THE DEVELOPING OF CHINESE CLASSICAL POETRY ART SONGS GUIDEBOOK FOR TEACHING STUDENTS AT GUANGDONG UNIVERSITY OF SCIENCE AND TECHNOLOGY, GUANGDONG PROVINCE

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Abstract

The objectives of this study aim to study the Chinese classical poetry art songs, to create a Chinese classical poetry art songs guidebook for teaching, to use the Chinese classical poetry art songs guidebook to teach student for experiment and to evaluate the Chinese classical poetry art songs guidebook. This study mainly adopts a mixed research method combining quantitative and qualitative, design and use a quantitative survey method questionnaire, use to process the data collect from the entire research process. Population: Participants in this study are 100 college students, 10 college vocal music teachers, and 6 experts China Conservatory of Music. Samples: the qualitative study participants of the study were 10 Sophomore and served as members of the experimental group. The post-test qualitative participants were the same 10 subjects as the previous test. Key informants: 1) The expert has been working in music education for more than 20 years.

Results: 1) The basic theory and knowledge of Chinese classical poetry art songs, the basic skills and methods of Chinese classical poetry art songs, the artistic expression and aesthetics of Chinese classical poetry art songs. 2) The setting of teaching objectives should follow the principle of step-by-step, take into account the relevant core skills and knowledge as a whole, fully consider the learning rules of students, and pay attention to the cultural connotation of Chinese classical poetry art songs. 3) The experimental teaching of the guidebook in Guangdong University of Science and Technology, including the specific teaching schedule, list of teaching participants, specific teaching content

and implementation process, as well as pre-post-tests and teaching evaluation for evaluating the guidebook and teaching effectiveness. 4) the analysis of the final data, we can see that the students have improved to varying degrees in various indicators after this period of study.

Keywords: Chinese classical poetry art songs; Teaching; Guidebook

Introduction

China has a long history of ancient poetry. *The Book of Songs*（诗经）is the earliest literature of ancient poems in China, which was produced in the 6th century B.C. In the following 2600 years, the art of Chinese poetry flourished, but many of the melodies of ancient poems were lost because they were not written down (Hu Dongye, 2021). In 1920s, in order to better inherit Chinese ancient poetry, many Chinese composers created a large number of art songs based on ancient Chinese poetry, they are called Chinese classical poetry art songs. Afterwards, these art songs have become one of the main materials of vocal music teaching in Chinese colleges and universities. However, after years of teaching practice, it is found that these art songs, which are created by western major minor composing techniques and take ancient Chinese poetry works as lyrics, have some problems that cannot be ignored in vocal music teaching. These problems are worth studying and solving.

Researcher summarized such problems: In the process of teaching Chinese classical poetry art songs, teachers and students lost their way under the dual requirements of western art songs and Chinese style. How to make Chinese classical poetry art songs which are created by western composing techniques become Chinese style in singing through teaching? At present, there is still no unified teaching and evaluation standard for the singing of Chinese classical poetry art songs. How to explore a unified teaching and evaluation standard of Chinese classical poetry art songs under the new requirements? The singing method of Western art songs cannot meet the requirements of expressing the Chinese traditional style, we should find out a a new teaching method of Chinese classical poetry art songs on the basis of learning from western art songs and traditional Chinese folk songs.

Research Objectives

1.To study the Chinese classical poetry art songs.

2.To create a Chinese classical poetry art songs guidebook for teaching.

3.To use the Chinese classical poetry art songs guidebook to teach student for experiment.

4. To evaluate the Chinese classical poetry art songs guidebook.

Literature Reviews

Chinese classical poetry art songs: History of Chinese ancient poetry and songs. In China, poetry has a long history, which can be roughly divided into the following periods according to its development process and landmark events: 1) Ancient Times (about 2,700-5,000 years ago). Jiang Ming (2017), Chen Zhonggeng (2009) and Chen Ying (2021) provided help for us to explore the development of Chinese ancient poetry music during this period. According to the history book "*Master Lu's Spring and Autumn Annals*", the Getian tribe living in central China sang poetry about 5,000 years ago. People of Getian tribe often sang poems accompanied by dance and instrumental music. We can imagine the scene at that time through the unearthed cultural relics. Since only the song title was recorded in the poetry at this time, the lyrics and tunes were not recorded. Therefore, based on the research of the song title and the text records of ancient frescoes and documents, historians believe that the poetry at this time was mainly used for sacrificial activities, and its content should be related to praying for rain, avoiding disaster and sufficient food. Jiang Ming (2017) concluded that: The earliest poem with lyrics recorded in China is TanGe more than 4400 years ago. The tune of this poem cannot be verified, but its lyrics and related introduction are recorded in "*The History of Wu and Yue*". TanGe tells the story of how people made weapons to hunt in ancient times.

