

The Application and Inheritance of Chinese Ancient Poetry and Art Songs in Vocal Teaching

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Abstract: With the continuous creation and practice of ancient Chinese poetry and art songs, this unique genre of art songs has gradually occupied an important position in the field of vocal teaching, demonstrating its unique value. Vocal teachers can conduct teaching around ancient poetry and art songs, teach singing techniques by selecting suitable works, and understand the creative background and emotional atmosphere of the lyrics by analyzing the text, thereby training students in skills and breathing. In the teaching process, adopting diverse teaching methods can effectively improve the quality of vocal music teaching. Learning and singing Chinese ancient poetry and art songs not only helps students better master singing techniques, but also enhances their understanding and imagination of music. At the same time, this learning experience can enable students to deeply understand the profound connotations of Chinese culture and enrich their artistic cultivation.

1. Introduction

Chinese ancient poetry and art songs are an art form that combines the essence of classical poetry and the expression techniques of modern music. When singers sing these ancient poems on stage, they are not just singing, but also interpreting rhythmic stories through their voices. Every word and phrase carries the poet's emotions and the memories of the times. Singers need to carefully appreciate the profound artistic conception contained in ancient poetry, as well as the cultural charm that transcends time and space. In order to better convey these wonderful melodies, vocal educators suggest incorporating appreciation sections of ancient poetry and artistic songs into music education. In this way, students can not only learn the singing techniques of the song itself, but also gain a deeper understanding of the cultural connotations behind the poetry. In this way, vocal teachers can guide students to perceive the deep emotions of their works, experience the aesthetic styles of different eras, thereby improving their comprehensive artistic literacy and enhancing their overall singing level ^[1]. Through this teaching method, ancient poetry and art songs have become a bridge connecting tradition and modernity, East and West. During the learning process, students not only learn how to express the beauty of literary works through sound, but also gradually master various complex techniques, such as changes in timbre and control of breath, which will lay a solid foundation for their future music careers. In addition, the study of such songs greatly enriches students' inner world, allowing them to experience profound emotions and philosophies from ancient literati and scholars through appreciation and performance, further

expanding their understanding of life and nature ^[2].

The application and inheritance of ancient poetry and art songs in vocal teaching involve understanding traditional culture, mastering vocal techniques, and enhancing artistic expression. In the context of globalization today, the inheritance of traditional culture faces new challenges and opportunities. As a part of the cultural heritage of the Chinese nation, ancient poetry and art songs not only help cultivate students' love and identification with traditional culture, but also enhance their artistic literacy and aesthetic ability. The author will explore the unique value and role of ancient poetry and art songs in vocal teaching, and analyze their contributions in cultivating students' music perception, language expression, and cultural identity. At the same time, the author will also discuss how to better inherit and promote ancient poetry and art songs through modern educational methods and teaching methods, so as to give them new vitality in contemporary education ^[3].

2. The significance of using ancient Chinese poetry and art songs in vocal teaching

2.1 Guide students to engage in secondary creation

Each student has a different understanding of ancient poetry and art songs. Students will change their singing methods according to their own understanding, so that ancient poetry and art songs can present different atmospheres and moods. Singers can create new works based on their own understanding and imagination. Vocal teachers can allow students to read and analyze the lyrics of ancient poetry and art songs, investigate the historical background of ancient poetry and the author's life experience, and imagine and perceive based on the lyrics. When students imagine specific scenes, they will have a deeper understanding of the deep artistic conception of ancient poetry and art songs, comprehend the thoughts and emotions of the authors of ancient poetry, form emotional resonance, and lay a good foundation for students' secondary creation. Taking "I Live at the Head of the Yangtze River" as an example, this poem originated from the Song Dynasty and mainly depicts the protagonist's longing for his lover and praises steadfast love. However, the creators of the songs and the authors of ancient poems are from different historical backgrounds. Song creators integrate patriotic ideas into the songs, making it easier for students to understand the artistic conception of the songs, resonate with the lyricists and arrangers, and stimulate their desire for secondary creation ^[4].

2.2 Improving students' cultural literacy

Learning ancient poetry and art songs can cultivate students' musical aesthetics and artistic cultivation, while also improving their cultural literacy. Vocal teaching not only focuses on singing skills, but also on understanding art songs. Vocal teachers will choose appropriate themes for art songs, consider ancient poetry art songs as important teaching content, integrate traditional Chinese culture into the vocal teaching of ancient poetry art songs, use ancient poetry art songs for Chinese traditional cultural education, and use them to cultivate students' cultural literacy. Chinese ancient poetry and art songs have both artistic and cultural qualities. Integrating ancient poetry and art songs into vocal teaching can enhance students' cultural literacy. Taking "The Great River Flows East" as an example, this ancient poetry and art song reflects the author's resentment towards talent that has not been met. It has strong cultural connotations and a strong nostalgia for the past. The entire song presents a strong and unrestrained atmosphere. Studying this song can help students gain a deeper understanding of its cultural connotations ^[5].

