THE STUDY OF VOCAL MUSIC IN THE CONTEXT OF ANCIENT CHINESE POETRY

IN SONG DYNASTY

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BY

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Ancient Chinese poetry stands as a testament to China's rich cultural heritage and offers a window into the country's history and artistic achievements. This study delves into the field of vocal studies within the context of Song lyrics, with a particular focus on the fusion of Song lyrics and art songs. In art songs, blending traditional Chinese poetry with Western singing techniques presents a unique and captivating form of music. However, students face challenges in teaching and performing these art songs due to their often inadequate understanding of ancient poetry and the required vocal technique. This study aims to explore effective teaching methods to enhance the vocal performance and singing skills of the students when interpreting art songs with ancient poems. Drawing from the rich heritage of ancient Chinese poetry from the Han, Tang, Song, and Yuan dynasties, this study examines the intricate interactions between ancient poems and vocal techniques, using Song lyrics as the research background. Through detailed analyses and practical applications, the study aims to reveal the emotional and storytelling essence underlying the lyrical beauty of these poems. The findings offer valuable insights into successful pedagogical approaches for integrating ancient poetry into vocal training. The suggestions included integrating historical and cultural contexts into the curriculum and emphasizing vocal interpretation and emotional expression. This study aims to enhance the appreciation of students for the performance of Chinese ancient poems and art songs. In conclusion, this research contributes to a pedagogical understanding of vocal music in the context of ancient Chinese poetry and provides practical strategies for educators and performers alike. By exploring vocal technique, emotional depth, and cultural resonance, students can cultivate a deeper connection with China's literary and musical heritage.

Keyword : Ancient poetry, Vocal technique, Ancient Chinese poetry art songs, Emotion, Singing technique

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CHAPTER 1

INTRODUCTION

Background.

Ancient Chinese poetry stands as a treasure trove of cultural heritage, embodying profound historical and cultural significance. Spanning dynasties from the Han and Tang to the Song and Yuan, this literary form captivates with its unique artistic allure and deep-rooted cultural resonance. Across the centuries, ancient poetry has continued to inspire composers, fostering the creation of distinctive musical forms and rhythmic expressions.

During the Tang and Song dynasty, often referred to as the "Golden Age of Chinese Poetry," poetry flourished under the patronage of the imperial court. Poets like Li Bai and Du Fu rose to prominence, crafting verses that reflected the social, political, and philosophical currents of their time. Their works continue to be celebrated today for their lyrical beauty and profound insights.

In this study, the Song dynasty serves as the historical backdrop, with several Song lyrics appropriated from ancient poetry and art songs selected as models vocal research. Song lyrics and Song paintings mark the beginning of the Song dynasty. Originating from folk songs of the Sui and Tang dynasties, Song lyrics were actively used to entertain people at banquets. Despite being initially marginalized,Song poetry laterevolved significantly during the Wu, Northern Song, and Southern Song dynasties, becoming an important literary form. Su Dongpo, through his personal talent and unremitting efforts, brought about new changes to Song lyrics,elevating them to the status of independent lyric poems.

In the early 20th century, Chinese art song emerged as a distinct musical genre, drawing upon the rich traditions of Chinese music and literature. Ancient poems served as a wellspring of inspiration for these art songs, blending traditional Chinese literary themes with modern musical composition. The resulting Ancient Poetry Art Song combines Western vocal techniques with a concert- style presentation, often accompanied by the evocative sounds of the guzheng, a traditional Chinese instrument.

This unique fusion of vocal expression and musical imagery breathes new life into ancient verses, offering audiences a captivating auditory experience.

However, despite the profound beauty and cultural significance of ancient Chinese poetry art songs, challenges arise in education and performance. Many students possess limited familiarity with ancient poetry and lack the necessary understanding and proficiency to perform these art songs effectively. Thus, this study seeks to explore innovative pedagogical approaches to enhance students' vocal expression and mastery in performing ancient Chinese poetry art songs, with a specific focus on improving their stage performance.

The influence of ancient Chinese poetry extends far beyond its literary realm, permeating various art forms, including music. Ancient Poetry Art Songs, also known as Classical Chinese Art Songs, emerged as a distinct genre in the early 20th century, drawing inspiration from the rich literary tradition of China. Composers such as Li J in hui and Nie Er incorporated ancient poems into their musical compositions, creating a fusion of traditional Chinese poetry with Western musical elements.

Ancient Poetry Art Songs are characterized by their emotive depth and lyrical beauty. These songs often feature evocative melodies that capture the essence of the original poems, bringing to life the imagery and emotions expressed by the ancient poets. The use of Western vocal techniques adds a layer of complexity and sophistication to these songs, creating a unique blend of East and West.

The guzheng, a traditional Chinese instrument with a history dating back thousands of years, often accompanies Ancient Poetry Art Songs. Its ethereal tones and delicate plucking patterns provide a hauntingly beautiful backdrop to the vocal melodies, enhancing the emotional impact of the songs. The combination of vocal expression and instrumental accompaniment creates a multi-dimensional artistic experience that transports listeners to the world of ancient Chinese poetry.

Despite the beauty and complexity of Ancient Poetry Art Songs, performing these pieces presents a unique set of challenges for vocalists. The intricate melodies and emotional depth of the songs require a high level of technical proficiency and

interpretive skill. Vocalists must not only master the nuances of Western vocal techniques but also understand the cultural and historical context of the poems they are singing.

In the teaching of Ancient Poetry Art Songs, it has become apparent that many students lack a deep understanding of ancient Chinese poetry and its cultural significance. This knowledge gap can hinder their ability to interpret and convey the emotions embedded in the songs fully. Additionally, students may struggle with the music's technical demands, such as vocal range, dynamics, and phrasing.

Objectives of the Study

1. To study of the history and development of ancient Chinese poetry and art songs in Song dynasty.

2. To create a new teaching model for ancient Chinese poetry and art songs of Song dynasty

Significance of the Study

1. The integration of ancient poems and art songs into vocal music education promotes reform andinnovation in the teaching of vocal music.

2. This thesis's research holds crucial reference andguidance for implementing ancient poetry art songs in vocal music instruction.

Scope of the study

In this study, the primary focus is on Song lyrics as a chosen topic among ancient Chinese poems and art songs. Song lyrics represent a pearl in the history of Chinese literature with a rich and extensive background. They began to flourish quietly during the Tang Dynasty, gaining popularity in folklore. However, it was during the two Song dynasties (960 – 1279/ North Song Dynasty and South Song Dynasty) that Song lyrics truly blossomed, becoming a prominent feature in the literary landscape. Song lyrics cover a broad range of themes such as love, family, patriotism, and friendship, converging into a powerful stream within the genre.

Lyricists use their personal experiences and emotions to convey the ups and downs of life and express their innermost feelings. The language of Song lyrics is highly refined, with clever structures and emotional depth, creating a style that is both romantic and mysterious, captivating audiences. The strict sound and rhyme regulations in Song lyrics define the level and tone distinctly, with each tone carrying its unique sound and rhythmic norms. This rigorous regulation enhances the artistic expression of Song lyrics, making them vibrant, and touching upon all aspects of life.

The expression of ancient Chinese poems and art songs is a fusion of music, literature, and art. Fully expressing the content of a song requires not only technical skills but also an enhanced appreciation and artistic level from the performers, to effectively convey the intended emotions. This presents a significant challenge for students and tests the ability of music teachers to instruct Chinese ancient poetry and art songs effectively.

To address this challenge, this study will conduct teaching practices focused on Song lyrics and songs. It will design relevant teaching evaluations and teaching methods based on established teaching principles. Data and information will be collected through practical teaching experiences. The aim is not only to strengthen the foundational understanding, singing techniques, and teaching practices related to vocal music instruction of Song lyrics art songs but also to improve student's performance abilities and artistic levels. Through this approach, students will enhance their expressive abilities and better appreciate the unique characteristics of this special form of song.From the content, this research has determined the scope of the study as follows.

1. The history and development of ancient poems and artsongs

2. The main focus of this study is on Song lyrics, choosing Song Dynasty lyricist Lu You's 'Chai Tou Feng' , Su Shi's ' Da Jiang Dong Qu ', and Li Zhiyi's 'Wo Zhu Chang Jiang Tou' as the items to be explored, which have rich backgrounds, wide-ranging contents, and strict vocal and rhyme norms.Through exploring effective

teaching methods, we aim to improve students' expressive ability and artistic level in singing this particular form of song.

   3. This study is guided by established teaching principles,the preparation of a new lesson plan, and the use of a VR virtual classroom to carry out teaching practices dedicated to the art song of Song lyrics.

   4. This study aims not only to strengthen the basic understanding, singing skills, and teaching practice of vocal teaching of Song Lyrics Art Songs, but also to improve students' performance ability and artistic level.

Benefit of Study

   The classroom   uses the Addie teaching   model, which incorporates VR virtual technology into classroom instruction. Students   involved   in learning   are more expressive,   the   classroom   atmosphere   is   active,   the degree   of participation and   interaction is high,   from passive learning to active learning, and can guide students to think deeply. Provide certain reference values for future teaching.

Definition of terms

   Art Song The art song is a unique musical vehicle of the Romantic period that emerged in Europe in the 19th century, in the form of a solo piano accompaniment. German and Austrian composers such as Schubert and Schumann were the first to give this musical form a new artistic character. The lyrics are often poetic, combining poetry and music. In the 1920s and 1930s, China also saw the emergence of the art of song as a musical form.

   Ancient Chinese Poetry Art Songs Ancient Chinese Poetry Art   Songs The lyrics of these songs are derived from ancient Chinese poems. Composers use Western compositional techniques and piano accompaniment to express emotions, blending traditional Chinese poetry with modern music to create unique works of art. These songs often fuse classical literature and art with modern musical elements.

