented by a small amount of head resonance, making the voice have both thickness and a certain degree of brightness, reflecting the sentiment of being away from home (See Appendix II, Figure 46).

9

壮年听雨客舟中，江阔云低断雁叫西风。  
zhuàng nián tīng yǔ kè zhōu zhōng, jiāng kuò yún dī duàn yàn jiào xī fēng.

Figure 46. A clip of “Yu mei ren · Ting yu” 3

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.4.4.5 The fourth musical phrase: “Jiang kuo yun di duan yan jiao xi feng”

**Vocalization:** Start with an open vocalization for “Jiang kuo”, open the voice. For “yun di”, slightly lower the pitch. For “duan yan jiao xi feng”, sing with a desolate feeling, and the voice should tremble slightly (See Appendix II, Figure 47)

**Breathing:** Take a relatively deep breath after “Zhuang nian ting yu”. When singing “jiang kuo”, support with a strong breath. When singing “yun di”, the breath should be slightly slower. For “duan yan jiao xi feng”, flexibly control the breath according to the rhythm of the words, such as pausing to take a breath at “duan yan” (See Appendix II, Figure 47).

**Pronunciation:** The pronunciations of words like “jiang”, “kuo”, “yan”, and “feng” should be clear and forceful. The final consonant “uo” of “kuo” should be full, the initial consonant “d” of “duan” should be crisp, and the pronunciation of “jiao” should be prominent (See Appendix II, Figure 47).

**Resonance:** Use a combination of chest resonance and head resonance. When singing “jiang kuo”, mainly use chest resonance to highlight the sense of

openness. When singing “duan yan jiao xi feng”, use more head resonance to enhance the desolate atmosphere (See Appendix II, Figure 47).

Figure 47. A clip of “Yu mei ren · Ting yu” 4

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.4.4.6 The fifth musical phrase: “Er jin ting yu seng lu xia”

**Vocalization:** The vocalization should be relaxed and steady, with a moderate vocal position, neither too bright nor too dim, showing the calmness after experiencing vicissitudes (See Appendix II, Figure 48).

**Breathing:** Inhale steadily before singing. When singing “Er jin”, send out the breath steadily, and the three words “seng lu xia” should be sung naturally as the breath sinks (See Appendix II, Figure 48).

**Pronunciation:** Pronounce “er” and “jin” gently and slowly. The initial consonant “s” of “seng” should be clear, and the finals of “lu” and “xia” should be accurate, clearly expressing each word (See Appendix II, Figure 48).

**Resonance:** Mainly use oral resonance and chest resonance to make the voice sound steady and introverted, conveying a sense of vicissitudes after experiencing hardships (See Appendix II, Figure 48).



18

而 今 听 雨 僧 庐 下 鬓 已 星 星 也。  
 ér jīn tīng yǔ sēng lú xià bìn yǐ xīng xīng yě.

Figure 48. A clip of “Yu mei ren · Ting yu” 5

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.4.4.7 The sixth musical phrase: “Bin yi xing xing ye”

**Vocalization:** Start the word “Bin” with a relatively deep voice, slightly lengthen the word “yi”, and sing “xing xing ye” gently. The vocal position is slightly backward, and the timbre is slightly vicissitudinous (See Appendix II, Figure 49).

**Breathing:** Take a quick breath after “lu xia”. Sing “Bin yi” with a slower breath, and control the breath according to the rhythm of the words “xing xing ye”, making the voice have light and heavy changes (See Appendix II, Figure 49).

**Pronunciation:** The initial consonant “b” of “Bing” should be pronounced forcefully, the final consonant “ing” of “xing” should be well - rounded, and the word “ye” should be pronounced softly but clearly (See Appendix II, Figure 49).

**Resonance:** Increase nasal resonance and chest resonance to highlight the vicissitudes and sighs in the voice, allowing the audience to feel the marks of time (See Appendix II, Figure 49).



18

而今听雨僧庐下 鬓已星星也。  
 ér\_jīn tīng yǔ sēng lú\_xià bìn yǐ īng xīng yě.

Figure 49. A clip of “Yu mei ren· Ting yu” 6

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.4.4.8 The seventh musical phrase: “Bei huan li he zong wu qing”

**Vocalization:** The voice should be firm and powerful, mainly using chest voice, expressing the complex emotions of “Bei huan li he” through the voice. Sing “zong wu qing” with a sense of helplessness and sigh (See Appendix II, Figure 50).

**Breathing:** Take a deep breath. The four words “Bei huan li he” should be sung forcefully with the stable output of the breath, and at the part of “zong wu qing”, the breath should sink slightly to enhance the expression of emotions (See Appendix II, Figure 50).

**Pronunciation:** Each word should be pronounced clearly and accurately. The pronunciations of “bei”, “huan”, “li”, and “he” should be full, and the initial consonant “z” of “zong” and the final consonant “ing” of “qing” should be prominent (See Appendix II, Figure 50).

**Resonance:** Mainly use chest resonance to make the voice have a strong emotional impact, expressing the helplessness and sigh about the joys and sorrows of life (See Appendix II, Figure 50).

23

悲欢离合总无情，一任阶前点滴到天明

bēi huān lí hé zǒng wú qíng, yí rèn jiē qián diǎn dī dào tiān míng

Figure 50. A clip of “Yu mei ren · Ting yu” 7

Source: (Tingting Shen, transcription from fieldwork in May 2024)

1.4.4.9 The eighth musical phrase: “Yi ren jie qian dian di dao tian ming”

**Vocalization:** Start with a gentle vocalization for “yi ren”, gradually open the voice for “jie qian”, and sing “dian di dao tian ming” with a long - drawn - out and distant feeling. The vocal position can be slightly upward (See Appendix II, Figure 51).

**Breathing:** Take a deep breath after the word “qing”. Use a gentle breath for “yi ren”, gradually strengthen the breath for “jie qian”, and send out the breath evenly according to the rhythm for “dian di dao tian ming”, maintaining the continuity and stability of the voice (See Appendix II, Figure 51).

**Pronunciation:** The pronunciation of “yi” should be light and short. Words like “ren”, “dian”, “di”, etc. should be clear and accurate. The final consonant

“ing” of “ming” should be well - rounded, allowing each word to convey emotions (See Appendix II, Figure 51).

**Resonance:** Predominantly use head resonance, combined with a small amount of chest resonance, creating an ethereal and distant atmosphere, making the audience seem to feel the raindrops dripping until dawn (See Appendix II, Figure 51).

The ending “Yi ren jie qian dian di dao tian ming” restores the effect of the work to a calm state. “Dao tian ming” is a high-pitched and weak note that requires a very high breath. The composer used “*pp*” to mark the weak high note. It requires strong breath control to maintain it. Not only does it require strong breath support, but it also requires humming to achieve the effect of high-pitched weak singing. Therefore, when singing the ending part, you need to be neither hurried nor slow, and sing it after being fully prepared, so that your mood can return to a calm state. (See Appendix II, Figure 51)



31

*pp*

一任阶前点滴 到天明。  
yì rèn jiē qián diǎn dī dào tiān míng。

8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

Figure 51. A clip of “Yu mei ren·Ting yu” 8

Source: (Tingting Shen, transcription from fieldwork in May 2024)

#### 1.4.5 Summary of “Song ci” Chinese art songs “Yu mei ren·Ting yu”

“Yu mei ren·Ting yu” is a lyrical song, and the whole song is not long. There are basically no ornaments and expression marks with style characteristics. It

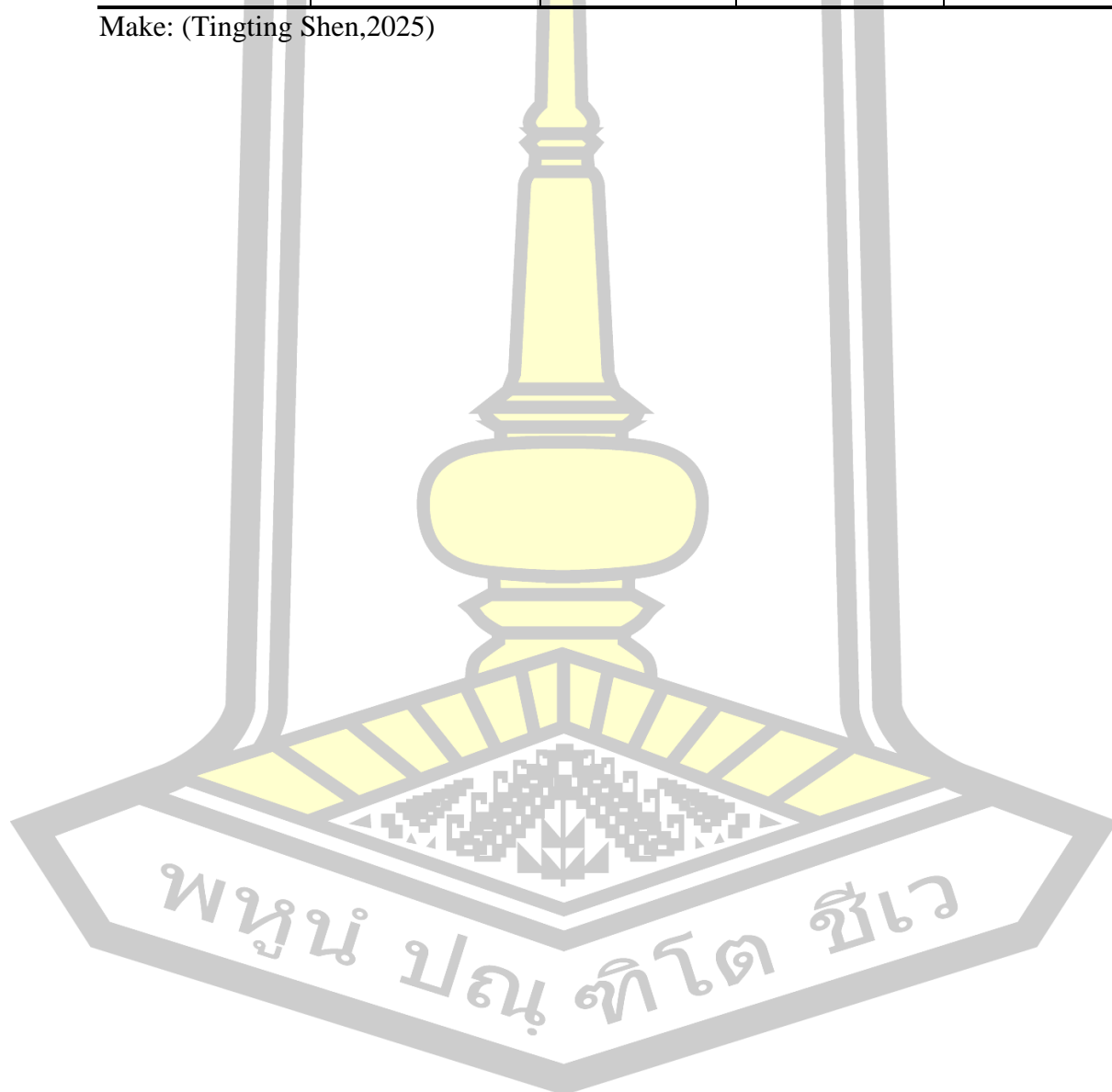
relies more on strength to express the layering of the paragraph and the artistic conception of the song itself. The performance of strength in singing is very challenging for the singer's breath. Especially in this song, there are many subtle changes in strength, and the singer must have a good understanding of the intensity. In terms of emotional expression, the voice should convey the emotion. After fully understanding the writing background of the lyricist and composer, when singing this song, the perception of youth, middle age, and old age is reflected from the loud, sad, and low voice changes, forming a sharp contrast, deepening the layering of the song, and then rendering the artistic conception of the song, restoring the lyricist's writing intention, and perfectly interpreting the artistic conception of the original lyrics.