Chen Zhonggeng (2009) concluded through literature research that: Another famous ancient poem is Song of the South Wind, recorded in several ancient historical records. It tells a story about 4200 years ago about an emperor named Shun who prayed for the south wind to take away the heat and drought. Chen Ying (2021) concluded that: Chinese poetry in ancient times was mostly expressed in a comprehensive art form combining "poetry, dance and instrumental music". The contents of poetry were mostly related to the daily life of common people or sacrifices. Pre-qin Period (From about 1600 BC to 221

BC): Schimmelpfennig (2000) and the books "*The Book of Songs*" and "*The Songs of Chu*" in Pre-Qin period show us the general situation of the development of ancient poetry art songs in this period. During this period, with the establishment of feudal dynasties, classes were divided, and there were obvious differences in poems created by people of different classes. As the main force of poetry creation in this period, the literati group created a large number of poems, the most representative of which is "*The Songs of Chu*" written by Qu Yuan (Chu Bingjie, 2003).

Qu Yuan (c. 340-278 B.C.) is traditionally recognized as the chief author of the poetry from the Chu Ci anthology (The Songs of the South). This anthology is a collection of Chu poetry edited by Wang Yi, a librarian in service of the emperor Han Shundi in the 2nd century A.D. Chu poetry is defined by certain characteristic elements of style and form that were originally used by poets of the Chu kingdom, a political power in what is now southern China that reached the height of its influence in the 4th century B.C. "*The Songs of Chu*" consists of 17 works, which can be divided into two parts: "Song" and "Recital". These works were singable, and although the music has been lost, it has been recorded in many historical records as singable. Among them, the poems in the "Song" are often sung at large primitive religious ceremonies and other group activities, or performed in the form of songs and dances, with a grand scale, such as Jiu Ge. The poems in the "Recital" are sensitive and express the poet's personal feelings. The singing form is relatively simple and free. Generally, they can be sung by tapping the rhythm without the cooperation of the band, such as "Li Sao".

Schimmelpfennig (2000) argues that: Qu Yuan's best-known work is "Li sao" ("On Encountering Trouble"), a long poem in autobiographical form in which the poet describes himself as a nobleman descended from an ancient legendary ruler and depicts the growing disillusionment of an idealistic young man who has come to see that the world is filled with corrupt people and institutions. He plans to abandon the world and join the holy dead, symbolized by Peng Xian, who according to the original compiler of The Songs of the South, Wang Yi, was an upright minister at the court of one of the Shang kings, who drowned himself when his good advice was not taken. Qu Yuan's poem "Li Sao" concludes with the following lines:

Enough! There are no true men in the state: no one understands me.
Why should I cleave to the city of my birth?
Since none is worthy to work with in making good government,
I shall go and join Peng Xian in the place where he abides.

The most comprehensive collection of poems written by people of all classes during this period is "*The Book of Songs*". It contains more than 300 poems, divided into three parts: "Feng", "Ya" and "Song". Compared with "*The Songs of Chu*", besides the works of literati, The Book of Songs also contains a large number of folk poems in the "Feng" section. The poems in "*The Book of Songs*" are rich in subject matter, including documentary poems describing heaven and geology, custom labor, banquet and sacrifice, and war corvee labor, as well as poems expressing emotions such as resistance to oppression, marriage and love, which fully and vividly reflect the social life of that time. For example, GuanJu, the first poem in "*The Book of Songs*", compares and praises the pure love between a man and a woman through the behavior of a fish hawk when it was shut off to seek a mate.