Conceptual Framework

Figure 1 Conceptual framework

Source: Xie,2023

CHAPTER 2

LITERATURE REVIEW

The study "Vocal Music in the Context of Ancient Chinese Poetry in the Song Dynasty" will refer to the research results of related scholars in the field of vocal music research of ancient poetry and art songs, as well as the teaching of ancient poetry and art songs. It will comprehensively analyze existing literature, articles, books, websites, and other materials. There are many differences in the types of ancient poetry in different dynasties in China. Our study mainly focuses on the Song lyrics of the Song Dynasty, which are categorized as follows:

Chinese Ancient Poetry Art Songs

Ancient Chinese poetry art song is a form of song in which traditional ancient poems are musically processed to form a song with artistic characteristics and unique rhythms. (Cheung, 2010) This song lyrics have an important position in Chinese music culture, which combines the elements of music, literature, and art, and conveys the mood and emotion of ancient poems through vocal performance. (Fung, 1994; Thrasher, 1981)

The development of ancient poetic art songs can be traced back to ancient times, but the forms and styles of ancient poetic art songs varied in different historical periods.(Barnstone & Ping, 2010) The earliest can be traced back to the Spring and Autumn Period, "Shi Jing" which is the earliest poetry collection in China contains 305 poems, mainly composed of folk ballads and court poems, which include three parts: wind, elegance, and ode. Winds are the earliest section, based on folk songs, celebrating themes such as peasant labor, love, family, and social life. Elegance was court poetry, based on themes such as temple rituals, banquet ceremonies, and political indoctrination. Songs were songs of praise to kings and nobles, expressing loyalty and praise to the monarch. It can be said that the Shi Jing had an important influence on the origin of ancient Chinese poetry and art songs. After

the Spring and Autumn period, ancient Chinese poetrywent through different periods of development in the form of Ch uci《楚辞》, Han Lefu《汉乐府, Fu《赋》, Tang poetry

《唐诗》,Song lyrics《宋词》, Yuan miscellany《元杂曲》, Ming《明》 and Qing《清》 dynasties(Liu et al., 2021).

Song Dynasty and Song Lyrics

The Song Dynasty is an important period in Chinese history, divided into the Northern Song Dynasty and the Southern Song Dynasty. The Northern Song Dynasty began in 960 with the founding of Emperor Zhao Guangyi (Zhao Kuangyi 赵匡义). This period is also known as the "Taiping Xingguo 太平兴国". In 1127, the capital city of Bianliang was invaded by the Jin Dynasty, which captured Emperor Qinzong and his royal family. This period is known as the Shame of Jingkang (靖康之耻), which marked the end of the Northern Song Dynasty. The clansmen who surrendered to the Jin fled to the south and founded the Southern Song Dynasty in Lin'an (present-day Hangzhou), where the throne was restored to Gaozong Zhao Gong. During the Shoding period of the Southern Song Dynasty, it was again plunged into war in the face of Mongolian pressure and was eventually destroyed by the Yuan Dynasty at the Battle of Li nyi in 1279, marking the end of the Song Dynasty. (Kuhn, 2011)

The Song Dynasty was one of the most economically prosperous periods in Chinese history mainly in terms of agricultural production, commerce and trade, handicraft manufacturing, and technological innovation. Urbanization increased during the Song Dynasty and many cities developed into prosperous commercial centers, such as Bianliang (present-day Kaifeng) and Lin'an (present-day Hangzhou). Paper money was adopted, promoting the development of the monetary economy. At the same time, some large markets and commercial streets appeared, enhancing the exchange of goods. During the Southern Song Dynasty, trade along the Maritime Silk

Road flourished, and trade with foreign countries by sea promoted economic development.

The Song Dynasty was a prosperous period in the development of Chinese art, with many outstanding achievements in literature, painting,and architecture. Porcelain production technology reached its peak during the Song Dynasty, with celadon and Gok Yao becoming the representative porcelains of the era, which were exported all over the world. Flower and bird painting reached its peak in the Song Dynasty, with painters focusing on observing and depicting the details of the natural world and pursuing the unity of realism and art. Literature flourished in the Song Dynasty, represented by the lyrics. Literary giants such as "Su Dong Po" and "X in Qi Ji" created many popular masterpieces, reflecting the social landscape and personal feelings of the time.

Song lyrics, a treasure in the history of Chinese literature, are an outstanding representative of the new style of poetry, marking the pinnacle of Song Dynasty literature. Song lyrics have sentences of different lengths and are suitable for singing, which can be categorized into: "QuZige 曲子歌, lefu 乐府, ShiYu 诗余, lezhang 乐章, QingQu 琴趣, and long and short sentences(Fuller, 2020).

Ancient Poetry Art Songs Adapted from Song Lyrics

The Song Dynasty is the heyday of ancient Chinese poetry art after the Tang Dynasty, which began in the Liang Dynasty of the Southern Dynasties, formed in the Tang Dynasty, and flourished in the Song Dynasty(Lo & Tsao, 2008). Its germ can be traced back to the Liang Dynasty of the Southern Dynasties, was formed in the Tang Dynasty, and reached its peak in the Song Dynasty, and has been regarded as the representative of ancient literature.

Many outstanding poetic masters and classic works appeared. It is divided into two periods: the Northern Song Dynasty and the Southern Song Dynasty(Yang, 2015;

Yuming, 2011). Poetry genres can also be divided into, the bold school and the euphemistic school(Fuller, 2017).

"Su Shi (Su Dong Po) ", a representative of the bold and liberal school of lyricists, is one of the most outstanding ancient poets and lyricists of the Northern Song Dynasty, whose works cover a wide range of themes such as landscapes and love (Ridgway, 2005; Sargent, 2002). His masterpieces include "Shui Diao Ge Tou" and "Huan X i Sha" . " Lu You" was a great lyricist in the Southern Song Dynasty, and his works are famous for their boldness and exuberance. His works are famous for their boldness and exuberance, showing strong patrioticfeelings and magnificent lyricism

" Lu You" is a great lyricist of the Southern Song Dynasty, his works are usually known for his family and country feelings and the vicissitudes of life.His masterpieces include Chai Tou Feng (Pak-Sheung, 2020). "Ye"you gong .

" Li Qingzhao, a lyricist of the Euphemism school, is a clear, soft, and sincere writer whose works cover a wide range of themes such as love, family, and women's destiny(Egan, 2020). Her masterpieces include " Ru Meng Ling" and "Sheng Sheng Man" . " Liu Yong" was a representative of the Southern Song Dynasty's Euphemism school, with elegant and clear phrases and deep lyricism(Licheng, 2013). His works cover a variety of themes, including love, parting, and nostalgia, but she is most famous for her love lyrics, which often express emotions from a woman's point of view and show women's moods and feelings, in sharp contrast to the Magnificence school. Her masterpieces include: "Yu lin lin", " Lang Tao Sha"

Composers Create Song Ancient Poetry Art Songs

Composers' choice of ancient poems as elements of music creation has many meanings: firstly, from the perspective of creative inspiration, the images and emotions in ancient poems can provide creative inspiration for composers.

Conceptualizing the melody, rhythm, and harmony of music according to the images and emotions in ancient poems helps composers to better express their

creative ideas.(Baihua & De Meyer, 2017)Secondly, in terms of cultural inheritance, using ancient poems to compose music can inherit and promote ancient traditional culture, which is usually characterized by Chinese culture, including literary tradition, historical background, and values(He et al., 2023). The composers' creations can well maintain and transmit the cultural heritage of ancient poems.

Song lyrics adapted into ancient poetry art songs.

There are many excellent works of ancient poems in the Song Dynasty, and there are also many art songs adapted to ancient poems, the following two are representative of ancient poems and art songs analyzed

A. "Sheng Sheng Man "

The lyrics of this song are by the famous Song Dynasty poet Li Qingzhao (1084- 1155), who was known as "the first talented woman of the ages". Born into a family of scholars, she grew up reading poetry and books with a high level of literary knowledge. After her marriage, she lived a happy life and her husband and wife lived in love and harmony. However, after the fall of the Northern Song Dynasty, Li Qingzhao and her husband went into exile. Unfortunately, due to the long exile, her husband fell ill and died. We can see the course of her life from her literary works. The whole text of The Sound of Slow describes the scene and feel of the remaining autumn, expressing the author's loneliness, sadness, and pain due to the destruction and exile of the country, which fully reflects the characteristics of that era. The fourteen superimposed characters in the opening lines vividly express the author's loneliness, and the use of imagery further depicts "sorrow". The "light wine" is two or three cups, and she wants to drink away her sorrow. "The geese were used to send letters in those days, but they flew straight through the air, so there was no one to send them to. She could not ride the frontier like Yue Fei, nor could she go to court like

Xin Qiji, she even had no chance to socialize with them, and she could only be sad alone. Here is the original text of the lyric:

寻寻觅觅，冷冷清清，凄凄惨惨戚戚。乍暖还寒时候，最难将息。**三杯两**盏淡酒，怎敌他、晚来风急？雁过也，正伤心，却是旧时相识。满地黄花堆积。憔悴损，如今有谁堪摘？守着窗儿，独自怎生得黑？梧桐更兼细雨，到黄昏、点点滴滴。这次第，怎一个愁字了得。

"Xu Peidong" is a renowned Chinese composer. He graduated from the Composition Department of the Central Conservatory of Music under the tutelage of Professor Du Mingxin, a Chinese music educator and composer. Based on the lyrics of the famous Song Dynasty female lyricist Li Qingzhao"Slow Sound", he rearranged the score to create the art song "Slow Sound", which has been praised nationwide and has also been widely used in the teaching of vocal music in colleges and universities and in vocal music competitions, where it has become one of the key pieces.

" Ru Meng Ling"

The lyrics are taken from the masterpiece of Song Dynasty poet Li Qingzhao, "Ru Meng Ling. Always Remembering the Dawn at the Pavilion of the Stream". This is a poem written by Li Qingzhao shortly after her arrival in Bianjing. It mainly describes the author's memories of her outing. In the pavilion by the stream, she was so absorbed in the beautiful scenery that she forgot the time to go home. When she realized that she had to take a boat home, she accidentally let the boat slip into a deep lotus pond. She paddles desperately, frightening the water birds in the pond, who take flight. This scene shows a lively and charming young girl. Here is the original text of the lyric: **常**记溪亭日暮，沉醉不知归路。兴尽晚回舟，误入藕花深处。**争渡，争渡，惊起一**滩鸥鹭。

Wang Chao, a graduate of Shandong Art Academy. Founder of China's famous modern original group (Love Orchestra), Wang Chao's creative talent is fully reflected in combining the strengths of classical poetry and modern pop music, and his works are characterized by modern musical elements. His composition " Ru

Meng Ling" has been used by singers and actors in singing competitions and concerts, becoming a popular choice for contestants and widely sung by the general public.

Ancient Poetry Art Song Vocal Music Teaching Methods

which adopts systematic teaching to solve a key problem in the study of vocal teaching of Chinese ancientpoems and art songs(Fu, 2020; Haddon, 2009).