2.3 Enriching Teaching Content

Chinese ancient poetry and art songs are beneficial for enriching vocal teaching content. Vocal teaching generally includes vocal teaching and song singing teaching. The content of song singing is generally aria and domestic and foreign art songs. Nowadays, traditional culture represented by ancient poetry has received increasing attention, and many composers have begun to create based on ancient poetry. The vocal teaching content of ancient poetry art songs is also becoming more and more rich, and ancient poetry art songs are more diverse, varied, and diverse. China has abundant resources of ancient poetry art songs, which can effectively help vocal teachers expand their teaching ideas. The rhythm and tone of ancient poetry art songs are very harmonious, and composers also create songs based on the characteristics of rhyme, rhythm, tone, and other aspects of ancient poetry. Teachers can also teach from these aspects to help students understand the musical structure of ancient poetry art songs, making their vocalizations more harmonious, and using ancient poetry art songs to enrich vocal teaching content ^[6].

3. Methods of Applying Chinese Ancient Poetry and Art Songs in Vocal Teaching

3.1 Choose ancient poetry and art songs based on singing methods

There are many materials for ancient Chinese poetry and art songs. In order to apply them to vocal teaching, it is necessary to choose suitable ancient poetry and art songs based on the actual needs of vocal teaching. Usually, vocal teaching teaches three singing methods. The first is bel canto singing, which emphasizes vocal techniques and has high requirements for the standardization of song performance. When singing ancient poetry and artistic songs, it attaches great importance to the resonance of the sound. When singing, one should open their throat as much as possible to make the sound more penetrating. For example, teachers can use the ancient poetry and art song "Apricot Blossom Sky Shadow" as an example for teaching. When students sing the song in bel canto, they should focus on their breath and the strength of their voice, and also master the emotions of the song, using different timbres to reflect different emotions ^[7]. The second singing method is ethnic singing. When using this singing method to sing ancient poetry and art songs, the pronunciation of each character should be clear, and the pronunciation of each character should be standard enough to make the sound natural and reflect the characteristics of ethnic singing. For example, a vocal teacher can teach "Yue Ren Ge", an ancient poetry art song that has certain requirements for the timbre during singing. It should produce a solid timbre, with a crisp sound as much as possible, and the pronunciation requirements are the same as those of bel canto singing. The third singing method is popular singing, which emphasizes the uniqueness of the sound. When singing, attention should be paid to the musical sense of the song. When choosing ancient poetry and art songs, it is advisable to choose songs that highlight personality, especially those with certain characteristics. For example, when teaching "Pusa Man · Small Mountain Overlapping Golden Bright Extinction", this song has a strong classical atmosphere and is a song with unique characteristics. When singing, it is important to maintain the graceful and elegant feeling of the song.

3.2 In depth analysis of the text of ancient poetry and art songs

In order to apply Chinese ancient poetry art songs in vocal teaching, it is necessary to have a clear understanding of the text structure of ancient poetry art songs, in order to lay a good foundation for grasping the artistic conception and conveying thoughts and emotions. When such songs are applied in vocal teaching, they play a role as vocal works text ^[8]. The so-called vocal work text mainly refers to the form of the musical work, namely "words" and "music". For the

performer of the work, it is necessary to grasp these two aspects uniformly. However, the vast majority of "words" in Chinese ancient poetry and art songs are created by historical poetry masters, while the music is composed by modern composers. Therefore, in the actual teaching process, it is not only necessary to analyze the creative intentions of historical poetry writers, but also to understand the composer's handling of music. Therefore, in actual vocal teaching, in order to ensure the effectiveness and quality of the application of Chinese ancient poetry and art songs, teachers can use methods such as pre class preview introduction and in class information-based teaching to introduce the historical background of Chinese ancient poetry and art songs, first allowing students to master the historical background of the song's "words" and clarify the ideas and emotions conveyed in the poetry. Through this teaching session, students should be able to understand the general meaning and emotional value conveyed by ancient poetry. Based on this, students should be led to analyze the taste, object, and purpose of the poets in their creation, so as to deeply appreciate the charm of ancient poetry, help students master the techniques of interpreting Chinese ancient poetry art songs, and expand their horizons in appreciating "words". In summary, teachers need to lead students in analyzing the "words" of Chinese ancient poetry and art songs, infiltrating the culture of ancient poetry, in order to deepen students' understanding of the content and emotions of such songs ^[9].

On the other hand, an introduction and analysis of 'qu' will be conducted. Composers of ancient Chinese poetry are often modern and contemporary composers, inevitably mixed with the emotions that the author wants to express in the current social context. As "ci" and "qu" are not from the same social background, composers inevitably combine their own compositional experience and aesthetic ability when creating, which is equivalent to a second creation of ancient poetry. This is a difficult point for students to understand and interpret. Therefore, when using Chinese ancient poetry art songs in vocal teaching, teachers need to have a prior understanding of the composer's background and creative style. In class, students should be able to appreciate the inner spiritual world of ancient poetry art songs, so that they can fully understand the characteristics and style of Chinese ancient poetry art songs. This will not only improve students' vocal skills and cultural level, but also achieve the inheritance and promotion of the essence of Chinese national culture. It should be noted that the text analysis of Chinese ancient poetry and art songs should take into account the integrity of the work and the aesthetic acceptance ability of the audience. This is because such songs are mainly a combination of modern composers and historical poets. If one pursues one-sided performance effects, it may affect the artistic presentation of Chinese ancient poetry and art songs and the historical characteristics of the language of the work. Therefore, in actual teaching, teachers should balance the core parts of "words" and "music", appropriately highlight and flexibly understand the song style, master the reasonable parts of Chinese ancient poetry and song texts, and thus improve the performance of the work ^[10].