Guan Ju
Guan! Guan! Cry the fish hawks, on sandbars in the river.
a mild-mannered good girl, fine match for the gentleman.
I search but cannot find her, awake, asleep, thinking of her,
endlessly, endlessly, turning, tossing from side to side.
The "*Legend of Poetry*" compiled by Zhu Jian of the Song Dynasty

included the version of "GuanJu" at the time.
Figure 1: Score of "GuanJu" recorded in "Legend of Poetry"(Zhu Xi, 2005)

The appearance of the poems created by the literati marked the development of Chinese poems towards a richer degree in this period. The poetry of this period is much higher than that of ancient times in terms of the diversified development of subject matter and the complexity of structure.
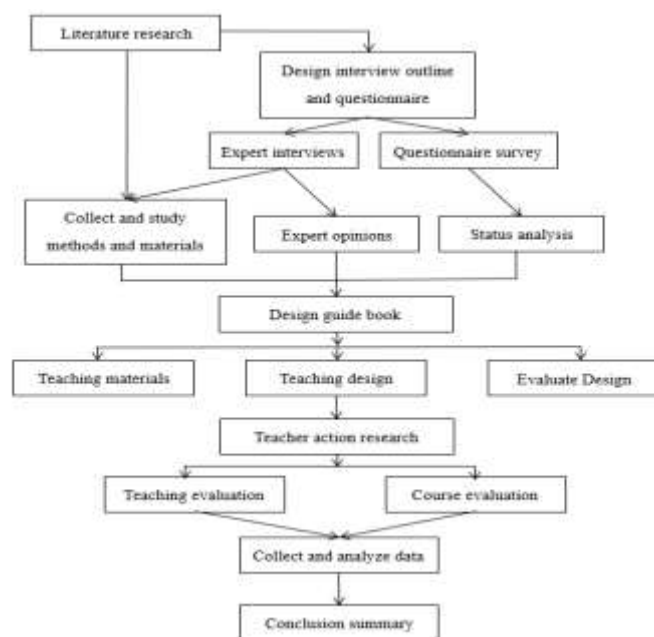
Qin and Han Dynasties (221 BC-220 AD): Zheng Zuxiang (1990) studied the ancient poetry music of Qin and Han Dynasties and concluded that: An important factor influencing the development of Chinese ancient poetry and songs during this period was the establishment of the ancient administrative institution of "Yuefu". Yuefu was first established in the Qin Dynasty, and it was an organization for the management of music, dance and singing. During the Han Dynasty, the role of Yuefu was expanded and an important function was added: a wide range of folk or literati poetry works were collected and set to music by professional artists for the emperor's sacrifice or banquets. Later generations called the poems collected and created by Yuefu "Yuefu poetry".

Zheng Zuxiang (1990) made a comparative study of the Book of Songs and Yuefu poetry and concluded that: Compared to the poems in the "*Book of Songs*", Yuefu poetry is closer to the realism style, and most of the works it contains are more realistic. For the suffering of the people, social injustice and other content, often in the way of narrative to describe. As a result, there are many Yuefu poems as long works of poetry. For example, the Peacock flies Southeast tells the story of a wife who is subjected to all kinds of difficulties by her husband's family, and finally her husband and wife die together. It shows the low status of women and the unequal marriage system of the time. After the Yuefu music, this long narrative poem has become a comprehensive art form of singing, dancing and instrumental music. It has a relatively large structure, including the first part "Yan", which is the prelude of the whole work and mainly plays with instrumental music. The second part "QuJian": it is the main part of the work mainly singing; The third part "QuLuan": It is the end of the work, with dance as the main part.

A detailed record of Yuefu Poetry is the "*Yuefu Poetry Collection*", a collection of Yuefu poems from the ancient times to the Tang and Five Dynasties compiled by Guo Maoqian (1979), a writer in the Northern Song Dynasty, which records more than 5000 Yuefu poems. The 100-volume book mainly records Yuefu poems from the Han Dynasty to the Tang Dynasty. According to the different nature of music, it can be divided into 12 categories,

such as suburban temple poetry, Yanshooting poetry, trumpeting poetry, horizontal blowing poetry, Xianghe poetry, Qingshang poetry, dance poetry, Qinqu poetry and miscellaneous music poetry. Each class has a general order, each song has a solution, the origin of the music, the nature, the orchestration is detailed.

Conceptual Framework

Figure 1: Conceptual Framework

Research Methodology

This study mainly adopts a mixed research method combining quantitative and qualitative methods. **Qualitative:** Literature method: the researcher has used a literature review to understand the existing research available on similar topics in the field of educational research; Evaluation: Expert evaluation and teacher evaluation will be used to score the guidebook. According to the opinions of experts and teachers, the guidebook will be modified and improved. **Quantitative:** Questionnaire method: the research will design and use a quantitative survey method questionnaire, and Vocal music teachers and students' data on teaching status of the Chinese classical poetry art Songs will be collected; Statistical method: Statistical methods were used to

process the data collected from the entire research process. **Population**: Participants in this study are 100 college students, 10 college vocal music teachers, and 6 experts from the Guangdong University of Science and Technology, China Conservatory of Music, Sichuan Normal University, and Sichuan Conservatory of Music. **Samples**: In the pretest, through convenience sampling, the qualitative study participants of the study were 10 Sophomore and served as members of the experimental group. The post-test qualitative participants were the same 10 subjects as the previous test. **Key informants:** 1) The expert has been working in music education for more than 20 years. 2) The experts have the title of associate professor or above. 3) The experts have strong teaching and research ability, published at least 5.