The teaching method adopts a "song-centered" approach, which takes Chinese ancient poetry art songs as the core, and through the study of the mood of the lyrics, the characteristics of the music, and the requirements of the singing skills, the teaching content is integrated into the whole learning process. Through in-depth analysis and understanding of the songs, students will be able to better grasp the expression of the songs and sing more closely to the emotions and requirements of the songs. (Yao & Zhang, 2010)

At the same time, the pedagogy will focus on individualized teaching. Each student's voice characteristics and singing style are different, so we will formulate a teaching plan according to the individual differences of the students. Through the training of tuning, biting, and vocalization for different students, students will be able to better express their personalities and emotions and achieve individualized singing effects

In addition, we will also use the demonstration teaching method. Through the teacher's demonstration of singing and explanation, students will be able to grasp the singing skills and expression. Demonstration teaching can not only provide students with a visual imitation object to help them understand and learn better, but also stimulate students' interest and enthusiasm and enhance their learning motivation.(Madsen et al., 2017; Szczepek Reed,2021)

We also make full use of modern technical means to assist teaching. By means of audio and video recording, we can help students better compare and correct their singing effects and enhance the accuracy and professionalism of their singing.

Internet resources can also be utilized to guide students to independent learningand exploration, enriching their knowledge and vision.

Through the above teaching methods, students can improve their performance ability and artistic level whensinging Chinese ancient poems and art songs.

Design Curriculum. Teaching Programme

The ADDIE model is an instructional model that is widely used in the development of educational training programs for educational designers and programmers. The model was first proposed in 1975 by the University of Florida. (Spatioti et al., 2022) This paper will be based on the theory of the "ADDIE" educational model, combined with teaching practice, structured the basic process of teaching design of ancient poetry and art songs:

1. Analyzing the problems and difficulties ofteaching ancient poetic art songs

2. Designing lesson plans for ancient poetry andart songs

3. Developing students' interest in learningancient poetry and art songs

4. Implementation of a new teaching model for teaching and learning

5. Assessing student learning outcomes

Teaching with VR-assisted technology

We make full use of modern virtual technology tools to support teaching and learning. The emergence of virtual and other digital technologies can further refine and enhance the analog learning environment and improve students' communication and writing skills. Compared to other learning platforms, virtual you-digital can provide more learning options, thus improving learning efficiency.(Philippe et al., 2020) Through realistic VR technology, we show the virtual reality world of ancient poetry. Students can see the life scenes of ancient literati through VR glasses and other devices. Students can experience i mmersiv ity from VR simulation technology the people's dress, street scenes, and buildings of the Northern Song Dynasty as if traveling through time and space, and personally feel the background and

environment of the poet's creation. All of these can help students better understand the cultural background of ancient poems, help students better compare and correct their singing effects, and improve the accuracyand professionalism of singing. Through the above teaching methods, students' understanding of thecultural background of ancient poems can be improved, as well as their expressive ability and singing level when singing ancient poems and art songs.

Affective education

Cultivating students' understanding of the aesthetic experience and their sense of beauty is the basic goal of any arts program(Ziegfe ld, 1953). Music is an auditory experience, but this is an abstract goal, and more importantly, how to realize the goal in the curriculum is a major challenge in the teaching curriculum.

In the past, for Affective education, many scholars have proposed the three parts of human cognition (cognition or thought), affect or emotion, and conation or motivation(Mendelssohn,1997), and recognized that cognitive teaching is as important as affective teaching (Bloom, 1956; Gagne, 1977).

Previous educational research has focussed on developing students' cognitive abilities and skills, believing that their cognitive abilities determine their future development. As a result, affective education has been relegated to the status of a ' potential curriculum' in teaching and learning and has received little attentioneven in teacher education training.

In recent years, many studies have pointed out that the importance of affective education to students' growth and learning has become more and more obvious. (Krathwohl, 1973), It is believed that affective education, also known as emotional education, focuses on the extent to which things are accepted or rejected and that through acceptance and self-acceptance, students can learn to accept or reject things that are not in their best interests. Past researchers have also emphasized that learning requires both intellectual and emotional interventions.otherwise it becomes cold cognition(Kung, 2006).

Emotional education in music education has occupied an important place in educational research in recent years because it deepens musical understandingand enhances performance skills.

CHAPTER 3
METHODOLOGY

"This study examined the history and development of ancient poetry and the vocal teaching of ancient poetic art songs in Song dynasty. The researcher scrutinized the relevant research literature and conducted field data collection to identify the challenges faced by teachers when teaching ancient poetic art songs in vocal courses. The main objective was to understand the barriers that teachers and students encountered in understanding the language of ancient poetic art songs and singing them without being able to properly express the lyricist's poetic emotion and meaning. Through this comprehensive study, we aimed to design effective lesson plans to address the problems identified and ultimately improve the teaching and learning experience of ancient poetic art songs. The process outlined is as follows:"

      1. Data collection

      2. Data Preparation

      3. Data analysis

1. Data collection

We have meticulously planned the data collection process, employing a comprehensive approach that encompasses document surveys, and related research gathered from both printed sources and digital media. Additionally, fieldwork has been incorporated to ensure a well-rounded collection of data. This field data collection involves a combination of observations, interviews, and small group meetings.

The collected data takes various forms of information, including research-related materials, movie data, images, and audio recordings. Subsequently, we will organize this information into a systematic structure, creating distinct data groups for thorough review.

In cases where it is discovered that the collected information is incomplete or contains defects, the investigator is committed to arranging additional data

collection efforts to supplement and complete the dataset. This meticulous approach ensures the reliability and completeness of the research findings.

The data collection tools employed in this study include.

1. Reviews of Relevant Research Papers

1. 1 Central Library Srinakharinwi rot University

1.2 National Library of China

1.3 Online database system and information media

2.Interview We conducted group interviews with data subjects, incorporating both formal and informal settings to gather comprehensive information. The interview sessions will be scheduled at the convenience of the participants, and thetimes of these interviews are as follows:

2.1 Chen Yang (China):Doctor of Music Education, Chinese National Second Grade Performer, Associate Professorof the School of Music of Guangdong Institute ofScience and Technology

2.2 Hannha Wang (Tai Wan):PhD in Arts Management, Lecturer inMusicology, National Taiwan University

2.3 Li Yue (China):Graduated from the Central Conservatory ofMusic, majoring in Ancient Chinese Music History. Senior Editor of Ancient Music,Shanghai Music Publishing House.

2.4 Xu Xia Yu (China):D. in Art History, at the School of Art andArchaeology, Zhejiang University.

2.5 Sun Qing Xue (China):Student,School Journalism andCommunication, Beijing Foreign StudiesUniversity (BFSU)

3. In-Field Data Collection:During on-site data collection, the researcher utilized a variety of tools to comprehensively record information.These tools included:

Field Notes: Handwritten and typed notescapturing observations and contextual details.

Camera: Both traditional and mobile cameras were employed to document still images.

        Mobile Phone: Utilized for various data recording purposes, such as notes, images, and audio recordings.

        Video Camera: Used to capture dynamic visual data, enhancing the richness of the collectedinformation.

        Applications: Specialized apps were employed to facilitate efficient and organized datacollection.

        Sound Recording:Audio data was captured using dedicated recording devices to preserveauditory components.

2. Data preparation.

        Textbook and Literature Review:The researcher systematically processes information gathered from textbooks and literature, including researched content. This involves an organized review, content categorization, and arrangement in a logical sequence to establishcoherence.

        Observation and Interview Data: The data obtained through observations and interviews undergo thorough processing. The researcher transcribes, orders, and categorizes the content according to its relevance. Additionally, a comprehensive review of the data subjects is conducted to ensure accuracy and alignment before progressing to the analytical stage.

3. Data Analysis:

        The data analysis phase involves a structured examination of the processed information to derivemeaningful insights and conclusions.In this research,the researcher studied the dataaccording to the objectives of the research objectives.

        1. The history and development of ancient Chinesepoetry and art songs in Song dynasty.

        1. 1 History of Ancient Chinese Poetry

        1.2 The Development of Chinese Art Songs

        1.3 The Development of Ancient Chinese Poetry in the Song Dynasty

        1.4 The Ancient Chinese Poetry and art song adapted from Song Ci

1.4.1 "Chai Tou Feng"

1.4.2 "Da Jiang Dong Qu"

1.4.3 "Wo Zhu Chang Jiang Tou"

2. A new teaching model for ancient Chinese poetry and art songs of Song dynasty

Presentation of Research Results:

Upon the completion of the study, the results will be presented in Chapters 4 and 5, following a structured approach:

Descriptive and Analytical Presentation:

In Chapter 4, the research results will be presented both descriptively and analytically. We aim to provide a comprehensive overview of the findings, utilizing both descriptive statistics and analytical insights to convey anuanced understanding of the collected data.

Summary of Study Results:

A concise summary of the results obtained from the study will be encapsulated in Chapter 5. This section will distill the key findings, highlighting the most significant aspects uncovered during the research process. It serves as a synthesis of the outcomes, allowing readers to grasp the core contributions of the study.

Discussion and Suggestions:

Chapter 5 will also include an in-depth discussion of the results, placing them within the broader context of the research objectives. We will provide interpretations, draw connections between findings, and offer insights into the implications of the results. Additionally, recommendations and suggestions for future research directions may be articulated in this section.

CHAPTER 4

FINDINGS

We conducted research on the study of vocal music in the context of ancient Chinese poetry in Song dynasty by consulting literature, and books, and researching to obtain relevant information. The obstacles in teaching ancient poetry and art songs of vocal teaching, understanding the difficulties in learning the language of ancient poetry and art songs, and designing a teaching plan through this study to solve the problems of teachers and students in teaching and learning ancient poetry and art songs. This is a qualitative research process, there are three Song poetry adapted art songs: "Chai Tou Feng ", "Da Jiang Dong Qu ", and "Wo Zhu Chang Jiang Tou " The researchers present their research results based on the research objectives as follows:

1.To study of the history and development of ancient Chinese poetry and art songs in Song dynasty.