Table 11. Analysis of Four “Song ci” Chinese Art songs

<b>Song Title</b>	<b>Emotional Theme</b>	<b>Structural Features</b>	<b>Vocal Technique Requirements</b>	<b>Special Requirements</b>
Xing hua tian ying · Lü si di fu yuan yang pu	Melancholic longing for a distant lover; nuanced and intricate emotional expression	Follows linguistic rhythm with one note per character. Phrasing aligned with punctuation marks; maintain coherence in breath control.	Avoid arbitrary ornamentation; study the work's depth and convey emotions clearly through technique.	Breathing movements must be light to preserve musical integrity; adhere to the original Song Dynasty style.
Nian nu jiao · Chi bi huai gu	Shifting emotions: awe at nature → unfulfilled ambitions → life's fleeting illusions	Requires bold, resonant timbre for climactic expressions.	Strong pitch/rhythm control; mastery of emotional transitions and stage presence.	Firm vocal delivery essential to preserve artistic imagery; avoid understated emotions or rigid technique.
Ru meng ling · Chang ji xi ting ri mu	Portrays a tipsy young girl with playful yet layered emotions	Light breath support in verses; robust breath control needed for drunken laughter scenes.	Balance resonance and scientific breath support; balance enunciation weight (avoid overly	Maintain tension-relaxation dynamics; understand lyrical context and scene depictions.

			light/heavy pronunciation).	
Yu mei ren · Ting yu	Contrasts youth/middle/old age through dynamic shifts; evokes life's impermanence	Relies on subtle intensity gradations without ornamentation or expressive markings.	Precise micro-control of vocal dynamics; deep breath support for sustained intensity variations.	Use timbre shifts (bright → mournful →低沉) to highlight age contrasts; align with composer's intent.

Make: (Tingting Shen,2025)



## 2. Summary

The singing of “Song ci” Chinese art songs must rely on scientific vocal techniques while preserving the linguistic and connotative characteristics of “Song ci”, thereby reflecting its unique stylistic features. Analyzing these works reveals that contemporary “Song ci” Chinese art songs incorporate Chinese folk tunes. Thus, performing these songs requires an organic combination of scientific vocal methods and the national character of the song style. This does not imply that singing “Song ci” Chinese art songs is detached from scientific vocalization; rather, it necessitates showcasing the distinct traits of “Song ci” within the framework of scientific vocal technique, thereby highlighting its varied artistic styles. “Song ci” Chinese art songs adeptly convey the implicit beauty of traditional Chinese culture and the tonal beauty of the language. When addressing musical contrasts—such as dynamics, tempo, phrasing, melodic contour, and articulation—it is essential to emphasize the subtle and evocative qualities of traditional Chinese culture. This demands a deep understanding of the rhythm inherent in traditional Chinese culture, an appreciation for ancient musical styles, and meticulous attention to the expression of linguistic tone and charm. Therefore, in designing vocal expression suited to the poetic context, one should fully engage the vocal apparatus, utilize resonance, and adjust the volume, softness, firmness, strength, and subtlety of the sound. Effective use of contrasts, such as tension and release or straightness and curvature between lines, allows for accurate interpretation of the poem’s essence. Performing “Song ci” Chinese art songs should reflect the unique musical style, form, and cultural connotations of the Chinese nation without sacrificing their artistic individuality. Singers must establish a proper vocal concept, develop a solid foundation in vocal skills, and gradually cultivate advanced artistic appreciation and interpretative abilities. It is crucial to consciously incorporate elements of traditional Chinese opera, embrace the distinctive folk song style, and integrate modern vocal techniques and resonance. This fusion of tradition and modernity is essential for the effective performance of “Song ci” Chinese art songs.

Table 12. Key Elements of Singing “Song ci” Chinese Art Songs

Category	Element	Description
Essential Singing Requirements	Scientific Vocalization	Relies on scientific vocal techniques to ensure stability and resonance.
	Linguistic Characteristics of “Song ci”	Maintains the rhythm and imagery of “Song ci” to enhance cultural expression.
	National Style	Incorporates elements of Chinese folk music to reflect national characteristics.
Musical Expression	Dynamics	Variations in volume to enhance emotional expression.
	Tempo	Adjusts speed to match the poetic imagery.
	Melodic Contour	Rising and falling pitches shape the musical emotion.
	Articulation	Combines soft and firm tones to highlight poetic rhythm and beauty.
Poetic Interpretation Techniques	Vocal Adjustment	Modulates volume, softness, strength, and subtlety to enrich tonal expression.
	Resonance Utilization	Uses vocal resonance techniques to produce a fuller, more sonorous tone.
	Emotional Expression	Accurately conveys poetic meaning to reflect deep artistic beauty.
Integration of Tradition and Modernity	Opera Elements	Adopts traditional Chinese opera vocal techniques to enhance national style.
	Folk Song Influence	Incorporates folk melodies to maintain an authentic Chinese musical character.
	Modern Vocal Techniques	Utilizes contemporary resonance and breath control for vocal enhancement.
	Balance Between Tradition & Modernity	Achieves innovation by merging traditional and modern vocal techniques.

Make: (Tingting Shen,2025)



## CHAPTER VI

### Guidelines for the Transmission Process of the “Song ci” Chinese art songs

In recent years, “Song ci” Chinese art songs have developed in a positive direction. However, there are still obstacles in their transmission, such as the general public's lack of recognition of poetic culture, varying levels of audience appreciation, differences in singers' vocal and performance skills, and limited circulation of these works. Therefore, to sustain the vitality of “Song ci” Chinese art songs, it is essential to expand their influence through diverse dissemination methods and effective improvement measures.

This chapter will discuss the following aspects:

1. The issues faced in the transmission of the “Song ci” Chinese art songs
2. Methods and approaches for the transmission of “Song ci” Chinese art songs
3. Summary

#### 1. The issues faced in the transmission of the “Song ci” Chinese art songs

##### 1.1 The impact of insufficient identification with poetic culture

Some individuals believe that poetic culture merely consists of the viewpoints, thoughts, and works of ancient people, reflecting the culture and ideology of past eras. They argue that Chinese poetic artistic songs do not align with the developmental needs of modern society. This misconception leads many to blindly reject and entirely negate poetic culture, deeming anything traditional as outdated, backward, and worthless, undeserving of further study. However, it is crucial to approach traditional culture with a historical, comprehensive, and dialectical perspective, recognizing that within Chinese traditional culture, there exists both essence and dross. While we should discard the dross, we must adopt a correct attitude towards the essence, learning from, inheriting, and promoting it with an open mind.

On the other hand, with the rapid changes of the era and the arrival of social transformation, there has been a phenomenon in Chinese society where traditional virtues are becoming diluted and spiritual worlds are growing empty. Since the Opium

Wars, Western powers with their strong ships and cannons opened the doors of China, marking the beginning of Western culture's erosion on Chinese people's thought and value concepts. In the process of contending with Western powers, the superiority of Chinese poetry culture gradually declined, and the crisis of identity with traditional Chinese culture began to emerge. The tremendous achievements of Western countries in material civilization and their powerful influence in spiritual civilization easily make people admire Western success while belittling their own cultural values. As a result, more and more people are in a tug-of-war state of fully accepting Western culture, which naturally affects people's identification with Chinese poetry culture, as well as their identification with Chinese poetic art songs.

## 1.2 The impact of the audience's appreciation level on performance;

### 1.2.1 Different levels of appreciation of Song-Ci

The transmission of "Song ci" Chinese art songs is inseparable from the recognition and support of their listeners and viewers. From a cultural perspective, the creative intention behind ancient poetry songs is refined, as "Song ci" songs utilize fewer words to depict scenes and express emotions, making them less colloquial compared to the vernacular texts circulating in today's society, thereby hindering their widespread dissemination.

In the dissemination of songs, a portion of the younger audience may be lost due to their limited understanding and knowledge level, preventing them from fully grasping the expressive content of "Song ci". Additionally, some individuals might not develop an affinity for "Song ci" Chinese art songs due to their personal preferences, leading to the loss of this segment of the audience. Furthermore, the complexity of vocal techniques required for "Song ci" Chinese art songs can deter certain people from attempting to sing along, diminishing their interest in these pieces. Initially, the primary creators of "Song ci" Chinese art songs were faculty and students from the composition theory department at the Shanghai National Conservatory, with works mostly produced by music educators and musicians. These creations were typically published in the conservatory's journal and music education periodicals for exchange and learning among music professionals. Consequently, some harbor the notion that art songs are exclusively for artistic professionals and hesitate to engage with them. In contemporary times, many young people are not enthusiastic about opera, folk songs, or classical

singing, indicating a less than optimistic acceptance and recognition of “Song ci” Chinese art songs among the general public. Therefore, in our reinterpretation of “Song ci” Chinese art songs, it is essential to consider the integration of traditional culture with modern aesthetics.