Results

In order to better research and collect methods and materials for making Chinese classical poetry art songs teaching guidebook. This study adopts a semi-closed interview method, and interviews with 3 experienced experts for no less than 2 hours. After the interview, the interview information was analyzed according to word frequency, and the main dimensions of expert opinion were summarized.

Element in good teaching guidebook: Through word frequency analysis of the results of expert interviews, we summarized 6 dimensions with the highest frequency of mentions: Teaching objectives, Teaching materials, Teaching process, Teaching methods, Evaluation, and Theoretical support. They believed that the teaching guidebook should include the content of these dimensions. From the frequency of mentions, experts pay the most attention to the dimension of teaching methods (300 times), followed by the dimension of evaluation (275 times), and the third dimension of teaching process (274 times). Experts believe that the teaching objectives of the Chinese classical poetry art songs teaching guidebook should include 6 aspects: breath control, pronunciation, intonation and rhythm control, emotional control, music for voices, and cultural connotation. In the selection of teaching materials, we should abandon the tendency of only classic works in the past, but should choose works suitable for students to learn according to the singing knowledge and skills that students need to master, as well as the order of learning. In this regard, E1 specifically pointed out that teaching materials should be updated, and many excellent works created after the 21st century should be included in

the selection range. Experts believe that many guidebooks lack a clear teaching process, which includes not only guidance on the teaching process of one lesson, but also guidance on the teaching process and sequence of the entire course. In teaching, we should follow the sequence of step by step and spiral rise. Regarding the content of teaching methods, experts pointed out that the guidebook should give more guidance on teaching methods, especially on specific singing skills (such as opera singing). In terms of evaluation, E3 believes that the previous teaching evaluation relied too much on summative evaluation, while ignoring the evaluation of students' learning process, and pointed out that each lesson should be given guidance on process evaluation. In the interview, E1 and E3 mentioned theoretical support, thinking that many teachers lack understanding of Chinese classical poetry art songs and their singing theory, and they should give guidance where necessary.

Existing problems in Chinese classical poetry art songs teaching guidebooks: In this regard, experts mainly mentioned 4 problems: 1) Although many Chinese classical poetry art songs teaching guidebooks present music works, the only teaching tips are not enough to guide teachers in teaching and lack guiding significance. 2) Some teaching guidebooks do not consider the order in which students learn, and only use classic works as teaching content. However, most classic works are difficult to sing. 3) Most teaching guidebooks lack guidance on teaching evaluation. In teaching, teachers should mainly focus on what skills and knowledge students have mastered, and how to evaluate whether students have mastered it, especially the degree of mastery of some invisible knowledge. These should be considered in the guidebook. 4) Many teaching guidebooks lack theoretical support for teachers. In terms of singing methods, cultural background of works and teaching methods, teachers need sufficient theoretical support.

Suitable materials for the teaching of Chinese classical poetry art songs: In the interview, the experts provided 4 perspectives on the selection of materials in the guidebook: 1) A step-by-step perspective. Experts suggest abandoning the tendency to choose learning materials only for classic works, and choose teaching materials logically from easy to difficult. 2) The perspective of core skills and knowledge. Experts believe that before choosing teaching materials, the core skills and knowledge that should be learned in Chinese classical poetry art songs should be sorted out, and then relevant

teaching materials should be selected according to the core skills and knowledge. 3) The perspective of students' learning interest. Experts pointed out that part of the reason why some students don't like learning Chinese classical poetry art songs now is because the teaching materials (musical works) are outdated. Although some of them are classic repertoires, the style of the songs is quite different from the students' aesthetic habits. Therefore, it is suggested that students' aesthetic habits should be considered comprehensively when choosing teaching materials. 4) The perspective of cultural connotation. On this basis, we should try our best to choose music works with rich cultural connotations, which can provide more space for cultural output for teachers' teaching.