2.To create a new teaching model for ancient Chinese poetry and art songs of Song dynasty

1. The history and development of ancient Chinese poetry and art songs in Song dynasty.
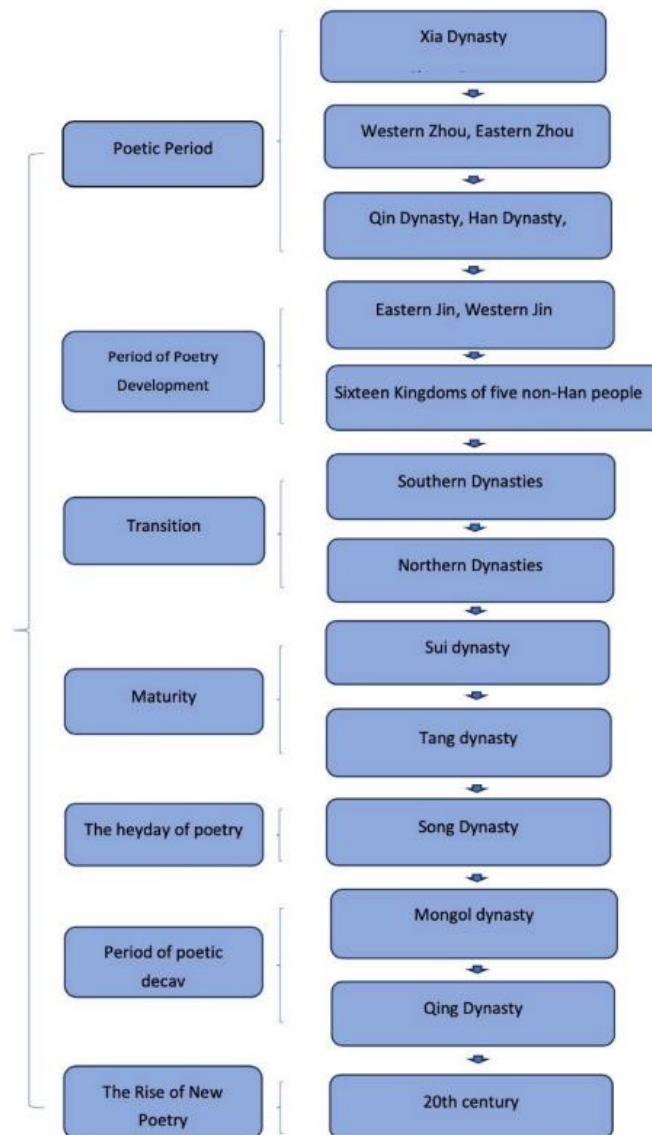
1.1 history of ancient Chinese poetry

Figure 2 Poetry History Chart

Source: Xie,2023

Stage 1 Poetic Period Chinese poetry was born before the invention of writing, and was gradually formed and developed through labor, song, and dance. During the Xia and Shang Dynasties and the early Western Zhou Dynasty, primitive religious culture prevailed, and the main bearer was the witch, (a cursed song handed down from ancient times to drive away evils and pray for good fortune. The Book of Songs is the earliest collection of poetry in China. Most of the poems were written by the people (folk songs), so both the language and the theme are very life-like, and the recitation is very catchy. They were rich in content, including descriptions of farming, farewells to friends, and the ups and downs of officialdom. They expressed their inner pride, joy, or pain by singing out their poems. In the late Warring States period, the southern state of Chu produced a new style of poetry with the unique style of the Chu culture---Chu Rhetoric. It gave birth to the great poet Qu Yuan. He drew on the creative techniques of the Book of Songs to create a new entity, Chu Rhetoric, whose stanzas varied in length and were mainly in hexameter and heptameter. The Shijing and Chu Rhetoric are the two major sources of poetry in later times, creating an excellent tradition of blending and developing realism and romanticism in ancient Chinese poetry. In the Han Dynasty, a department responsible for music, the Lefu, was set up to collect folk songs from all over the country. By this time, poetry had already developed into five lines, with "Southeast Flight of the Peacock" being the most famous. The "Han Fu" of the Han Dynasty also gradually became a new form of literature.

Stage 2: Period of Poetry Development During the Wei Jin and North and South Dynasties period, the Western Jin Dynasty, not much poetry circulated, only Jikang and other people's poetry works, to the Eastern Jin Dynasty poetry and gradually increased, at this time the South appeared in an important school of poetry - landscape idylls, Tao Yuanming was known as the "progenitor" of the idyllic poetry school, and almost at the same time

Stage 3: Transition The most representative of the North and South Dynasties are the folk songs of the North and South Dynasties. Most of the folk songs of

the South Dynasties are short and elegant, writing about pure love life, such as the Song of the Four Hours of the Night, while the folk songs of the North Dynasties react to the social turmoil of the time, and the people's suffering life, such as the Mulan Dictionary and the Royal Edict Songs are the most famous. Xie Ling Yun was the "originator" of the landscape school of poetry, and   he   initiated the style of landscape poetry, the beginning of innovation.

Stage 4: Maturity The Sui dynasty was destroyed by Li Yuan in just thirty years because of the extravagance and atrocities committed by the Sui Wendi emperor, and the   social turmoil of the Sui dynasty led   to the development of   poetry based on the theme of border poems. The development of Tang poetry is divided into four stages: the First Tang, the Sheng Tang, the MiddleTang, and the Late Tang.In the Early Tang   (618-712   AD), poetry   was influenced by the North and South Dynasties, and most poems were court poems. In the later part of the period, the "Four Heroes of the Early Tang", Wang Bo, Yang Jiong, Lu Zhaolin, and Luo Binwang, wrote poems from the court to the marketplace, rivers, and mountains, and beyond the borders of Seychelles, expanding the subject matter and forming a new style of Tang poetry.Sheng Tang Period (712-762 AD) The poetry of the Sheng Tang period was complete in form, rich in subject matter, and broad in content, with many famous poets and a variety of styles,   including the   landscape and   idyllic poetry   school represented   by   Wang   Wei   and   Meng Haoran, and the frontier poetry school represented by Cen Sen, Gao Shi, and Wang Zhilu. The emergence of Li Bai and Du Fu brought   the   poetry   of   the   Sheng   Tang   period   to a climax.

Middle Tang Dynasty (762-825   AD) The main schools of poetry in the Middle Tang Dynasty: were   the Han   and   Meng   Poetry School, Field   and Landscape School and the Ten Scholars of Dali Dynasty, whose main poets were Han Yu, Bai Juyi, Liu Zongyuan and Liu Yuxi.

Late Tang Dynasty (825-906 AD) Late Tang poetry paid more attention to the   methods   and   techniques   of writing, and the main poets included Du Mu, Li

Shangyin, Pi Rixi u and Wen Tingyun, whose creations were mostly metrical poems and stanzas.

The Tang Dynasty implemented an active policy of opening, and music from the Western Regions was introduced to the Central Plains region, gradually combining with local music to produce a new form of music - Yan music. The rhythm of Yan's music is complex and ever-changing. Based on the creation of Yan's music rhythm, there have gradually emerged poems of varying lengths. In the beginning, lyrics were used to entertain guests at banquets, and Song lyrics developed based on this foundation. But the true lyrics emerged in the late Tang Dynasty. They were a type of musical literature that, like poetry, was first used to complement musical singing. The length of the lyrics varied with the melody, so they were also known as "quzi ci".

Stage 5: The heyday of poetry Song lyrics were a new literary genre that marked the highest achievement of Song literature. Song lyrics have long and short sentences and are easy to sing because they are lyrics that are sung in harmony. The structure is called "upper que and lower que." Each lyric has only one-word brand, which is equivalent to the lyric score, which is the format of a lyric, stipulating the number of words in the lyric, and the level of sound and rhyme. The rhyme scheme of Song lyrics is particularly strict, with each character having a prescribed level and level, and the level and level of the words used in each word-tag being prescribed, and the level and level of the words being different. It is not just words, it has emotion, power, thousands of miles of mountains and rivers, and thousands of autumns and generations. It is the most glorious words and phrases in the history of Chinese literature.

Stage 6 Period of poetic decay The music of the Yuan Dynasty included two types of Yuan miscellaneous operas and Yuan loose tunes. "Yuan miscellaneous operas inherited the tradition of Tang dynasty song and dance operas and military operas, and formed an independent type of operas based on Song dynasty compositions, which were characterized by the use of the seven-tone scale, vivid

stories, complete plots, reasonable elegance and   vulgarity,   and   most   of   them were   suitable   for performances on the stage. The music of the opera mainly comes from the folk songs and ballads in the South, which is also called the "Southern Opera". It uses the pentatonic scale and is different from the miscellaneous operas in which only the   protagonist can sing alone,   but all the characters can sing, and there are solo singing,   unison singing and other forms of singing. Representative works include   Guan   Hanqing's   Dou'e   Grievance   and   Wang Shifu's The Story of the Western Wing. Music in the Ming and Qing dynasties with the expansion of the city, urban development, traditional opera, rap,   dance,   folk   songs,   and instrumental   music   has developed and matured, which is the most prosperous city Xiaoqu, the lyrics are mostly Ming and Qing literati from the folk collection. Ming and Qing dynasties is also opera music into the heyday of the middle of the Ming Dynasty, many writers and plays, including Tang Xianzu's "Peony Pavilion"   are   the   most famous, the late Ming and early Qing dynasties to the folding theatre-based, works are mostly heroes for the theme such as Mu Guiying, Zhao Kuangyin. Peking Opera arose in the Qing Dynasty based on the local operas of Southern Pihuang and Northern Bangzi. At this time, Peking Opera had different genres, and   many famous Peking   Opera   performing   artists   emerged, which marked the prosperity and flourishing of the art of Peking Opera.

Stage 7 The Rise of New PoetryAt the beginning of the 20th century, with the entry of Western music into China, composers created many musical works in the style of   fusion   of   Chinese   and   Western   styles.   With   the expansion of composers, the founding of music colleges

1.2 The Development of Chinese Art Songs

At the beginning of the 20th century, with the entry of Western music into China, composers created many music works with the fusion of Chinese and Western styles. With the expansion of the creative staff, the establishment of a music college laid the foundation for the development of art songs in China. Composers   in   this period combined traditional Chinese   music with Western

composition theory and created many ancient poetry art songs with Chinese characteristics.The main representative works are Huang Zi's "Hua Fei Hua" and He Luting's "Jing Ye Si", etc.

1.3 The development of ancient Chinese poetry in the Song Dynasty

The development of Song Ci poetry can be divided into two periods: the Northern Song Dynasty and the Southern Song Dynasty. The Northern Song Dynasty followed the characteristics of the Tang and Five Dynasties Ci Poetry in the junior high school period, and the content was mostly about love between men and women, separation, and hatred. The main poets were: Liu Yong's masterpiece "雨霖铃-寒蝉凄切", Ouyang Xi u's masterpiece 蝶恋花-庭院深深深几许 " - How Deep Is the Courtyard", Yanshu's masterpiece "浣溪沙", Su Shi's masterpiece "Nian Nu Jiao 念奴娇-赤壁怀古", and so on.

The words of the early Southern Song Dynasty express a strong spirit of patriotism, and the main wordsmiths are: Li Qingzhao's masterpiece "声声慢-寻寻觅觅", X in Qiji's masterpiece "青玉案-元夕", Jiang Kui's masterpiece "杏花天影", and Lu You's masterpiece "钗头凤", and so on.

1.4 The art songs of ancient poetry adapted from Song Ci

This study selects three art songs adapted from Song Ci: Lu You's Chai Tou Feng and Su Shi's Da Jiang Dong Qu, Li zhiyi, and Wo Zhu Chang Jiang Tou. Although the Song Dynasty had always been at war with foreign countries, which economy was indeed in the leading position at that time. The people lived comfortably, including the emperors of the Song Dynasty deeply influenced by Ci and Qu, so they preferred hedonism. The seemingly vulgar folk hobbies did reflect the needs of society at that time. The people respected Ci and Song highly, and the number of lyricists increased, which was also the reason for the popularity of Song Ci at that time.