#### 1.2.2 The appreciation levels for song melodies vary significantly.

Most composers who initially created art songs primarily studied Western composition theories and also had training in Western instruments such as piano and violin, with limited exposure to vocal performances and Chinese folk music. This led many composers to predominantly adopt Western composition techniques during the creation of classical poetry songs, focusing on the rigor and precision of these techniques, resulting in songs that have a strong “Western” flavor. Even when aiming for “nationalization”, their approaches are largely similar and lack innovation, inevitably showing signs of being “forcefully transplanted”. Additionally, the aesthetic preferences of some Chinese people struggle to adapt to the “Western” nature of these classical poetry songs.

Currently, there are few Chinese composers writing art songs, and even fewer high-quality ones. Many so-called “art songs” feature crude accompaniments, lacking in the refinement of native language's tone relations, syllable relationships, intonation and mood, and logical stress. How to innovate on traditional foundations remains an urgent issue to address (Jiaqi Peng, Interviewed, 2024).

Consequently, the style and musical form of “Song ci” Chinese art songs are more widely disseminated in educational institutions such as schools and academies during music teaching activities, rather than being promoted and spread across a broader societal scope.

#### 1.3 The impact of singing techniques and performance levels on vocal performers

With the music industry dominated by commercial music, many traditional musical genres are at a disadvantage, particularly Chinese art songs. It is essential for our vocalists to pay attention to this. When learning foreign repertoires, Chinese vocalists typically consult multiple recorded versions and delve deeply into the scores. However, when it comes to their mother tongue, many believe language is not an issue and that the score is no difficulty, which is not necessarily the case. The Chinese

language, with its ideographic and onomatopoeic characteristics, possesses expressive power. Therefore, before singing “Song ci” Chinese art songs, it is necessary to enrich one's own cultural connotation and strengthen the preparation of the songs.

### 1.3.1 The Impact of Singing Techniques on vocal actors

In the early twentieth century, Chinese art songs not only drew heavily from Western compositional techniques in their creation but were also influenced by Western vocal music in their performance. Due to the advantageous vocal state of foreign vowels compared to Mandarin pronunciation, students majoring in vocal music encounter and practice a vast array of Western vocal works during their education, advancement exams, and concerts. Singers often focus on vocal technique training and the smoothness of their voice, as these foundational exercises will enable them to effortlessly master various challenging pieces later on. This training aims for a unified resonance chamber, requiring the body to maintain orderly cooperation among singing muscles while keeping non-singing muscles relatively relaxed. To some extent, this diminishes the requirement for physical and facial expression participation in song performances, making Chinese art songs less appealing on stage compared to traditional Chinese performing arts like opera.

The transmission of singing techniques can only occur face-to-face between teacher and student. Since vocal music involutes using the human body as an instrument, with its internal structure invisible, the knowledge of vocalization imparted by teachers can only be received through the student's understanding and felt through their own practice. In the process of internalizing this knowledge, each individual has their unique cognition, leading to discrepancies in the transmission of singing techniques from generation to generation. Differences in learning ability and cognitive levels among singers result in variations during song performances, directly affecting the final sound effect of the songs. These differences allow audiences from different regions and levels to experience different effects of the songs. Beautiful sound effects can inspire audience admiration and desire, whereas unpleasant ones may cause a loss of interest in appreciation and learning. Moreover, after long-term training in foreign language songs, some singers fail to deeply study the differences between foreign and Mandarin languages in singing, adopting the enunciation style of foreign languages for Mandarin songs. This oversight, especially in genres like “Song ci” Chinese art songs

that have high requirements for phonetics, leads to unclear articulation when performing “Song ci” Chinese art songs, causing audiences to miss understanding the lyrics promptly and thus losing interest in such works.

### 1.3.2 The impact of the performance level of vocal actors

In the context of academia, due to the common characteristics of Chinese classical poetry art songs as art songs, the idea of using bel canto to sing classical poetry art songs is prevalent. Simply imitating Western singing and performing styles evidently cannot adequately express the musical style of “Song ci” Chinese art songs. Without drawing on techniques such as enunciation, tone shaping, and stage performance from traditional singing methods like folk singing, operatic singing, and folk tunes in the secondary creation of “Song ci” Chinese art songs, vocal actors deviate from the cultural traits of traditional Chinese culture, thereby failing to effectively interpret and pass down “Song ci” Chinese art songs.

## 1.4 The circulation of the works is insufficient

### 1.4.1 The dissemination issues encountered by “Song ci” art song compositions:

From the inception of “Song ci” art song creation, these pieces primarily emerged within music schools aimed at popularizing music education or specialized institutions for nurturing secondary music education instructors. The vast majority of composers, upon completing their studies, returned to academia to continue their involvement in school music education, predominantly in cities such as Shanghai, Beijing, Nanjing, Guangzhou, Chongqing, and Chengdu. This aligned with the initial intentions of the Nationalist Government to actively promote “specialized music education”, which was to cultivate exceptional general music teachers to vigorously advance primary and secondary school music education. Due to the lack of broader platforms for musical creation, teacher-composers were almost exclusively confined to composing classical poetry songs within campuses, with performances limited to internal school events. Available records indicate that a few classical poetry songs by faculty and students of the Shanghai National Conservatory of Music were selected for concert performances. The identity of these teacher-composers inherently restricted the classical poetry songs from reaching beyond the campus in more diverse forms and pathways into society.

Since the 1970s and 1980s, Chinese pop music has dominated the mainstream market. To this day, it remains the most recognized form of music in society. With just over 20 years of development history, it has influenced the aesthetic needs of the majority of the Chinese population. Leaving aside the less desirable aspects of pop songs, analyzing their rapid development and pervasive presence in the art song market reveals several key points. Firstly, pop songs possess characteristics that keep them contemporary. The era demands individuals with a sense of the spirit of the times and innovative ideas; pop melodies reflect this spirit, being approachable and easy to understand. Secondly, pop songs cater to the general public's needs. They fulfill the demand for cultural fast food, quickly satisfying people's psychological needs for joy and release in daily life through a cycle of quick delivery and return. Lastly, the media plays a significant role in promoting pop songs, which directly fills the public eye and impacts people's entertainment lifestyle. Compared to these advantages of pop music, the shortcomings of “Song ci” Chinese art songs are evident.

The publication volume of specialized books on “Song ci” poetry art songs is not optimistic, leading to vocal music enthusiasts being unable to timely access the songs and accompaniment scores of “Song ci” poetry art songs, which results in delayed dissemination of these songs. Currently, most art song textbooks are published based on different composers or by compiling Chinese poetry art songs from various periods without categorizing them according to poetic genres or creative timelines, lacking a thematic distinction. The scattered nature of the works also prevents a large number of singers and the public from timely access to excellent pieces, severely undermining their enthusiasm for singing.

1.4.2 The dissemination of “Song ci” Chinese art songs has encountered several issues.

Historically, these art songs have been primarily spread through concerts, which are confined by venue and promotional limitations, leading to a general lack of awareness among the public about “Song ci” Chinese art songs. In today's society, where variety shows predominantly cater to entertainment, and life pace is swift, audiences are easily drawn to programs that offer instant gratification and joy, making it challenging for them to allocate time and emotional space for profound engagement with poetry-based concerts and programs. Consequently, efforts to broadcast “Song ci”

Chinese art songs through television and online platforms have not garnered significant attention.

In summary, these objective factors represent challenges faced during the dissemination process of Chinese "“Song ci”" art songs. The existence of these issues has significantly impacted the spread of Chinese "“Song ci”" art songs. Amidst the intensifying global cultural competition, artists and cultural workers at all levels in China have increasingly recognized the importance of cultural national identity. They have begun to explore continuously the dissemination of ancient Chinese poetry art songs, providing referable experiences for the diversified dissemination and development of ancient Chinese poetry art songs.

## **2. Methods and approaches for the transmission of “Song ci” Chinese art songs**

The methods and approaches for the transmission of “Song ci” Chinese art songs play a crucial role in promoting the transmission and transmission of poetic culture. They convey positive values to people, effectively achieving a full integration of cultural transmission and value transfer. By closely linking poetry with national sentiments and ethnic spirit, and through multiple analyses and explanations, there is a natural progression and elevation from the superficial language of poetry to deeper underlying values. With an innovative attitude towards preserving cultural roots, it further stimulates the vitality and vigor of poetic culture, promoting its transmission and enhancement. Despite numerous challenges faced by ancient poetic art songs during their development, Chinese musicians, adhering to the “national music” philosophy of their predecessors, continue to seek inspiration from Chinese poetic culture for musical compositions, striving to create Chinese poetic art songs that are rich in ethnicity and relevance to the era. Many excellent works have been brought onto the world stage by Chinese musicians, engaging in broader and deeper cultural exchanges between China and other countries, learning from each other’s strengths, shedding old practices for new ones, enhancing national confidence, and improving creative abilities. Considering the current issues, we need to focus on strengthening promotion, diversifying development, deepening study, and broadening dissemination to better develop and pass down “Song ci” Chinese art songs.