3.3 Strengthen skill training and breath training

Skills and breath are important components of vocal performance, and training in skills and breath should also be emphasized in vocal teaching. In skill training, teachers need to consolidate the language rhythm of students' ancient poetry and artistic songs. On the one hand, they need to follow the objective laws of language itself, and change the original language structure during singing to form a unique rhythm pattern of the song. Only in this way can students express their emotions through their own language during vocal singing. On the other hand, the pronunciation and articulation requirements of ancient poetry and art songs are relatively high. During the training process, in addition to ensuring correct pronunciation, students should not be overly tight or relaxed. Moreover, due to regional and dialect influences, students' pronunciation is likely to be

non-standard, with inaccurate intonation and tone, which is a difficult point in students' skill learning. Teachers need to strictly require students' pronunciation and intonation. And how to control the fluidity of the melody of ancient poetry and art songs is the key content of training. Students should be able to express the emotions of ancient poetry while mastering the tone and timbre during training. For example, the song "Know Your Appearance" is a traditional Chinese singing technique with a bright tone. When training, you can start by reciting poetry, clarify the strength and clarity of the pronunciation, control the amplitude and tone of the sound, and better match the pronunciation with ancient poetry and artistic songs. Breath is the foundation that supports sound, and for vocal singing, the control of breath can reflect the singer's singing skills. In some compact modern songs or ancient poetry art songs, if the breath control is not good, there will be a situation of "not taking in the upper breath and not taking in the lower breath". If there is microphone feedback, it will be manifested as obvious inhalation and exhalation sounds, which will affect the melody of the music. In traditional breath training, it is often done by combining works with works, learning to control breath through continuous practice. However, this also has a problem, that is, most music works adopt a common and homogeneous breath processing method, while ancient poetry art songs have strong lyrical language, making them highly demanding in terms of sound quality and timbre expression for perfect breath. For example, the musical piece "I Live at the Head of the Yangtze River" expresses delicate and graceful breath, expressing the longing of lovers through continuous musical language, and breath control is the key. If a single, ordinary breath control is used for singing, it cannot showcase the rich emotions of ancient poetry art. Therefore, in breath training, it is necessary to enable students' breath to show changes, driving emotional changes through breath changes, and thus expressing the profound emotions of ancient poetry and artistic songs.

4. Prospects for the Application of Ancient Poetry and Artistic Songs in Vocal Music Teaching

In the current field of vocal teaching, an undeniable issue is gradually emerging: Although many art schools are committed to promoting vocal art, the content of textbooks tends to be dominated by foreign arias and art songs. On the contrary, the proportion of Chinese art songs in these courses is very small, which directly leads to a large number of students having difficulty accessing and singing Chinese music works when learning vocal music. This phenomenon not only reflects the lagging development of Chinese style art songs, but also exposes a major blind spot in vocal teaching - the lack of Chinese repertoire. Over time, the severity of this issue has gradually sparked profound reflection among the public and educators. They began to explore how to effectively promote the prosperity and development of Chinese style art songs, and strive to change the current imbalance. Since the beginning of the 21st century, in response to the increasing demand for the promotion and singing level of Chinese art songs, the Ministry of Culture has specially established the "National Art Song Promotion Committee". The establishment of this committee is to promote the development of Chinese style art songs and strengthen the research and dissemination of such songs. Due to its unique cultural background, rich historical connotations, and profound educational significance, ancient poetry and art songs will undoubtedly become an indispensable component of the future vocal teaching system. However, we encountered some difficulties in the actual teaching process. Although ancient poetry and art songs have been widely used in singing and teaching since their inception and have a history of nearly a hundred years, we have found that a complete teaching system has not yet been formed in years of vocal teaching practice. Therefore, we call on all creators, singers, and vocal teachers to fully realize the importance of ancient poetry art songs as a unique form of music in contemporary vocal teaching, and actively incorporate them into teaching syllabi and practical activities, jointly contributing to the inheritance and development of Chinese

style art songs. Only in this way can we truly protect and promote traditional Chinese music resources, allowing more people to understand and appreciate the profoundness of Chinese music, and thus promote the diversified development of the entire music industry.

5. Conclusion

In summary, ancient poetry and art songs play a crucial role in vocal music teaching, and also reflect their important value as a unique genre of Chinese art songs. Therefore, learning and singing Chinese ancient poetry and art songs can not only help students better master singing skills and improve their understanding of music, but also deepen their understanding of the profoundness of Chinese culture and enrich their artistic cultivation.

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