1.4. 1 Chai Tou Feng

The whole text describes how Lu You and Tang Wan were forced to separate by Lu You's mother, who was afraid that Tang Wan would affect Lu You's

career,and Tang Wan remarried. In Yu Trace Temple south of Shen Garden a chance encounter scene, the lyricist expressed resentment and sadness and an

unspeakably miserable mood, the whole world can be divided into the upper and lower two queer, the upper queer is the man's tone, the lower queer is the woman's tone echo, recounting the joy of the old days, away from a few years full of sadness, and this hatred has become a fact cannot be undone, the lower queer wrote Tang Wan after the parting of the feelings of lovesickness, the year's alliance and sea oaths have become an empty wish, have no choice but to marry again, but to stop. I have no choice but to remarry, so I must stop.

Lyrics: 红酥手，黄滕酒，满城春色宫墙柳。东风恶，欢情薄。一怀愁 绪，几年离索。错、错、错。春如旧，人空瘦，泪痕红浥鲛绡 透。桃花落，闲池阁。山盟虽在，锦书难托。莫、莫、莫！
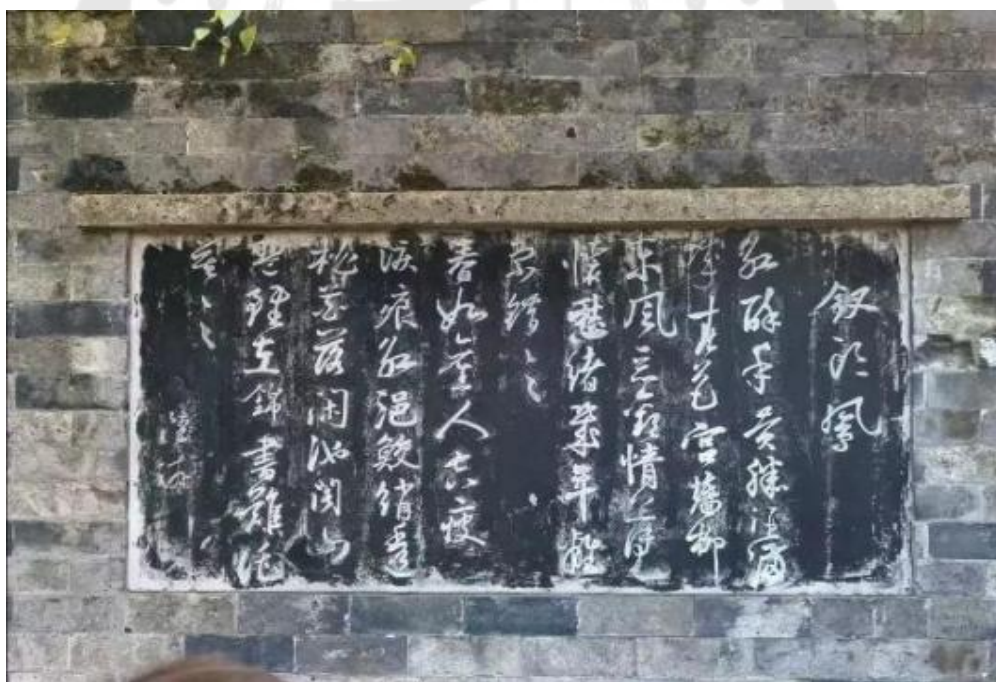

Figure 3 The《钗头凤》stone tablet photographed in Shen Yuan,

Shaoxing, Zhejiang Province

Source: Xie,2023

Lyricist Biography:

Lu You, (1125- 1210) was a famous poet and lyricist of the Southern Song Dynasty. He was born in Shanyin, Yuezhou (now Shaoxing, Zhejiang). Influenced by his family's patriotic ideology in his youth, he was awarded the title of J inshi by Emperor Xiaozong. He devoted himself to military life in middle age and retired to his hometown in his later years. Lu You wrote a large number of poems and lyrics during his lifetime, and more than 9,000 lyrics have survived, which are extremely rich in content. He and Wang Anshi, Su Shi, Huang Tingjian and known as "the four great poets of the Song Dynasty" Lu You's works of words is not as huge as the amount of poetry, but and poetry is the same in the spirit of patriotism, his creation tends to realism, and rich in romantic colors.

Figure 4 Photo of Lu You statue taken at Lu You Memorial Hall,

Shaoxing, Zhejiang Province.

Source: Xie,2023

Composer profile:

Dai Yuwu, the former editor-in-chief of People's Music Publishing House, advisor of China Choral Association. He has been nurtured by traditional Chinese culture since childhood, and in the process of learning music, he continues to explore Chinese culture to create new music for the nation. He has interpreted dozens of famous ancient poems in musical language and is good at using harmony and polyphony to express the different styles and connotations of ancient poems, giving full play to piano accompaniment to set the mood and convey the atmosphere, and his works have won many awards.

Musical analysis:

The Chai Tou Feng 钗头凤 by the author present recalls the past love life, lamenting the reality of forced separation from the reality of pain, A section for the square whole sentence, A and A1 appeared to the sound of big jumps, ups, and downs, this part of the author sighs in the past happy love, today's sadness.

Figure 5 Musical notation of Chai Tou Feng bar number 19

Source: Xie 2023

In bars 19 to 23. In "A Few Years Away from the Rope", the small second-degree changes in sound bring the sense of crying, in "wrong, wrong, wrong" to bring the catharsis of helplessness.

Figure 6 Musical notation of Chai Tou Feng bar number 69

Source: Xie 2023

1.4.2 Da Jiang Dong Qu

This song was written by Su Shi when he was deported to Huangzhou. With endless sorrow in his heart, he traveled around the mountains and played in the water, and happened to visit the Red Cliff outside Huangzhou, which made himremember the endless scenery of Zhou Yu during the Three Kingdoms period, and also lament the easy passage of time. The first line begins with the Yangtze River flowing eastward, connecting the endless Yangtze River with famous historical figures; the second line is led by the phrase "Remote Thoughts", which forms

the image of Zhou Yu, whom he admires, and realizes that the state power of the Northern Song Dynasty is seriously threatened by the enemy's power, and he longs for the heroes like those of the Three Kingdoms to turn the realities around. This is also the reason why the authorremembers the Battle of Red Cliff.

Lyrics:

大江东去，浪淘尽，千古风流人物。故垒西边，人道是，三国周郎赤壁。乱石穿空，惊涛拍岸，卷起千堆雪。江山如画，一时多少豪杰！遥相公瑾当年，小乔初嫁了，雄姿英发。羽扇纶巾，谈笑间，樯橹灰飞烟灭。故国神游，多情应笑我，早生华发。人生如梦，一樽还酹江月。

Lyricist Biography:

Su Shi (苏轼), (1037- 1102), known as Dongpo

Jushi (东坡居士), a native of Meishan in present-

day Sichuan Province, was a renowned writer, calligrapher, and painter of the Northern Song Dynasty. He was deported several times because of his opposition to Wang Anshi's reforms. He, his father Su Xun, and his brother Su Zhe were known as the "Three Su", one of the "Eight Great Poets of the Tang and Song Dynasties". His character was bold and unrestrained, and his works were fresh and robust, making good use of metaphor and exaggeration, with a wide range of themes. He is the author of Dongpo Words, Dongpo Complete Works, and other works.
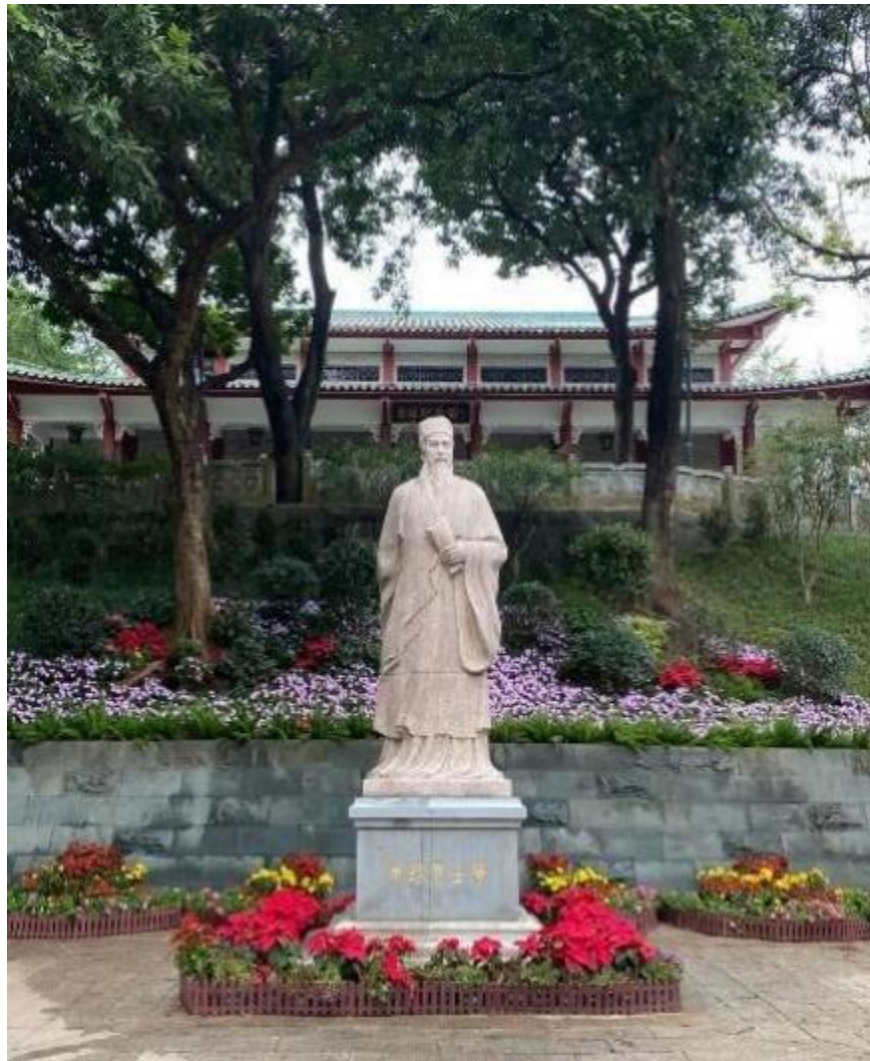
Figure 7 Su Shi monument photographed in DongPo Garden,Huizhou City, Guangdong

Province, China.