### **2.1 Promoting the poetry culture Comprehensively**

Chinese traditional culture, which has thrived for thousands of years, is the result of its continuous self-development while deeply rooted in “Chinese soil” and maintaining national characteristics. As a representative of Chinese excellent traditional culture, ancient poetry and prose culture possesses vigorous vitality and contemporary relevance, serving as a valuable resource for cultural innovation and creativity. Ancient poetry and prose were the expressive means through which our ancestors entrusted their aspirations and expressed their emotions, occupying an important place in the history of our country over thousands of years. From various poems and classics, we can discover that throughout the lengthy historical development process of China, a series of excellent national cultural traditions have formed: patriotic sentiments of “embracing the world, pursuing unity”, the people-oriented philosophy of “nothing is more precious than the people between heaven and earth”, the harmonious yet diverse thinking of “valuing harmony without uniformity”, the social virtues of “upholding righteousness and integrity”, and the spirit of self-improvement and striving for progress. All these excellent cultural traditions with ethnic commonalities constantly inspire people of all ethnic groups across the nation, forming a strong cohesive force within the Chinese nation, enabling our country to continuously break through “encirclements” and strive for progress, achieving leapfrog development in economy and society. The objective of promoting poetry and prose culture is not limited to the continuation of this single form of text but aims to cultivate a national spirit that adapts to modern social development trends through the promotion of this cultural tradition carrier, to rejuvenate the cohesion, willpower, and vitality of the Chinese nation, allowing all people to profoundly feel the power of poetry and prose culture while also recognizing, understanding, and identifying with the modern-flavored national culture. Only by rooting in excellent traditional culture and pursuing deep-seated national spirit can Chinese cultural confidence be enhanced.

It is not difficult to see from the development process of contemporary music that Chinese folk music has been impacted by pop music, bringing certain influences on people's aesthetic tastes and values. In ancient times, describing a person often used terms like “gentle and elegant”, “graceful and poised”, “like a jade tree swaying in the wind”, which expressed mainstream aesthetic appreciation for a person’s inner and outer radiance and charm. Modern people, especially the younger generation, are no

longer satisfied with basic survival needs; postmodern values emphasizing freedom, equality, inclusivity, and self-expression are gradually replacing modern values that focus on survival, safety, and materialism. The monotonous pursuit of refinement and perfection is no longer the sole standard of beauty. However, modern aesthetic standards and ancient internal pursuits are not entirely opposed. A thing often embodies both beauty and ugliness, good and bad within itself; an individual's aesthetic judgment of something depends on which aspect they perceive, influenced by factors such as personal experience, age differences, and cultural diversity.

The transmission of classic Chinese poetry is crucial for the accumulation of individual language skills, knowledge enhancement, emotional maturity, and cognitive development. It is also vital for the continuation of Chinese excellent traditional culture. We must not allow the transmission of classic Chinese poetry to fall into a crisis of transmission in this new era. Instead, we should enable it to revitalize amidst challenges and shine brightly as a form of respect and protection for Chinese outstanding traditional culture (Jiaqi Peng, Interviewed, 2024).

In promoting the excellent traditional Chinese culture and strengthening moral education, the Chinese government has issued numerous regulatory documents, providing robust institutional support for the contemporary realization of the moral education value of classical Chinese poetry. In March 2014, the Ministry of Education issued the “Guidelines for Improving the Education of Excellent Traditional Chinese Culture”. In January 2017, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the “Opinions on Implementing the Project for the Transmission and Development of Excellent Traditional Chinese Culture”. In October 2019, the Central Committee of the Communist Party of China and the State Council issued the “Outline for Implementing Moral Construction in the New Era”, followed by the “Outline for Implementing Patriotism Education in the New Era” in November 2019. In October 2020, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the “Opinions on Comprehensively Strengthening and Improving School Art Education in the New Era”. In August 2022, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the “14th Five-Year Plan for Cultural Development”. Within these

regulatory documents, one can find important bases for valuing classical Chinese poetry to play its role in moral education. However, these regulations are still not sufficiently detailed and explicit. Future documents could further emphasize the significant role of classical Chinese poetry, clarify goals and tasks, propose measures and methods, make specific arrangements, and further refine the pathways and methods for realizing the moral education value of classical Chinese poetry.

Beyond policy promotion, in the daily processes of public opinion dissemination and ideological guidance, we strive to cultivate a multi-dimensional value system through the cultural essence of poetry. Our efforts aim to integrate poetic imagery into the lives of ordinary people, reducing the longstanding perception of poetry as an elitist art form and bridging it closer to people's lives, work, and studies, fostering a love for poetry.

Strengthening the promotion of poetic culture not only allows us to appreciate the musical and rhythmic beauty within these texts but also enhances the aesthetic sensibility of the general public. This plays a significant role in propelling the transmission and development of Song Dynasty lyric art songs. Furthermore, it perpetuates the excellent cultural genes embedded within, which is crucial for enhancing individual cultural literacy, strengthening national cultural confidence, and establishing correct values.

## 2.2 Adapt to the appreciation level of audiences at different levels

The audience for dissemination consists of thousands of diverse individuals, each possessing unique personal traits and harboring different needs and objectives when engaging with various types of content. As the saying goes, "it's difficult to cater to everyone's taste", for an art form to have a broad impact and attract the majority of the audience, it must possess core competitiveness and capture universally appealing content that concerns the audience collectively. In today's society, people pursue individuality, advocate fashion, and favor novelties. Therefore, to root, sprout, bloom, and bear fruit in society, excellent traditional culture must integrate contemporary elements. The first step is to graft excellent traditional culture with symbols of the era, presenting it in forms that are widely enjoyed by the public.

Traditional "Song ci" Chinese art songs often feature recitative melodies, while modern "Song ci" Chinese art songs increasingly employ Western composition

techniques, which no longer meet contemporary aesthetic needs. Combining “Song ci” with contemporary music and integrating “Song ci” with opera in open creative approaches can produce more contemporary musical works, attracting more young people to pay attention to and appreciate “Song ci” Chinese art songs. The fusion of “Song ci” with contemporary music can also promote the development of contemporary Chinese music, spark composers' inspiration, and make music creation more creative and diverse. Integrating “Song ci” into music creation to continuously attract audience attention tests composers' cultural literacy and understanding of traditional culture, resulting in music works that are not superficial “fast food” but deeply rooted, continuously expanding the style and form of contemporary Chinese music. The development of Chinese poetry art songs stems from both transmission and innovation. Transmission allows Chinese poetry art songs to continue and evolve, while innovation breathes new life and charm into Chinese poetry art songs in modern society.

In this fast-paced digital era, if we aim to effectively pass down the “Song ci” Chinese art songs, it is crucial to cultivate the aesthetic appreciation in adolescents. In the past, Song Dynasty poetry was perceived by young people as obscure texts in textbooks and a burden for exams. This passive learning approach made it difficult for them to develop an interest in poetic art songs. Attempts can be made to engage them in the singing of “Song ci” Chinese art songs through relaxed methods. For instance, using colorful presentations like picture books and animations can initiate children's enlightenment towards “Song ci” Chinese art songs. By leveraging new media and fully exploiting its unique advantages such as wide reach, rapid dissemination, and high efficiency, we can attract young people to participate in the propagation of “Song ci” Chinese art songs.

### 2.3 Improve the singing techniques and performance level of singers

#### 2.3.1 Improving the vocal level of professional singers

The academic teaching has always been an important approach for the dissemination and preservation of Chinese classical poetry art songs, making indelible contributions to the transmission and development of this art form. The reinterpretation of Chinese classical poetry art songs, besides protecting traditional culture, also requires innovative reforms in performance. This involve integrating singing techniques that overly rely on operatic and folk styles into bel canto techniques, incorporating modern

vocal music elements such as diverse voice parts and a variety of performing styles. This allows contemporary audiences not only to appreciate the essence of Chinese classical poetry culture but also to experience the artistic charm of multi-layered vocal performances. However, such innovative integration is definitely not a simple transplantation of ethnic singing styles into bel canto, as it would damage the aesthetic value of classical poetry works and weaken their artistic appeal. To enhance the artistic appeal of performing Chinese classical poetry art songs, it is essential to carefully integrate the resonance of bel canto techniques into the delicate and subtle ethnic operatic singing styles, achieving an artistic realm where the two merge seamlessly. This represents the worthiest topic for exploration in modern vocal music teaching and is an inevitable trend in the innovative development of performance concepts (Wenhui Wang, Interviewed, 2024).

Firstly, it is essential to deeply root oneself in the fertile soil of national traditional culture. One should humbly learn from the spirit of diligent research and practice demonstrated by our predecessors in ethnic music, extensively explore folk traditions across various regions, and immerse oneself in the living musical souls within the lives of the masses, maintaining a close relationship with traditional ethnic vocal music. This involves not only drawing nourishment from our traditional excellent operas, folk songs, and storytelling but also seriously valuing every type of musical resource in the national culture that has nurtured our growth. It even requires learning to perceive the cultural essence through some primitive folk song melodies and opera tunes, then tracing back from this cultural essence to innovate scientifically, temporally, and artistically in musical form, creating new music that is both characteristic of the Chinese nation and technologically advanced.

Secondly, understanding the aesthetic culture of our own nation is crucial. Xiaoyan Zhou, an older generation artist who studied Western singing techniques, also emphasized this, stating, “Every vocal music worker should have a profound foundation in their own national culture, understand the transmission and protection of art songs and the spirit of the motherland's language and music, because only then can a singer's performance art radiate the glory of the nation and be widely loved and welcomed by the people”. Understanding our nation's aesthetic mentality and musical thinking will enable us to better know how to inherit and promote traditions, how to express the spirit

of traditional culture in works that innovate with the times, thereby gaining recognition and resonance from the people of the new era.

Lastly, it is essential to master the use of nationalized musical language to express our ethnicity's collective aesthetic qualities. “Nationalized musical language primarily refers to the process of secondary creation where aspects such as timbre, language, and emotional expression must adhere to the musical linguistic habits, style, and emotional representation requirements of our own ethnicity, as well as its aesthetic principles, reflecting our unique understanding and perception of Chinese beauty”. This was evident during the historical debate between traditional and Western music styles when Western vocal techniques were criticized for their trembling and unclear articulation, failing to accommodate the nuances of Mandarin pronunciation. Furthermore, given the emphasis on subtle emotional expression and the pursuit of artistic conception in traditional Chinese culture, our performances should focus on the charm of the singing style, complemented by appropriate facial expressions and eye movements, subtly conveying the emotions of the work.

In summary, professional vocal music education plays a significant role in both the preservation and research of “Song ci” Chinese art songs and the development of Chinese vocal music arts. It provides a reliable pathway for the conservation, protection, development, and innovation of Chinese ancient poetry and song art resources, serving as an indispensable link in the transmission of traditional Chinese culture.