The teaching objective system which should be set in the Chinese classical poetry art songs teaching guidebook: Experts believe that Chinese classical poetry art songs vocal singing courses should at least include the following teaching objectives: 1) The basic theory and knowledge of Chinese classical poetry art songs, including the basic concepts, literary connotations, and singing principles of Chinese classical poetry art songs; 2) The basic skills and methods of Chinese classical poetry art songs, including breath control, pronunciation, intonation control, timbre control, emotional expression, etc.; 3) The artistic expression and aesthetics of Chinese classical poetry art songs, including understanding the aesthetics and literature of ancient cultures The connotation and the grasp of the connotation of the song and the second creation and so on.

Improving on this researcher-designed teaching guidebook: The researcher-designed teaching guidebook in this study underwent three revisions with the help of three experts. The main contents of the three revisions are as follows:

1) In the first revision, the experts mainly paid attention to the selection of music works in the guidebook, considering their learning value and difficulty, and replaced the originally selected song "Chang Xiangzhi" with "Hua Fei Hua"; Considering different learning characteristics, the song "Man Jianghong" was added. 2) In the second revision, experts evaluated the core skills and knowledge in the guidebook, and added relevant content on singing, opera singing, ancient poetry rhyme and breathing methods. 3) In the third revision, the experts focused on the setting sequence of relevant content in the guidebook, and after consultation and discussion with the experts, the content system of the

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guidebook was finally determined. In order to make teaching guidebook better, we need to listen to teachers' opinions. To this end, we conducted semi-open in-depth interviews with 10 teachers, and the interview time for each teacher was not less than 1 hour.

Most needed content in the teaching of Chinese classical poetry art songs: A complete teaching plan and detailed explanation of skills and knowledge is what most teachers need. Among them, a complete teaching plan includes systematic teaching goal setting, advanced practice methods, optional teaching content and scientific evaluation methods; the need for detailed skills and knowledge explanations is because many teachers pointed out that they are facing the challenge of teaching new content. Under the new teaching requirements, content such as Chinese opera singing is an area, they are not familiar with, and they need relevant support for these contents.

Setting your teaching objectives for Chinese classical poetry art songs: Most of the interviewed teachers said that for now, there is no uniform standard for the teaching of Chinese classical poetry art songs. In the past, teaching objectives were usually set with reference to the bel canto teaching standards. But at the moment, under the appeal of using traditional Chinese vocal music methods to teach Chinese classical poetry art songs, the original "Bel Canto Mode" seems to be no longer advocated. However, new relatively authoritative teaching standards have not yet been established. Therefore, some teachers set teaching objectives based on their own teaching experience and their understanding of folk style singing and Chinese opera singing. Some teachers still use the original "Bel Canto Mode". There are also some teachers who are relatively democratic, saying that they will discuss with students and set teaching goals according to students' learning needs.

The materials for teaching: Most teachers said that the teaching materials they are using now are suitable for their own teaching, but at the same time they also expressed their expectation to update the teaching materials. In addition, some teachers said that in the current teaching, many teaching materials are collected and organized by themselves. In class, some teachers also said that they would use new content that was not included in previous textbooks, especially some relatively new songs. In addition, there are also a small number of teachers who say that the teaching materials currently used cannot fully satisfy their teaching plans.

Support in designing teaching: According to the interviews with teachers, when teachers design Chinese classical poetry art songs teaching, they usually get support from the following aspects: 1) the syllabus provided by the school; 2) the more authoritative teaching guidebook; 3) school colleagues or 4) Excellent classroom teaching cases; 5) Support from relevant experts. It can be seen that the teaching guidebook is a great help to help teachers improve their teaching design.

Singing style that should be used to teach Chinese classical poetry art songs: Teachers' views on this are more integrated. Most teachers believe that although traditional Chinese singing methods are now called for in the teaching of Chinese classical poetry art songs, most Chinese classical poetry art songs are created based on the characteristics of art songs, and their musical elements are more suitable for bel canto singing. There are also teachers who believe that bel canto, folk style singing, Chinese opera singing and other traditional Chinese singing methods are not antagonistic. The exercises related to breath control in bel canto can be used as the basis for learning traditional Chinese singing methods. It is missing in traditional Chinese singing.

Support in the design of teaching evaluation: Most teachers say they are competent in the current teaching evaluation work, but they also need support to improve their ability in this area. In this regard, some teachers focus on fairness and think that they need to be guided in terms of the weight ratio of various indicators; another part of the teachers focus on the evaluation of teaching content that is relatively new to him, such as how to evaluate the integration of Chinese opera singing. All in all, teachers hope to receive guidance that includes specific indicators, weighting and targeted evaluation methods.