Source: Xie,2023

Composer profile:

Qingzhu（1893- 1959), formerly known as Liao

Shangguo, was born in Fucheng, Huiyang

County, Guangdong Province (now Qiaoxi, Huicheng District). In his early years, he took part in the Xinhai Revolution, and during the Wuchang Rebellion, he took part in the armed attack on Chaozhou. After the founding of the Republic of China, he was sent by the Guangdong government to study law and music composition theory and piano at the University of Berlin, Germany, where he was awarded a doctorate in law in 1920. In 1929 he was invited by Xiao Youmei to become a professor at the National College of Music in Shanghai. Qingzhu is considered a pioneer of modern Chinese musical aesthetics and one of the pioneers of Chinese art song composition. His composition "Da Jiang Dong Qu" was one of the earliest art songs in China, written while he was studying in Germany. Based on ancient Chinese poems, this song borrowed German and Austrian compositional techniques from the First World War, which the Qing master experienced during his stay in Germany. At that time, China was in a period of political chaos caused by the invasion of the Great Powers. The Qing Master's thoughts turned to his homeland while he was studying abroad. As he was boating on the lake, he was suddenly caught in a rainstorm. When he went back to his house to take shelter from the rain, the thunder and lightning outside reminded him of his troubled motherland, so he composed "Da Jiang Dong Qu".

Figure 8 Statue of Lord Qing, taken in Riverside Park, Huizhou City, Guangdong
Province, China

Source: Xie,2023

Musical analysis:

In bars 18 to 25 " Da Jiang Dong Qu" , 4/4 time. The work is divided into two queues in a single two-part style, the whole song is bold and atmospheric, with ups and downs, the first part of F major and D minor between the change in tonality, singing to grasp the hero's heroic chest, piano accompaniment ups and downs, the use of a large number of chest resonance to achieve the magnificent.

Figure 9 Musical notation of Da Jiang Dong Qu bar number 18 – 25

Source: Xie 2023

In bars 50 to 53 The second part is in D major, and the first section is different from this section in the music of gentle and elegant and sad atmosphere, the singing voice should be full and powerful, and the breath should be stretched evenly, and the singing tone should be soft and deep. The last part of the song falls back to F major, at this time the song is close to the end, a kind of indulgence in thoughts, the pursuit, to the end of the composer with a strong tone (ff) will be pulled back to reality to restore the true color of heroism, the coda through the chordal decomposition and rests to distinguish the author of the life of the helplessness of the performance of the fullest.

Figure 10 Musical notation of Da Jiang Dong Qu bar number 50 - 53

Source: Xie 2023

1.4.3 Wo Zhu ChangJiangTou

This text is taken from the Northern Song Dynasty poet Li Zhiyi's "BU Suan Zi ", the whole text is simple in language, cleverly conceived, both passionate and containing deep love, expressing the author's four-year lover's belief in the steadfastness of love. The water of the Yangtze River is not only a barrier that separates the two sides but also a vein of unceasing longing for each other, like water. This lovesickness is more miserable than the Yangtze, only that the head of the river and the tail of the river lovers are firmly bolted together, so that

the girl in love with the torment is in contact with the river at the same time, as if to feel the pulse of the lover.

Lyrics:

李之仪 我住长江头，君住长江尾。**日日思君不**见君，共饮长江水

此水几时休，此恨何时已？ **只愿君心似我心，定不**负相思意

Lyricist Biography:

Li Zhiyi (1048- 1117), a native of Wudi, Cangzhou (present-day Shandong Province), was a lyricist of the Northern Song Dynasty. Born into a famous family, he studied under Fan Chunren, the son of Fan Zhongyan, and was awarded a bachelor's degree. He was later banished to Taiping Prefecture for offending the powerful and rich. In his later years, he lived here for a long time and called himself Guxi Jushi because of his love for the landscape and scenery here, and wrote a collection of poems called Guxi Lyrics. Written by Green Lord Seeing the Great River Going East.

Figure 11 Li Zhiyi statue taken at Li Zhiyi Park Dezhou City, Shandong Province.

Source: Xie,2023

Musical analysis:

In bars20to27.Wo Zhu Chang Jiang Tou, in 6/8 time, with a two-part structure, all in G major with a square shaping structure, the introduction uses decomposed chords, and the a-part intervals are within three degrees, rendering colors. The first section is in minor tonality, with the voice implicitly, euphemistically, and singing to express the lingering feelings of longing and the desire to look forward.

Figure 12 Musical notation of Wo Zhu ChangJiangTou bar number 20 - 23

Source: Xie 2023

In bars 65to68. It moves smoothly into a second-degree cascade, reaching a high octave in measure 19, in preparation for the B section that follows. The second section shifts to a major key, and there is a change of color that can be found in the blandness but can be rendered in a finely sculpted place. 53-58, the

third climax of the whole piece, is interlocked, so that love, affection, and vows merge into one, which is a heart-warming experience.

Figure 13 Musical notation of Wo Zhu ChangJiangTou bar number 65 - 68

Source: Xie 2023

"Chai Tou Feng", "Da Jiang Dong Qu" and "Wo Zhu Chang Jiang Tou" as background materials for the teaching experiment, to study the history and development of ancient Chinese poetry, the use of emotional teaching mode and vocal techniques in vocal teaching, and the development of a new teaching mode forancient Chinese poetry.

2. A new teaching model for ancient Chinese poetry and art songs of the Song dynasty
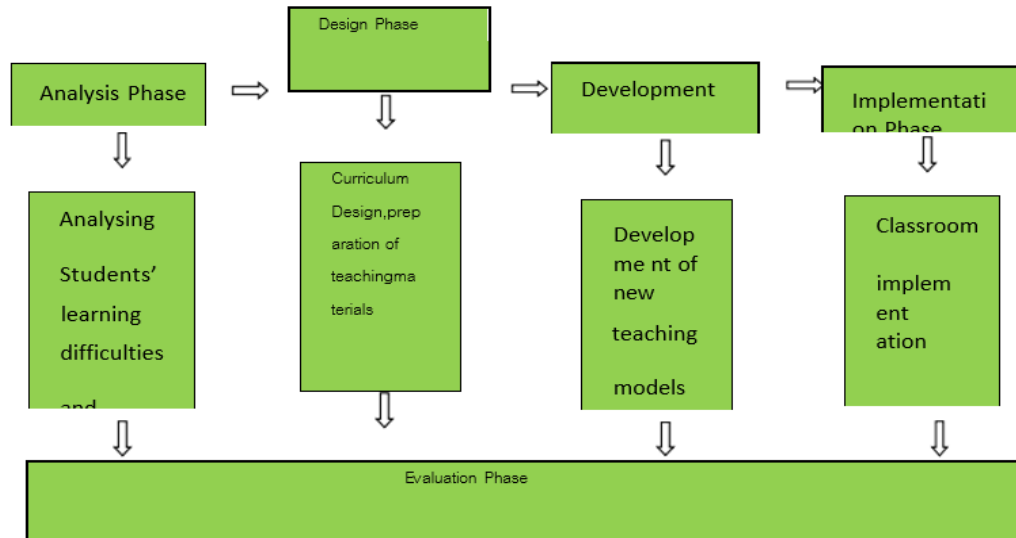

Figure 14 New Teaching Models Figure

Source: Xie 2023

2.1. Objective analysis: Students have a basic understanding of ancient Chinese poetry's history and development and art songs' development. To use the mode of affective teaching to cultivate students' aesthetic and musical appreciation of music. To develop a new teaching mode using VR-assisted teaching technology.

The goal analysis is based on the curriculum design,which is conducive to students' more precise grasp of the teaching key points.

2.2 Teaching design: Prepare the teaching materials to be used in ancient poetry and art songs and collect and organize them. Choose teaching materials that meet the needs of the classroom. Try to be as flexible as possible. To enhance students' participation in the classroom andmobilize their enthusiasm for learning ancient poems.

2.3. Development phase:mainly includes the production of courseware, quality video content, and theuse of VR for teaching.

2.4. Classroom implementation: Students will be led out of the classroom and into the VR classroom. Based on Along the River During the Qingming Festival by Zhang Zeduan, a painter from the Northern Song Dynasty, one of the most famous paintings in Chinese history, the original work is collected in the National Palace Museum. Along the River During Qingming Festival" depicts the prosperous street scenes and people's lives inside and outside Bianjing, a City of the Northern Song Dynasty, showing all aspects of the society at that time, enlargingthe original work nearly 20 times, giving the painting new vitality through VR technology, restoring more than 1,000 characters in the scroll, and dynamically presenting the horses, cows, donkeys, birds, and beasts, alternating between day and night in space, and depicting the culture of the marketplace, the yells and shouts of street vendors, the boatmen, The city culture depicted in the original painting, the street vendors' yelling, the boatmen's labor, the tourists' loitering, and the prosperous streetscape, give each character a unique storyline, and vividly restores the history of the Song Dynasty of a thousand years ago. In the traditional teaching of ancient poetry and art songs, it is often difficult to stimulate students' interest and emotional resonance, while the application of VR technology in the course can make students better appreciate the ancient mood and artistic atmosphere by creating an immersive experience for them. Students can feel as if they were in the works created by ancient people and deepen their understanding and feeling of the historical background of ancient poems.

Figure 15 VR Classroom, Along the River During the Qingming Festival

Source: Xie 2023

Figure 16 VR Classroom, Along the River During the Qingming Festival

Source: Xie 2023

2.5. Evaluation stage: The evaluation stage is the last part of the whole course, in which the teacher carries out effective evaluation in every step of analysis, design, development, and implementation, and at the end of the course, obtains feedback information on teaching through questionnaires to provide a reference basis for modification.Through the assessment results and the analyses of the results of the assessments conducted by the teacherson he students, we found that the students' vocal performance effects were significantly improved after the learning process of combining heory and practice, presenting a more natural, fluent, and touching performance style. The results of the study showed that improving the teaching mode gives students trained to have a deep understanding of the history and development of ancient Chinese poetry also their aestheticand music appreciation skills. The new teaching modedemonstrated not only more excellent ability in terms of emotional expression but also a technique for ancientpoetry art songs.To study more details of ancient Chinese poetry in terms of vocal music. This study uses the classroom teaching method for research design. To understand the improvement of teaching methods through systematic evaluation.The instructional design is based on the theory of the "ADDIE" instructional model and can be divided into the following six parts:

I. Teaching Objectives:

1. 1 To give students a basic understanding of ancient Chinese poetry's history and development and art songs' development.

1.2 To use the emotional teaching mode to cultivate students' aesthetic and music appreciation abilities. To develop a new teaching mode using VR-assisted teaching technology.