### 2.3.2 Improve the vocal level of vocal music enthusiasts

As medical technology and living standards continue to improve, Chinese society is gradually entering an aging phase. To enhance the quality of life and enrich the later years of retirees, the Chinese government has established universities for the elderly in various cities and regions across the country. Among the courses offered, vocal music is the most popular. Retirees who choose to attend these universities typically possess a certain level of education, learning ability, and comprehension skills. Moreover, many individuals who opt to study at these universities after retirement also have a certain aesthetic appreciation. They remain active in various public venues through organizing concerts, participating in performances and

competitions. Consequently, within the societal community, this group has become a main force driving the development of vocal music.

With the continuous promotion of “Song ci” Chinese art songs in China, many vocal music enthusiasts have joined the ranks of singing these art songs. It can be observed during performances that although these amateur performers possess basic knowledge and aesthetic appreciation of vocal music, their mastery over “Song ci” Chinese art songs is not profound, often limited to superficial singing. However, due to these amateur performers’ richer life experiences and insights compared to singers from other age groups, there remains potential for improvement in both singing techniques and understanding the essence of the songs. Therefore, enhancing the teaching level of vocal music education for middle-aged and older adults at the societal level has also become one aspect of promoting progress in “Song ci” Chinese art songs.

#### 2.4 Promote the circulation of “Song ci” Chinese art songs extensively

##### 2.4.1 Specializing in the dissemination of vocal music expertise

By hosting “Song ci” art song concerts and showcasing the art of “Song ci” songs face-to-face, we enable audiences to experience the charm of these songs up close. Initiatives such as bringing classical music to campuses, integrating public culture into commercial districts, organizing art song salons, and holding benefit concerts for the public are all part of this endeavor. These efforts ensure that classical music is not confined to concert halls but is also infused into the lives of the people, achieving the transmission and development of Chinese excellent traditional culture through adherence to tradition and innovation. During performances, experts in musicology and literature can be invited to host and provide live commentary on the lyrics and musical elements, guiding the audience in appreciation and understanding. This approach significantly enhances the practical effectiveness of spreading ancient poetry and music culture, offering audiences a novel concert experience.



Figure 52. Chinese Ancient Poetry and Art Song Tour

Source: (<https://new.qq.com> ,2023)

By organizing seminars, we aim to facilitate scholars in conducting in-depth research on the art of “Song ci” poetry and encourage composers to create more high-quality works. For instance, on May 28, 2007, the China Musicians Association, Shanghai Musicians Association, Gansu Musicians Association, “People’s Music”, and Northwest University for Nationalities jointly held the first “China Art Song Seminar” in Lanzhou. During the conference, experts and scholars freely expressed their views on the definition of the genre of Chinese art songs. In 2018, the International Vocal Competition Academic Seminar on Chinese Art Songs discussed the topic of “Sinicization of Bel Canto and Promoting Chinese Culture to the World”. In 2020, the seminar on Chinese Art Songs entering campuses and integrated music teaching from primary to tertiary education, held at Sichuan Normal University, further deepened the transmission of excellent traditional Chinese culture in schools, built a spiritual home shared by all ethnic groups, and better promoted the in-depth development of Chinese art songs entering campus activities, further exploring their educational and aesthetic values. In 2023, the International Seminar on the Creation, Performance, and Dissemination of Chinese Art Songs focused on the genre definition and contemporary style of Chinese art songs, creative ideas and writing characteristics, research focus and

teaching methods, and the historical significance and important impact of their transmission and dissemination.



Figure 53. International Symposium on the Composition, Performance and Dissemination of Chinese Art Songs

Source: (Hui Liu ,2023)

By organizing competitions in poetry, art songs, and vocal music, we aim to enhance the singing strength of vocal performers in the realm of “Song ci” Chinese art songs. Examples include the International Vocal Competition for Chinese Art Songs, the National Vocal Competition organized by the Ministry of Culture of China, and the “Golden Bell Award” Vocal Competition hosted by the Chinese Musicians Association. These competitions have made Chinese classical poetry art songs a mandatory category, fostering their application in performance and teaching, and elevating the importance placed on classical poetry art songs by teachers and students alike.



Figure 54. The Third Chinese Art Song International Singing Competition Final

Source: (<https://www.artsong.cn/home,2024>)

The dissemination of “Song ci” Chinese art songs within the vocal music profession necessitates the establishment of various platforms to deepen contemplation on the value and development of these art songs. This initiative supports the transmission of excellent traditional culture and promotes the civilization of China.

#### 2.4.2 Television Programs, Multimedia Communication

In the new media era, the development of new media has brought new opportunities for cultural communication. New technologies represented by 5G, artificial intelligence, etc. are gradually integrated with TV programs, bringing huge changes to the communication channels and effects of programs, and enriching the sensory experience of the audience. In addition, the conventional entertainment programs currently broadcast can easily cause aesthetic fatigue, and the audience’s demand for knowledge and culture is gradually increasing. We can make full use of this phenomenon and design poetry variety shows so that mainstream media can assume the responsibility of delivering positive social and cultural energy. Take advantage of the Internet to publish performance information, introduce repertoire, enhance audience interaction, and provide timely feedback on performance results. Entertainment

packaging and the help of new media are also conducive to the spread of “Song ci” Chinese art songs.

#### 2.4.2.1 Enrich program formats

In the design of the program, the selection of songs requires comprehensive consideration and careful choice. Efforts should be made to take into account tradition, contemporaneity, and popularity. The main performance of Chinese ancient poetry and art songs can include works from various dynasties, allowing audiences to choose their favorite works under the broad category of ancient poetry and art songs.

With Chinese classic poetry as the core, the target audience includes overseas Chinese who have received traditional Chinese cultural education, but traditional culture has a long history, and for the younger generation who grew up in an era of cultural crisis and are more willing to try new things, there is a certain sense of distance, and it is difficult to understand and digest the connotation of poetry culture. Therefore, the embodiment of cultural details should not only stay in the external presentation such as stage, lighting, costume props, post-special effects production, etc., but also efforts should be made in the selection of poetry, the interpretation of the singers, and the in-depth interpretation of the guests. Especially in the process of guest interpretation, interviews about the life experiences and stories of the singers should be minimized as much as possible, and more focus should be on poetry and music themselves. The role positioning of cultural guests should be to interpret poetry from multiple perspectives from a cultural point of view, while the role positioning of music culture guests should be more from the perspective of the music works themselves to interpret the works, so as to work together to provide the audience with a brand-new cultural experience (Jiaqi Peng, Interviewed, 2024).

In addition to this, poetry-themed variety shows not only utilize classic poems to inherit Chinese traditional virtues but also pay great attention to integrating the ideological achievements of the Chinese nation in elevating these virtues to contemporary relevance, such as the spirit of the Long March, the spirit of craftsmanship, and the spirit of manned spaceflight. Through the narrative of Chinese poetry culture, these variety shows tell stories of Chinese traditional virtues, making

abstract moral concepts and dull ethical standards concrete and vivid, thereby aiding in their understanding, acceptance, and mastery by the public.

Taking the TV program “Classic Poetry Legacy” launched by China Central Television as an example, the show adopts a method of "singing with poetry" to make ancient poems no longer elitist and inaccessible. It also creates a new original model for television cultural programs. Although the songs in the program are no longer within the category of art songs, its successful experience is worth learning from.

The success of the “Classic Poetry Legacy” program lies in its innovative format, which, while aiming for transmission preservation, employs various means to attract a wide audience. The inclusion of celebrities and popular stars inevitably brings buzz and discussion to music programs. In selecting performers, “Classic Poetry Legacy” has invited stars and amateurs from different age groups and professions, suitable for various musical styles. Youthful and upbeat ancient poetry art songs are performed by youth idols like Yuan Wang and Junkai Wang; discussions on the history of “New School Songs” feature renowned Chinese musicians, composers, and educators like Jianfen Gu; to demonstrate male bravery and determination, Olympic athletes like Yang Sun are chosen to perform; to highlight the ordinary yet noble aspects of life, volunteer teachers like Jun Liang and children together sing the poem “Moss” ... By using different individuals’ experiences to showcase unique stories, it resonates more easily with the audience. The integration of poetry and music makes the form of ancient poetry art songs more accessible to the general public, also enhancing their spread and popularity. It truly embodies the concept that “voice is the body of music, and poetry is the soul”. “Classic Poetry Legacy”, through its timely and progressive approach, allows classics to trend again, reaching the ears of the general populace and entering thousands of households.

Furthermore, various provincial television stations have launched numerous cultural quizzes shows based on poetry, all utilizing poetry as the medium. These programs are broadcasted through television or the internet and aim to inherit the culture of poetry by employing methods such as answering questions, overcoming challenges, engaging in contests, and singing. Examples include “Chinese Poetry Competition” aired by Hebei TV in 2013, "Tang Poetry Summit" by Shaanxi Satellite TV in 2015, “China Poetry Conference” by CCTV in 2016, “Poetry and Books of

China” by Dragon TV in 2017, “Ascend! Poetry” by Zhejiang Satellite TV in 2017, and “Classic Poetry Legacy” by CCTV in 2018. The cultural quiz shows like “China Poetry Conference” and “Classic Poetry Legacy”, once broadcasted, quickly gained popularity among the public. Contestants of these shows come from all ages, regions, and professions across the country, with students occupying a significant portion. Through these programs, not only do the participants experience the spiritual strength of poets from hundreds of years ago and understand the poetic lives of literary talents, but they also appreciate the profound depth of traditional culture. Moreover, viewers of such programs are subtly influenced, sparking their interest in Chinese culture.

#### 2.4.2.2 Expanding promotional channels

Leverage social media platforms such as WeChat, Weibo, Douban, Zhihu, and TikTok to create a media matrix for promoting your content. Update program content timely and establish interactive mechanisms to understand audience opinions and needs. In WeChat public accounts, not only should you update the program content promptly but also disseminate related poetry and humanities knowledge, systematically introducing the knowledge and historical evolution of ancient and modern Chinese poetry. On Weibo, it’s crucial to set agendas, using the platform’s advantages to guide audiences in information acquisition. Engage actively with the audience through Weibo Q&A to understand their needs. Actively participate in super topics to energize the atmosphere and stimulate audience enthusiasm.