2. Teaching content:

2.1. Music appreciation of ancient poems and art songs

2.2 Explaining the historical background and singing the art songs based on three song texts, namely "Chai Tou Feng", "Da Jiang Dong Qu"and "Wo Zhu Chang Jiang Tou".

2.3. The application of emotional teaching in the teaching of ancient poetry and art songs, using the VR auxiliary teaching mode to make students experience the history and culture of the Song Dynasty.

3. Teaching steps:

3.1 The teacher introduces the history and development of ancient poems and the development and artistic characteristics of art songs.

3.2.Select the versions sung by different singers to play the video and audio of the ancient poetic art songs "Chai Tou Feng", "Da Jiang Dong Qu" and "Wo Zhu Chang Jiang Tou", and provide the scores and lyrics of the songs. The teacher will introduce the authors, composers, and backgrounds of these three songs.

3.3 For each song, the teacher will give the students individual singing technique lessons, including pitch, range, breath control, etc. Vocal coaching, including emotional expression,characterization, and other artistic treatments.Singing the songs "Chai Tou Feng", "Da Jiang Dong Qu" and "Wo Zhu Chang Jiang Tou" requires some special singing techniques to express the author's emotions. Here are some tips and considerations:

Expression and emotion: The essence of singing is emotional expression. Singers must deeply understand the lyrics of the emotion, empathy, there is "大江东去，浪淘尽" bold, but also "山盟虽在，锦书难托" feelings of sadness, "日日 思君不见君 "The song's helplessness is integrated into the emotional world of the song to truly convey the feelings of sadness, nostalgia, and helplessness.

Vocal skills: There are some high-pitched parts in the song "Chai Tou Feng", especially in "Leave the rope" and "Difficult to support" with a small second-degree change in pitch to add the emotion of crying; in "Wo Zhu Chang Jiang Tou", the singer by deliberately grasping the ups and downs and changes in pitch In "I live at the head of the Yangtze River", the singer by deliberately grasping the ups and downs and changes in pitch, which makes the manly sentiment and magnificent momentum of the song perfectly presented. "The weak note on the high A after the crescendo of "Da Jiang Dong Qu" must be sung with more advanced techniques. When

singing Da Jiang Dong Qu, we should grasp the courage of the hero, the line should be coherent, and the breath should not be interrupted in the pauses, such as the west side of the old

barricade, and the human way is....

In terms of emotional training, we encourage participating students to understand the mood and core of the song by understanding the historical background of the original lyrics, emotional connection, and expression before singing, so that they can better grasp the emotional expression of the song. We also include the historical background of the Song Dynasty period and the compositional background of the author. In this way, students can improve their understanding of the meaningof ancient poems.

In the process of technical training, we focus on the students' vocal skills and the accuracy of their singing melodies. We provide them with a series of vocal exercises, such as vocal technique exercises and singing intonation exercises, to help them improve their vocalskills.

Through the vocal music teaching research on three ancient poetic art songs, namely "Chai Tou Feng", "Da Jiang Dong Qu" and "Wo Zhu Chang Jiang Tou", thispaper finds that students can improve their vocal skills and enhance their ability to express their emotions by learning ancient poetic art songs and have a deeper understanding and grasp of the culture of ancient poems and lyrics through the teaching supported by VR technology. The application of ancient poetic art songs in vocal music teaching is beneficial and can enrich the teaching content and improve students' interest and learning effect. However, the application of ancient poetic art songs in vocal music teaching still has some limitations, and it is necessary to further study how to carry out personalized teaching according to students' characteristics and needs and explore more ancient poetic art songs suitable for vocal music teaching. In addition, research can be conducted on the teaching effects of ancient poetic art songs among students of different ages and backgrounds, as well as the combination with other art forms. These studies are of

great significance for further improving the quality and effectiveness of vocal music education.

4. Lesson plans designed based on the ADDIE instructional design model

Table 1 Lesson Plan

Course Name	《Teaching Ancient Poetry Art Songs on the Theme of SongLyrics》		
Teaching Specialities	Music Performance Major	Year of instruction	First-year university student
Type of lesson	New Lesson		
Teaching Period	Two Hours		
Educational Objective	knowledge objective	This course provides students with an understanding of the history and development of ancient poetry and the development of the art song.	
	competency objective	Improve students' understanding of the meaning of ancient poetry. Improve vocal skills and emotional expression through the study of ancient poems and art songs	
	emotional objective	Cultivating Students' Appreciation of Music Using Emotional Teaching Models. Developing a New Teaching Mode Using VR- Assisted Teaching Technology.	
Teaching focus	Choosing 'Chai Tou Feng', 'Da Jiang Dong Qu', and 'Wo Zhu Chang Jiang Tou' Song art songs to teach, analyzing the historical background of the songs, the analyzing the historical background of the songs, analysis of the music, and the focus of the singing		
Teaching Difficulties	1. Using the ADDIE teaching model in the teaching of ancient poems and art songs 2. Using VR auxiliary teaching mode to lead students to experience the humanistic history and culture of the Song Dynasty		

Teaching methods	lecture method	Teaching equipment	Piano, sheet music, VR classroom, multimedia projection, etc.
Main Teaching Content			
1. Teachers introduce the history and development of ancient poetry 2. Introduction to the development and artistic characteristics of art songs			
3. select versions are sung by different singers and play the video and audio of the ancient poetry art songs 'Chai Tou Feng', 'Da Jiang Dong Qu', and 'Wo Zhu Chang Jiang Tou ', together with the sheet music and lyrics of the songs. 4. Teacher introduces the authors, composers, and creative background of these three songs Enter the VR classroom for an immersive experience of 'Qingming Riverside Drawing', a work by the Song Dynasty painter Zhang Ze Duan, and experience traveling back to the Song Dynasty civilization and feeling the Song Dynasty's marketplace and humanities.			
5. Students recite, chant, and sing. For each song, the teacher provides students one- on-one vocal technique instruction, including pitch, range, breath mastery, etc. Singing instruction, including emotional expression, characterization, and other artistic treatments			
6. Singing the songs 'Chai Tou Feng', 'Wo Zhu Chang Jiang Tou ', and 'Da Jiang Dong Qu ' requires specific singing techniques to express the author's emotions. The following are some vocal singing techniques and notes for expressing emotions:			
1 Understanding the Meaning of Song Words 2 Emotion and expression 3. Vocal singing techniques			
Conclusion	1. the teacher chooses three Song lyrics adapted from ancient poems and art songs, namely 'Chai Tou Feng', 'Da Jiang Dong Qu ', and 'Wo Zhu Chang Jiang Tou', as the teaching background. 2. Use VR virtual technology. Make students walk into the humanities and customs of the Song Dynasty in the same situation 3. Improve teaching efficiency and students' interest in learning so that passive learning becomes active learning.		
Teaching Reflection	1. Enhance teacher-student interaction. 2. Encourage students to actively ask questions and participate in discussing issues in the classroom. 3. Using new teaching equipment techniques to improve students' thinking and imaginative abilities.		

5.Teaching analysis

Students practice and rehearse independently, and teachers guide students to pay attention to music details and performance effects. Help them analyze and solve problems encountered in practice.

This study uses empirical research methods to explore the application effect of VR virtual technology in teaching ancient poetry and art songs.

6.Teaching evaluation

By comparing the evaluation results at the beginning and end of the semester, as well as the analysis of the evaluation results of the teachers on the students, we found that after a semester of learning process combining theory and practice, the students' vocal performance effect has been significantly improved, showing a more natural, smooth and moving performance style. The results show that the improved teaching method also shows a more outstanding ability to express emotions and use skills. Based on the above conclusion, we believe that emotion and technology are two indispensable aspects of vocal music teaching. They are combined and complement each other, and have irreplaceable importance for vocal music performance. We suggest that teachers should pay more attention to the traditional cultural theory of ancient poetry and the cultivation of emotion and skills, and flexibly use different training methods to make students have a higher performance level and better artistic temperament in the vocal music learning of ancient poetry and art songs.

Research question:

We interviewed Mrs. Chen Yang, Doctor of Music Education, a Chinese National Second Grade Performer and Associate Professor of the School of Music of Guangdong Institute of Science and Technology, who reflected on the problems in teaching and learning, there are some difficulties and a series of challenges in teaching ancient Chinese poems and art songs. Firstly, when students learn ancient Chinese poems and art songs, it is difficult for them to appreciate the beauty

of the mood because of the lack of relevant literature, history, and aesthetic foundation, which is an obstacle to the effectiveness of teaching. Secondly, word biting and pronunciation have become the first problem that singers face when performing ancient Chinese poems and songs.Due to the lack of understanding of the basic knowledge of word-biting, many singers have ambiguous pronunciation when singing, which makes it difficult for the audience to understand the words and even confuses Chinese songs with foreign songs. In addition, there is an imbalance in the ratio of Chinese art songs to foreign art songs in the music curricula of higher vocational colleges and universities, with foreign art songs becoming the main repertoire of vocal training, while the ratio of Chinese ancient poetry art songs is relatively low and almost always plays a secondary role. All these factors are difficulties to beovercome in the teaching of ancient poetry art songs.

In our interview with Li Yue, Graduated from the Central Conservatory of Music, majoring in Ancient Chinese Music History. Senior Editor of Ancient Music, Shanghai Music Publishing House. , we learned that ancient poems use ancient literary language, including some ancient grammar, sounds, and words, which may be linguistically difficult for students. Some students may be unfamiliar with the language structure and expressions of ancient literature and need to spend more time understanding them. And these ancient poems and art songs are far from modern life, so there is a lack of motivation to learn them.

Based on our interviews with teachers and students, for some students, traditional ancient poems and lyrics may not be attractive, and they may prefer modern music and literature. As teachers, we need to creatively design teaching activities that are more in line with students' interests and contemporary aesthetics.

CHAPTER 5
CONCLUSION AND DISCUSSION

This paper focuses on exploring the effective methods of teaching vocal music of Chinese ancient poetry art songs in Song dynasty and expanding new teaching modes, aiming to improve students' expressive ability and artistic level when singing this special form of songs. Through a combination of literature research and practical teaching, this study collects and collates data and information on the teaching of ancient poetry art songs.

During the research process, this study first understood the definition, historical development, and characteristics of Chinese ancient poetry art songs through literature research and analysis and grasped the basic overview of this form of song. Secondly, this study delves into the historical background and analysis of the works and singing techniques of three art songs adapted from song lyrics. By examining these techniques, this study provided guidance and reference for students to improve their expressive ability and artistic level in singing art songs in the subgenre of ancient Chinese poems.

Then, this study carried out the teaching practice of Chinese ancient poetry sub-art songs and designed the relevant teaching design based on the ADDIE teaching model. Through the actual teaching practice, this study verified the feasibility and effectiveness of the designed teaching model and gained relevant teaching practiceexperience.