#### 2.4.2.3 Enhance the presentation effects of the stage

With the support of technologies such as AR, holographic imaging, and animation effects, we strive to present historical and contemporary scenes that resonate with the essence of poetry. This approach leads audiences through a variety of vivid cultural landscapes set against melodious backgrounds, including the vast river views of “Emerald waters flow east from here”, the leisurely charm of “Cattle and sheep scattered under the setting sun”, and the rich spring landscapes of “Sunrise on the river, flowers redder than fire”. Such immersive experiences enable audiences to engage deeply with cultural content. Indeed, the integration of sound and imagery in media spaces organically blends classical poetry with modern aesthetics, opening new doors for audiences to imagine and appreciate classical beauty. This process not only explores

the timeless cultural significance of classical poetry but also breathes new, popular vitality into it (Jiaqi Peng, Interviewed, 2024).



Figure 55. The picture effect of song “The Yellow Emperor’s Inner Canon: The Great Treatise on the Four Qi Regulating Spirits”

Source: (Tingting Shen, capture from CCTV program “Classic Poetry Legacy” Season 5,2022)

Poetry-themed variety shows have shattered the public’s perception that our country’s outstanding traditional culture is “outdated” or “overly conservative”. By employing cutting-edge technologies such as holographic projection and artificial intelligence in collaborative performances, and adopting an integrated media communication strategy, learning classic poetry has become a popular trend. The appreciation-focused “Classic Poetry Legacy” innovatively incorporates “singing with poetry” by blending pop music and a cappella, among other contemporary musical elements to present poetry. Furthermore, poetry-themed variety shows integrate Chinese outstanding traditional culture with advanced scientific and technological approaches, exploring new educational formats. For instance, “Classic Poetry Legacy” collaborates with virtual hosts like “Sai xiao Sa”, virtual singer “Luo Tianyi”, and the Weili Intelligent Robotics team for joint performances. Lastly, in terms of dissemination methods, these programs prefer a convergent strategy that includes

platforms, networks, devices, micro-communications, and screens, facilitating a more fashionable, broader, and wider-reaching dissemination of excellent traditional culture (Yu Miao, Interviewed, 2024).



Figure 56. Yu Miao talks about the methods for the transmission of Chinese art songs

Source: (Tingting Shen, 2024)

### 2.4.3 Book and Literature Dissemination

Vocal music textbooks are the foundation for professional vocal education, serving both artistic and technical training objectives. They constitute a vital component of vocal instruction. The publication status of these textbooks also reflects the level of vocal education and the development of vocal art in a country.

As is known to those familiar with the current state of music education in China, from primary school through to university, the teaching systems adopted are predominantly Western. Especially since the beginning of the 21st century, against the backdrop of aligning education with international standards, university vocal education has largely focused on foreign operatic arias and art songs as its primary materials. Although Chinese classical poetry art songs are an indispensable part of the curriculum, they have not been explicitly categorized as an independent genre of art song, nor is there a dedicated textbook for classical poetry works (these works are mostly scattered across various vocal music textbooks). Furthermore, there is a lack of systematic research on this genre and discussion on its application in vocal education, resulting in

many classical poetry art songs not being fully utilized. This undoubtedly represents a regrettable oversight. Today, as we reinterpret the art of singing Chinese classical poetry, our goal is not only to rectify this oversight but also to systematize and diversify the textbooks for Chinese classical poetry art songs. On one hand, we aim to organize excellent works from different eras; on the other hand, we focus on supplementing and reinterpreting contemporary new works. Our endeavor is to introduce the Chinese classical poetry singing art to the world, inviting appreciation similar to that of Western symphonies, thereby better inheriting Chinese profound traditional culture.

Since the 1980s, various vocal music textbooks have been published successively, among which some excellent classical poetry art songs have also been included. The most commonly used ones are the trial textbooks for higher normal colleges and universities published by the People's Music Publishing House, such as "Selected Vocal Music· Chinese Works". These song collections and classical poetry art songs collected in the textbooks provided valuable materials for vocal performance and teaching at that time.

Entering the 21st century, with the rapid development of bel canto techniques, the application of Chinese classical poetry and art songs in vocal music education, particularly in higher education vocal performance programs, has become increasingly widespread. This vocal genre has thus been emphasized and developed from its roots. In September 2003, the "Vocal Music Teaching Repertoire: Selections from Ancient Chinese Songs - Opera and Quyi Tunes" and "Selection of Chinese Art Songs", edited by Shenghong Chu, Langyu Xu and Gang Duand published by People's Music Publishing House, organized chronologically, included a vast array of Chinese art songs. The compilation provided analysis and performance notes on the backgrounds of some classical poems and the creation of songs, reflecting the documentary nature of vocal works. It has served as a model for the organization, preservation, teaching, and application of vocal literature.

Reinventing Chinese classical poetry art songs not only expands the repertoire of contemporary Chinese vocal music but also showcases the journey of Chinese vocal art from transmission, reference, and imitation to exploration and innovation. Along this path, we have profoundly experienced the ethnicity of the performance while also enriching its diversity. We understand that culture needs

preservation and recognize that any foreign art entering China must integrate with existing traditional Chinese arts to be genuinely embraced and sincerely appreciated by the majority.

### 3. Summary

The transmission and development of “Song ci” Chinese art songs require efforts from multiple perspectives. At the national and societal levels, it is essential to comprehensively promote poetry culture and preserve Chinese outstanding traditional transmission. From the perspective of artistic creation, composers must consider the varying appreciation levels of different audiences and produce high-quality works that are accessible to the general public. Regarding performer training, it is crucial to enhance the singing and performance skills of professional singers, improve vocal music education for enthusiasts, and elevate the overall stage performance quality of “Song ci” Chinese art songs. In terms of dissemination channels, modern multimedia technology, online platforms, and enriched educational materials should be leveraged to facilitate the widespread promotion of these songs. It is evident that in today’s diverse musical and cultural landscape, balancing technology and artistry, tradition and modernity, as well as transmission and innovation, is essential at every stage of the development, performance, and dissemination of “Song ci” Chinese art songs. Achieving this goal requires the joint efforts of researchers, performers, media professionals, and all sectors of society.

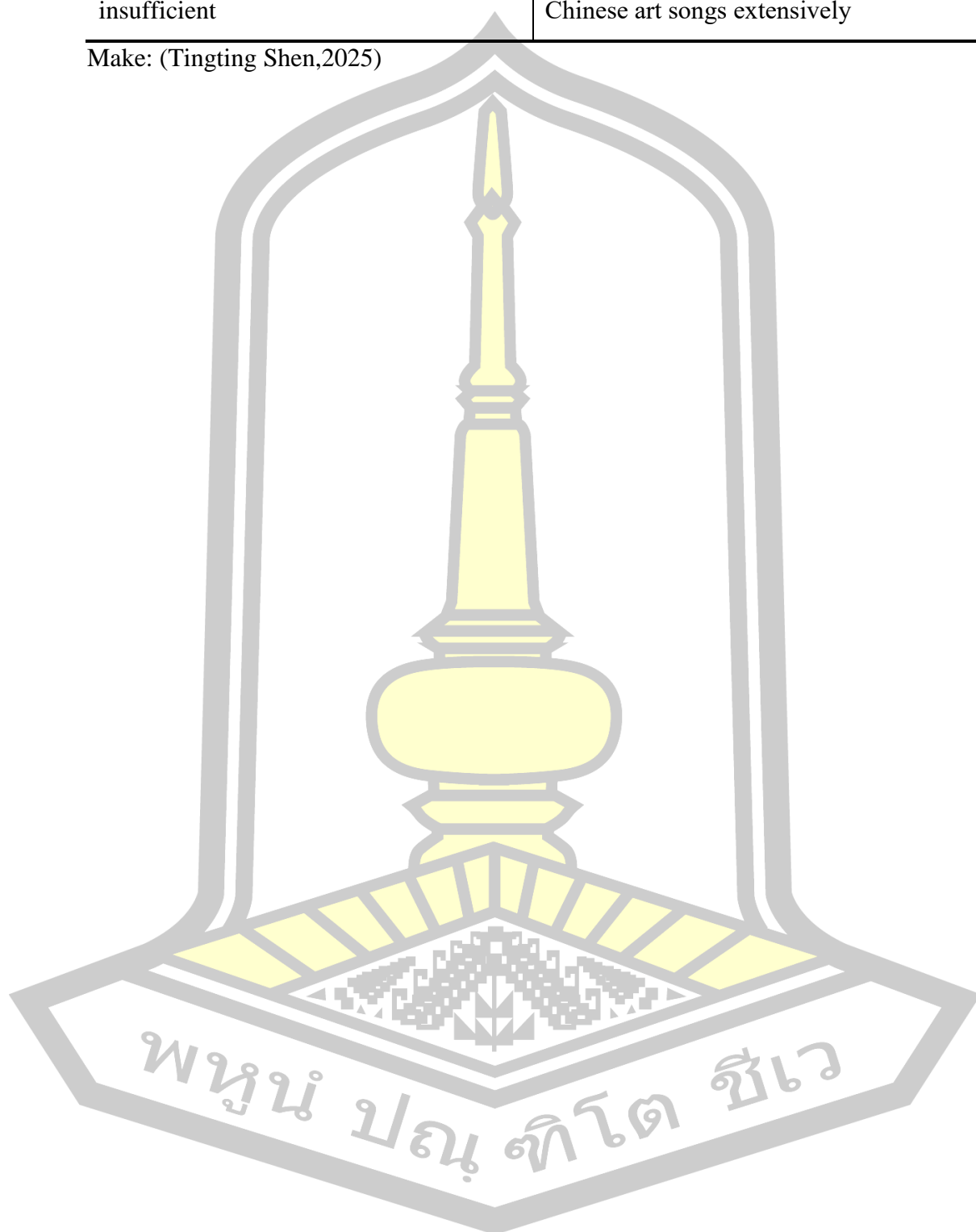
Table 13. Guidelines for the Transmission Process of the “Song ci” Chinese art songs