This research summarizes the full text. Through this study, we   have established a teaching design and evaluation model for vocal music teaching of Chinese ancient poems and art songs, which provides theoretical support and practical experience in emotional education for vocal music teaching. Meanwhile, the results of this study can also provide reference and guidance for improving students' expressive ability and artistic level insinging Chinese ancient poetry art songs.

Overall, through the empirical research method, this study has a certain guiding significance for improving students' expressive ability and artistic level in singing Chinese ancient poems and art songs. It is hoped that the The innovative points of this study are mainly reflected in the following aspects.

Firstly, this study provides a comprehensive exploration and research on the vocal teaching of art songs adapted from three song texts. In previous studies, the vocal teaching of art songs adapted from song lyrics is often only a one-sided introduction or a fragmented case study that lacks systematic research. In contrast, this study fully considers the characteristics of students' learning of Chinese ancient poems and art songs and the need of vocal teaching, and by sorting out the current state of research and literature, it proposes a complete set of teaching designs and evaluation model, which provides guidance and reference for the vocal teaching of Chinese

ancient poems and art songs.On the other hand, this study focuses on improving students' expressive ability and artistic level in singing art songs adapted from song lyrics. In teaching practice, we use VR virtual assisted teaching technology students through the immersive experience of virtual reality, students are more likely to remember and understand the content and form of the ancient poems, so as to achieve better results in learning virtual technology can stimulate students' interest and emotional resonance in the ancient poems and art songs. Through immersive experience, students can feel the beauty of ancient poems and the charm of music more deeply, thus stimulating their interest and love for ancient poems and art songs. There are often various challenges in singing this special form of songs, including the understanding of ancient poems, the ability to express emotions, and the requirements of formal performance. Therefore, this study focuses on analyzing the singing skills of Chinese ancient poems and art songs, and continuously optimizing and improving the teaching methods through teaching practice and evaluation feedback, to help singers improve their singing skills.

Shortcomings of the study

There are some shortcomings in this study, mainly inthe following areas. We have some limitations in data collection. Due to time and financial constraints, it can only use a limited number of literature and cases to conduct the study and cannot cover all relevant content. As a result, there may

be some bias and incompleteness in the research findings.Also, it has some shortcomings in terms of research methodology. Although we adopted an empirical research method, it did not conduct large-scale field observation and practical teaching.Such a research method mayaffect the objectivity and credibility of the findings.

Discussion and Suggestions

This study proves that the application of VR virtual technology is effective in teaching ancient poems and art songs.VR virtual technology can provide an immersive learning experience, allowing students to immerse themselves in the aesthetic value and cultural connotation of ancient poems. Therefore, teachers can make full use of VR virtual technology to create a more attractive and interactive teaching environment when they have the conditions for teaching.

Secondly, VR virtual technology can stimulate students' learning interest and emotional resonance. Through an immersive experience, students can feel the beauty of ancient poetry and the charm of music more deeply. Therefore, in teaching, we should pay attention to cultivating students' emotional experience and aesthetic ability, so that they will be interested in and love ancientpoetry and art songs.

However, due to the limitations of time and conditions, we cannot cover all possible teaching methods and teaching designs. Therefore, the instructional design of Chinese ancient poems and art songs may be somewhat incomplete and cannot cover the needs anddifferences of all students.

By studying the vocal teaching of ancient Chinese poems and art songs, this thesis is of some guiding significance in enriching the content and form of vocal teaching and improving students' vocal skills and artisticexpression. However, the

application of ancient poetic art songs in vocal teaching still has some limitations and needs further research and improvement. It is hoped that future research can explore the application and practice of ancient poetic art songs in vocal music teaching in greater depth, providing richer and more effective educational resources and teaching tools for vocal music teaching.

Although some research results have been achieved in exploring the effective methods of teaching vocal music with Chinese ancient poems and art songs, there is still a gap in terms of perfection. Future research can further expand the scope of data collection, optimize the research methodology, improve the research design, and enhance practical teaching to improve the practicality of the research results.
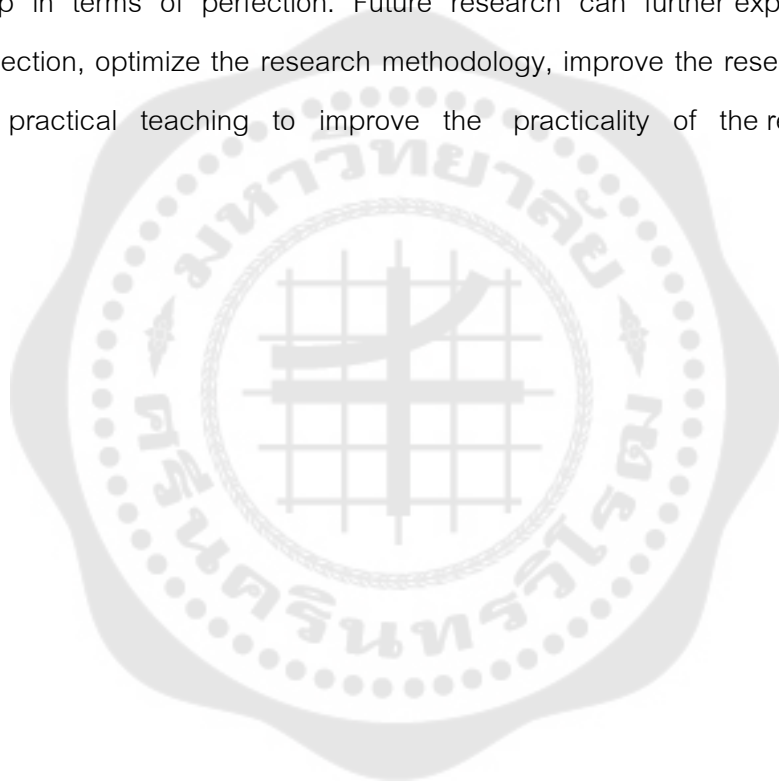
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APPENDIX

1. NOTATION of Selected Song Lyrics

A. "Chai Tou Feng"

B. "Da Jiang Dong Qu"

乱石 穿空， 惊涛 拍岸， 卷起 千堆

雪， 卷起 千堆雪。 江山如画， 一时多 少豪杰!

遥 想 公 瑾 当 年，

C. "Wo Zhu Chang Jiang Tou"

只 愿 君 心 似 我

心， 定 不 负 相 思 意。

此 水 几 时 休？

此 恨 何 时 已？

只愿君心似我心，定不负相思意。此水几时休？此恨

何 时 已? 只 愿

君 心 似 我 心,

定 不 负 相 思 意。

2. INTERVIEW

No.1 Interviewee: Dr yang Chen / Interviewer: xingjie Xie

Address: online interviews

Time of interview: 20/12/2023

(C ＝ Dr.Yang Chen, I ＝ Interviewer)

I: I am very glad to interview you I'm going to ask you

some questions, and I hope you can answer my questions.

C: yes, please.

I: I am researching the teaching of ancient Chinese poems and art songs, you are a vocal teacher who has been teaching ancient poems and art songs for many years, what is the status quo of the teaching of ancient poems and art songs in China nowadays?

C: In recent years, the teaching of ancient poems and art songs has received more and more attention in China's major music colleges and universities, and many special concerts of ancient poems and art songs are held every year, which on the one hand can train the students' singing ability of ancient poems and art songs, and on the other hand can be a very good inheritance of the traditional culture of ancient poems and art songs.

I: What do you think are the problems in teaching

ancient poems and art songs?

C: There is an imbalance between the proportion of Chinese and foreign art songs in the music curriculum of Chinese colleges and universities. Foreign art songs have become the main repertoire of vocal training, while the proportion of Chinese ancient poems and art songs is relatively small and almost secondary, and all these factors are the problems that teachers of ancient poems and art songs need to overcome.

I: What difficulties do you think students will face in

learning ancient poems and art songs?

C: First of all, I think that students lack the foundation of relevant literary history and aesthetics when they learn ancient Chinese poems and songs, so it is difficult for them to understand the beauty of mood and to integrate "ancient poetry" and "music" together. Some students only pay attention to vocal skills and ignore the cultural meaning.

I: As a singing teacher, how do you solve these problems?

C: As educators of traditional culture dissemination, on the one hand, we must inherit the traditional culture, and on the other hand we must think about how to improve the teaching method by using the modern scientific teaching mode, and at the same time the teachers must study the historical background of the poems, the writing, and the artistic context so that they can teach the ancient

poems and art songs to the students in a better way.

I: Thank you, Dr Chen. I have a clearer understanding of the scope of the study. I will complete my work as soon as possible. Thank you for accepting my interview request.

Figure 17 Dr Chen Yang's interview photos

Source: Xie 2023

B. Interviewee: Yue Li/ Interviewer: Xing Jie Xie

Address: Online Interview

Time of interviewer: 03/ 12/2023

L＝Yue Li I＝Interviewer)

I: I am very happy to interview you, I am doing research on the teaching of ancient Chinese poems and art songs, as a student of musicology at the Central Conservatory of Music who studies ancient Chinese music, what is your opinion on the teaching and inheritance of ancient Chinese poems and art songs in music colleges?

L: In recent years, many music colleges and art colleges have relied on scientific research projects and their own resources to set up discipline leaders of ancient poems and art songs, who are professors in major art colleges in China, and who not only study ancient poems and art songs but also innovate teaching techniques, which has led to the use of ancient poems and art songs in major competitions with high participation rates in recent years. This is not only to pass on traditional Chinese culture, but also to pass on ancient poems to the new generation of young students.

I: What do you think is the difficulty in learning the art songs of ancient poems?

L: I think the difficulty for students lies in the language, because ancient poems use the ancient literary language, including some ancient sounds, characters and grammar, etc. Many students are not familiar with the language structure and expression of ancient literary language, and they have to spend time to understand itand look up the information.

I: I know you are a student of ancient Chinese music, what do you think about the application of VR teaching mode in teaching ancient poems and art songs?

L: With the rapid development of science and technology and the wide application of virtual reality (VR) technology, more and more educators are beginning to pay attention to the application of VR technology in teaching. As a special form of teaching, the teaching of ancient poetry and art songs can provide students with a unique artistic experience and aesthetic feeling. Traditional teaching methods often find it difficult to stimulate students' interest and emotional response. Therefore, through the introduction of VR virtual

technology, it can bring unprecedented experience and effect to the teaching of ancient poems and art songs.

I: Well, thank you for taking the time to accept my interview, the interview with you can provide new ideas for my future research.

Figure 18 Interview photo with Li Yue

Source: Xie 2023

VITA