<b>The issues faced in the transmission of the “Song ci” Chinese art songs</b>	<b>Methods and approaches for the transmission of “Song ci” Chinese art songs</b>
The impact of insufficient identification with poetic culture	Promoting the poetry culture comprehensively
The impact of the audience's appreciation level on performance	Adapt to the appreciation level of audiences at different levels
The impact of singing techniques and performance levels on vocal performers	Improve the singing techniques and performance level of singers

The circulation of the works is  
insufficient

Promote the circulation of “Song ci”  
Chinese art songs extensively

Make: (Tingting Shen,2025)



## CHAPTER VII

### Conclusion Discussion and Suggestions

#### 1. Conclusion

According to the first research objective, the development and contemporary status of “Song ci” Chinese art songs are discussed. “Song ci” Chinese art songs are a form of vocal works with lyrics from the Song Dynasty of China, created by composers, and accompanied by Chinese folk instruments, piano or orchestra. They have high cultural connotations and artistic value. “Song ci” Chinese art songs can be divided into two categories based on the composition of the songs: the first type is that ancient people wrote the lyrics and composed the music, and the other type is that ancient people wrote the lyrics and modern people composed the music. The development history of “Song ci” Chinese art songs can be divided into five periods, namely the Song Dynasty, from the end of the 19th century to 1949, from 1950 to 1979, from 1980 to 1999, and from 2000 to 2024. On the vocal stage in China, the more widely spread are the art songs composed with “Song ci” as lyrics. Since the early 20th century, Chinese composers have tried to compose melodies for “Song ci”. From the beginning of using “Song ci” as lyrics to introduce the melodies of songs from other countries, to the modern creation method using Western composition techniques, to the contemporary creation method combining Chinese opera and folk songs. This modern way of using “Song ci” as lyrics to create art songs has a history of more than 100 years in China. As an important part of Chinese music literature, “Song ci” Chinese art songs have profound historical and cultural transmission and diverse artistic values. In the field of music, “Song ci” Chinese art songs, as a combination of traditional Chinese poetry culture and Chinese music, play an important role in value. With a large number of classic repertoires, a wide range of musical styles, and a profound literary transmission, they are studied and sought after by music learners and enthusiasts at different levels in China. They have long occupied an important position in college music education and have extremely high educational value. At the same time, they play a vital role in improving the aesthetic awareness and artistic accomplishment of the people.

According to the second research objective, the singing techniques of “Song ci” Chinese art songs are analyzed, and it is concluded that the singing of “Song ci” Chinese art songs must rely on scientific vocal singing techniques, and at the same time, the language characteristics and connotation characteristics of “Song ci” cannot be abandoned, reflecting its unique style characteristics. The singing of “Song ci” Chinese art songs need to organically combine the scientific nature of singing and the nationality of style. This does not mean that the singing of “Song ci” Chinese art songs is separated from scientific vocalization, but requires that on the basis of scientific vocalization, the characteristics of “Song ci” Chinese art songs are expressed to reflect different artistic styles. The researcher selected works from different periods, different composers and different styles, combined with scientific vocal methods, to refine the unique musical style, form and connotation of “Song ci” Chinese art songs, introduced the use of modern vocal techniques, absorbed Chinese traditional music styles such as opera elements and chanting characteristics, and found the combination point between tradition and modernity, and proposed song analysis and singing design for the interpretation of “Song ci” Chinese art songs.

According to the third research objective, the guiding opinions on the transmission process of “Song ci” Chinese art songs are proposed. After the efforts of several generations of Chinese composers, “Song ci” Chinese art songs have basically formed their own creative concepts and style characteristics. While fully affirming its artistic value and historical significance, we should also see that in the development of “Song ci” Chinese art songs, there are still problems such as insufficient recognition of poetry culture, different appreciation levels of the audience groups, different singing and performance levels of singers, and insufficient circulation of works. In recent years, the protection of cultural roots with an innovative attitude has further stimulated the vitality and vigor of poetry culture and promoted the transmission and promotion of poetry culture. Although there are still many problems in the development process of “Song ci” Chinese art songs in the past, Chinese musicians adhere to the “national music” thought of their predecessors, continue to find materials for music creation from Chinese poetry culture, and strive to create Chinese poetry art songs that are full of nationality and time. Many excellent works have been brought to the world stage by Chinese musicians, and they have learned from each other in a wider and deeper cultural

exchange between China and foreign countries, strengthened national self-confidence and improved national creativity. Judging from the current problems, we need to start from strengthening publicity, diversified development, in-depth learning, and extensive dissemination to help the better development and transmission of “Song ci” Chinese art songs.

## **2. Discussion**

According to the first research objective, the development of Chinese Song Dynasty art songs is studied. From the literature review, it is found that Guanghai Zeng (2014) sorted out the three stages of the development of “ancient poetry art songs” from the 19th century to the present. He made an accurate, detailed and in-depth analysis of poetry art songs. However, he ignored the ancient art songs handed down from the Song Dynasty and did not trace the source of Song Dynasty. In the researcher's paper point of view, the origin of “Song ci” Chinese art songs was traced back to the origin of Song Dynasty. Fulin Jiao (2023) traced back to the predecessor of ancient poetry and art songs, ancient Chinese songs with a history of thousands of years have undergone a long-term evolution from pre-Qin to Qing Dynasty. With the continuous innovation, changes, and development of literary forms and cultural characteristics in various dynasties, they have reflected a profound cultural transmission in content, form, style, and expression, demonstrating a colorful and steady charm.

According to the second research objective, the singing techniques and vocal characteristics of “Song ci” Chinese art songs are studied. Yujia Huang (2019) explored the expression of the four-character tones of the lyrics in the singing of Chinese ancient poetry art songs based on the language characteristics of ancient poetry, combined with the expression skills of the language music in the melody, and the processing methods of the ups and downs of the language tone appropriately integrated into the works, and summarized the singing techniques of Chinese ancient poetry art songs in singing. The works in the example are relatively broad. The researcher believe that the development of ancient poetry in each historical stage is different, and different rhythms and different writing requirements will have a certain impact on the final presentation of poetry art songs. Therefore, it is necessary to classify the poetry genres and then analyze them. Only in this way can we summarize the common characteristics, compare the individual

characteristics, and better serve singing. Zhuo Meng (2018) deeply explained the thinking characteristics of Chinese art song singing, in order to make an enlightening exploration of the theoretical construction of Chinese art song singing.

According to the third research objective, the transmission of Chinese Song Dynasty art songs is studied. Shunran Zhang (2021) discussed the theoretical basis, practical significance and existing problems of inheriting ancient Chinese poetry and art songs, and then explores and discusses the feasible methods for this situation in multiple dimensions. Shuguang Yang (2016) explored the protection, dissemination and development of Chinese classical poetry and art songs in innovation, and used the modern international vocal consciousness to reinterpret Chinese classical poetry and art songs, providing a practical way to preserve, protect and develop the classical poetry and art resources accumulated by generations in China, and finding a new path for the singing practice of Chinese classical poetry and art songs. The vocal teaching around colleges and universities is trained in the form of professional singers. The researcher believe that it is necessary to expand the transmission and development of “Song ci” Chinese art songs to the general public. Although the overall positioning of “Song ci” Chinese art songs is relatively high, if we want to develop, it is easy to lose the audience if you only limit it to professional actors. Moreover, the knowledge level of social groups is constantly improving. In the past, the cultural level of ordinary people was low, and the dissemination among the masses was limited. Now ordinary people are not unable to understand these songs. Therefore, it is necessary to expand the audience of “Song ci” Chinese art songs.

### **3. Suggestions**

#### **3.1 Suggestions of Applying this Research**

3.1.1 The application of this research can help singers understand the development and contemporary status of the “Song ci” Chinese art songs.

3.1.2 The application of this research can help singers master the singing techniques of the “Song ci” Chinese art songs.

3.1.3 The application of this research can better guide singers in interpreting and disseminating “Song ci” Chinese art songs.

#### **3.2 Suggestions of Further Research**

3.2.1 It is necessary to conduct in-depth research on more “Song ci” Chinese art songs, and analyze and summarize their musical characteristics.

3.2.2 It is necessary to study other types of poetry art songs and compare them with “Song ci” Chinese art songs.

3.2.3 It is necessary to focus on the diversified development of tradition and innovation, and promote the better promotion and transmission of “Song ci” Chinese art songs.



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# APPENDIX

## Appendix I

### Score



# Xing hua tian ying 杏花天影



【宋】姜夔 词曲

Lyrics and music created by Kui Jiang in the Song Dynasty

杨荫浏 译谱

Translated by Yinliu Yang

王震亚 编配

Organized by Zhenya Wang

Score edited by Tingting Shen

*p*  
ad lib accel. *cresc.* rit.

4 *mf* Moderato

绿 丝 低 拂 鸳 鸯 浦，  
lǜ sī dī fú yuān yāng pǔ

6

想 桃 叶、 当 时 唤 渡。  
xiǎng táo yè、 dāng shí huàn dù

2

9

又 yòu 将 jiāng 愁 chóu 眼 yǎn 与 yǔ 春 chūn

11

风 fēng 待 dài 去 qù 倚 yǐ 兰 lán

*f*

13

桡 ráo 更 gèng 少 shǎo 驻 zhù

*mp*

16 *p*

金 陵 路,  
jīn líng lù

18 *mf*

莺 吟 燕 舞,  
yīng yín yàn wǔ

20 *f*

算 潮 水、 知 人 最 苦!  
suàn cháo shuǐ zhī rén zuì kǔ

4

23 *mf*

满汀芳草不 成  
mǎn tīng fāng cǎo bù chéng

25

归， 日 暮，  
guī rì mù

27 *rit.* *p*

更 移 舟、 向 甚 处？  
gèng yí zhōu xiàng shèn chù

# 念奴娇·赤壁怀古

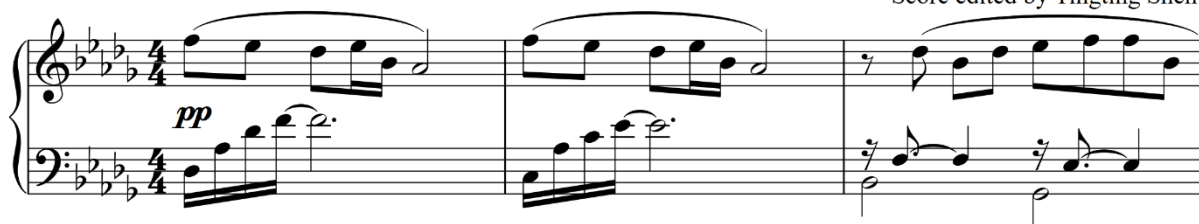
Nian nu jiao · Chi bi huai gu



作词：【宋】苏 轼  
Lyric: Su Shi 【Song Dynasty】

作曲：印 青  
Composer: Qing Yin

伴奏编配：白栋梁  
Accompaniment arrangement: Dongliang Bai  
Score edited by Tingting Shen



9

大 江 东 去， 浪 淘 尽， 千 古 风 流 人 物。  
dà jiāng dōng qù, làng táo jìn, qiān gǔ fēng liú rén wù.

2

13

故垒西边, 人道是, 三国周郎赤壁。  
gù lěi xī biān, rén dào shì, sān guó zhōu láng chì bì.

17

乱石穿空, 惊涛拍岸,  
luàn shí chuān kōng, jīng tāo pāi àn,

19

卷起千堆雪。啊  
juǎn qǐ qiān duī xuě. a

22

江山如画, 一时多少豪杰。  
jiāng shān rú huà, yì shí duō shǎo háo jié.

25 3

29

遥 想 公 瑾 当 年 小 乔 初 嫁 了,  
yáo xiǎng gōng jīn dāng nián xiǎo qiáo chū jià liǎo,

31

雄 姿 英 发,  
xióng zī yīng fā.

33

羽 扇 纶 巾, 谈 笑 间, 墙 檣 灰 飞 烟 灭。  
yǔshàn guān jīn, tán xiào jiān, qiáng lǔ huī fēi yān miè.

4 37

故 国 神 游, 多 情 应 笑 我,  
gù guó shén yóu, duō qíng yìng xiào wǒ,

39

早 生 华 发。  
zǎo shēng huá fā.

41

人 生 如 梦, 人 生 如 梦, 一 尊 还 酹 江 月。  
rénshēng rú mèng, rénshēng rú mèng, yī zūn huán lèi jiāng yuè.

45

一 尊 还 酹 江 月。  
yī zūn huán lèi jiāng yuè.

# 如梦令·常记溪亭日暮

Ru meng ling · Chang ji xi ting ri mu



作词：【宋】李清照  
Lyrics: Qingzhao Li 【Song Dynasty】  
作曲：王超  
Composer: Chao Wang  
Score edited by Tingting Shen

$\text{♩} = 50$

5

常 记 溪 亭 日 暮，  
cháng jì xī tíng rì mù ,

9

沉 醉 不 知 归 路，  
chén zuì bù zhī guī lù ,

2

13

兴 尽 晚 回 舟， 误 入 藕 花 深 处， 争  
xìng jìn wǎn huí zhōu, wù rù ǒu huā shēn chù, zhēng

17

渡， 争 渡， 惊 起 一 滩 鸥 鹭。  
dù, zhēng dù, jīng qǐ yī tān ōu lù。

21

25

常 记 溪 亭 日 暮，  
cháng jì xī tíng rì mù,

29

沉 醉 不 知 归 路,  
chén zuì bù zhī guī lù,

33

兴 尽 晚 回 舟, 误 入 藕 花 深 处, 争  
xīng jìn wǎn huí zhōu, wù rù ǒu huāshēn chù, zhēng

37

渡, 争 渡, 惊 起 一 滩 鸥 鹭。  
dù, zhēng dù, jīng qǐ yī tān ōu lù。

4

41

兴 尽 晚 回 舟， 误 入 藕 花 深 处， 争  
 xìng jìn wǎn huí zhōu, wù rù ǒu huā shēn chù, zhēng

45

渡， 争 渡， 惊 起 一 滩  
 dù, zhēng dù, jīng qǐ yī tān

49

鸥 鹭。  
 ōu lù。

# 虞美人·听雨

Yu mei ren · Ting yu



作词：【宋】蒋捷  
Lyrics: Jie Jiang 【Song Dynasty】

作曲：白栋梁  
Composer: Dongliang Bai  
Score edited by Tingting Shen

**Adagio**

5

少年听雨歌楼上，红烛红烛昏罗帐。  
shào nián tīng yǔ gē lóu shàng, hóng zhú hóng zhú hūn luó zhàng。

9

壮年听雨客舟中，江阔云低断雁叫西风。  
zhuàng nián tīng yǔ kè zhōu zhōng, jiāng kuò yún dī duàn yàn jiào xī fēng。

2

14

啊 a a

18

而今听雨僧庐下鬓已星星也。  
 ér-jīn tīng yǔ sēng lú xià bìn yǐ xīng xīng yě.

23

悲欢离合总无情，一任阶前点滴到天  
 bēi huān lí hé zǒng wú qíng, yí rèn jiē qián diǎn dī dào tiān

26

明。 悲欢离合总无情，  
míng. bēi huān lí hé zǒng wú qíng,

29

一任阶前点滴到天明。  
yí rèn jiē qián diǎn dī dào tiān míng

31

一任阶前点滴到天明。  
yí rèn jiē qián diǎn dī dào tiān míng.

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## Appendix II

### Interview Questionnaire

#### Interview Questionnaire 1

(Questionnaire survey of academic experts)

This questionnaire is used for field work of “Song ci” Chinese art songs. It is only used for statistics and research. It will not disclose your personal information and will not be used for commercial or other objectives. I hope you can provide the real information you know. Thank you for your cooperation.

#### Part 1 General Information.

Name	Age	Gender	Tel	Interview date	Site

#### Part 2 Interview questionnaire.

- 1 How many years have you been singing “Song ci” Chinese art songs?
- 2 How many years have you been studying “Song ci” Chinese art songs?
- 3 How many years have you been guiding students to sing “Song ci” Chinese art songs?
- 4 What do you think are the most representative “Song ci” Chinese art songs?
- 5 What awards have you won for guiding your students to sing “Song ci” Chinese art songs?
- 6 What are the main characteristics of “Song ci” Chinese art songs?
- 7 What singing techniques are required to sing “Song ci” Chinese art songs?
- 8 What reforms are needed for “Song ci” Chinese art songs?
- 9 Are there any professors around you who are engaged in teaching and research on “Song ci” Chinese art songs like you?
- 10 What channels do you think are currently beneficial for the dissemination of “Song ci” Chinese art songs?
- 11 How do you think “Song ci” Chinese art songs should be promoted in the future?
- 12 Do you have any other insights into the development of “Song ci” Chinese art songs?

Interview Questionnaire 2  
(Questionnaire survey of coach)

This questionnaire is used for field work of “Song ci” Chinese art songs. It is only used for statistics and research. It will not disclose your personal information and will not be used for commercial or other objectives. I hope you can provide the real information you know. Thank you for your cooperation.

Part 1 General Information.

Name	Age	Gender	Tel	Interview date	Site

Part 2 Interview questionnaire.

- 1 How many years have you been involved in the guidance of “Song ci” Chinese art songs?
- 2 Which “Song ci” Chinese art songs are you best at collaborating on?
- 3 What awards have the “Song ci” Chinese art songs you have participated in guiding won?
- 4 What characteristics should be grasped when participating in the guidance of “Song ci” Chinese art songs?
- 5 What reforms are needed for “Song ci” Chinese art songs?
- 6 Do you think the audience likes to listen to “Song ci” Chinese art songs?
- 7 Under what circumstances will you participate in the guidance of “Song ci” Chinese art songs?
- 8 Are there people around you who are engaged in the guidance of “Song ci” Chinese art songs like you?
- 9 What channels have you used to spread “Song ci” Chinese art songs?
- 10 From the perspective of a coach, how should “Song ci” Chinese art songs be promoted in the future?

### Interview Questionnaire 3

(Questionnaire survey of singer)

This questionnaire is used for field work of “Song ci” Chinese art songs. It is only used for statistics and research. It will not disclose your personal information and will not be used for commercial or other objectives. I hope you can provide the real information you know. Thank you for your cooperation.

#### Part 1 General Information.

Name	Age	Gender	Tel	Interview date	Site

#### Part 2 Interview questionnaire.

- 1 How many years have you been singing “Song ci” Chinese art songs?
- 2 What works are you best at “Song ci” Chinese art songs?
- 3 What awards have you won in competitions?
- 4 What are the main characteristics of “Song ci” Chinese art songs?
- 5 What singing techniques are needed to sing “Song ci” Chinese art songs?
- 6 What reforms do “Song ci” Chinese art songs need?
- 7 Do you think the audience likes to listen to “Song ci” Chinese art songs?
- 8 Under what circumstances will you sing “Song ci” Chinese art songs?
- 9 Are there people around you who are singing “Song ci” Chinese art songs like you?
- 10 What channels have you used to spread “Song ci” Chinese art songs?
- 11 How do you think “Song ci” Chinese art songs should be promoted in the future?

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### Appendix III



Figure 1. Yu Miao won the Outstanding Instructor Award at the 5th China Vocal Music Exhibition of Higher Art Colleges,2016  
The Chinese Vocal Music Show is a competition dedicated to singing Chinese vocal works.



Figure 2. Jiaqi Peng won the Outstanding Coach Award at the 4th China Higher Education Music Education Vocal Competition,2015



Figure 3. Wenhui Wang won the second prize in the 5th Peacock Award China Higher Art College Vocal Competition,2016

The Peacock Award Vocal Competition is one of the most prestigious vocal competitions in China.



Figure 4. Wenhui Wang won the first prize in the final of the 14th China Music Golden Bell Awards (Xuzhou Division),2023

China Golden Bell Music Awards is the highest-level competition in Chinese professional music field



Figure 5. Yu Miao is recording the online course “Singing and Appreciation of Chinese Poetry and Songs”. He Explained the contemporary significance of singing Chinese poetry art songs, and proposed how singers can sing Chinese art songs well.



Figure 6. The coach Jiaqi Peng is analyzing the expression of “Song ci” Chinese art songs.

## BIOGRAPHY

<b>NAME</b>	Tingting Shen
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