Through expert interviews, we learned that the teaching content of Chinese classical poetry art songs should include: the basic theory and knowledge of Chinese classical poetry art songs, the basic skills and methods of Chinese classical poetry art songs, the artistic expression and aesthetics of Chinese classical poetry art songs. The setting of teaching objectives should follow the principle of step-by-step, take into account the relevant core skills and knowledge as a whole, fully consider the learning rules of students, and pay attention to the cultural connotation of Chinese classical poetry art songs.

The researchers designed a Chinese classical poetry art song teaching guidebook for teachers, with a total of 12 lessons. Among them, the first part is the vocal basis of Chinese classical poetry art song, including the basic concepts of Chinese classical poetry art songs, historical and cultural origins, basic singing methods and related knowledge. The second part is the breathing of Chinese classical poetry art song singing, which mainly involves the breathing method when singing. The third part is the resonance of Chinese classical poetry art song singing, which mainly includes the control of the vocal position when singing, and the resonance of the oral cavity and nasal cavity. The fourth part is the pronunciation of Chinese classical poetry art song singing, which focuses on the pronunciation of singing. The fifth part is the singing emotion of Chinese classical poetry art songs, learning the relationship between music elements and musical emotional expression, and improving students' ability to express singing emotions; the sixth part is the comprehensive performance skill of Chinese classical poetry art songs, Through the teaching of stage performance and comprehensive art practice, students' comprehensive performance ability for songs can be improved.

The core part of this paper is the singing teaching of Chinese classical poetry art songs and the design of teaching guidebook. The purpose is to improve students' singing ability, emotional expression ability and stage performance when singing Chinese classical poetry art songs. Chinese classical poetry art song is an essential learning content for students majoring in Chinese national vocal music. Students majoring in national vocal music in colleges and universities in my country should master the following parts: ancient poetry and songs, local folk songs, opera selections, art songs, lyrics and music creation. Chinese classical poetry art songs belong to the category of ancient poetry and songs. The teaching of Chinese classical poetry art songs is getting more and more attention, and enriching the teaching content of Chinese classical poetry art songs can meet such social expectations. The teaching guidebook designed by the researcher takes the core knowledge of Chinese classical poetry art songs as a clue, and constructs a curriculum plan of 12 lessons in 6 units, which not only includes Chinese classical poetry art songs created in various eras, but also discusses in detail the teaching design Various singing knowledge and skills, set up a variety of teaching activities, and also provide teachers with a reference for teaching evaluation.

Course content:

Unit 1: The vocal basis of Chinese classical poetry art song

Lesson 1: Flower not Flower, Hard to Say Goodbye.

Lesson 2: Early White Emperor city, Phoenix hairpin.

Unit 2: The breathing of Chinese classical poetry art song singing

Lesson 3: Yellow Crane Tower, Like a Dream.

Lesson 4: Song of Divination, Bie Dong Da.

Unit 3: The resonance of Chinese classical poetry art song singing

Lesson 5: Yellow Crane Tower, Jiang Cheng Zi.

Lesson 6: Listen to the rain, spring rain.

Unit 4: The pronunciation of Chinese classical poetry art song singing

Lesson 7: The forest flowers withered and the spring red, Autumn flowers and butterflies.

Lesson 8: You Lan Cao, Water Dragon Chant.

Unit 5: The singing emotion of Chinese classical poetry art songs

Lesson 9: Qin Dong Yuan, West-lake Moon.

Lesson 10: Pu Sa Man, Sycamore Tree.

Unit 6: The comprehensive performance skill of Chinese classical poetry art songs.

Lesson 11: long acquaintance, big river to the east.

Lesson 12: Moonlit River in Spring, big river to the east.

Evaluate teaching results

Through the evaluation of the teaching results, we have seen the practical utility of the Chinese classical poetry art songs teaching guidebook and the feasibility of the curriculum designed according to the teaching guidebook. The analysis of the pre-post test data shows that the teaching under the guidance of the teaching guidebook has effectively improved the students' singing ability. Through the analysis of teaching evaluation data, some teaching materials in the guidebook are in line with students' aesthetic habits, which has improved students' interest in learning Chinese classical poetry art songs. In addition, the relatively comprehensive theoretical knowledge content and knowledge of the cultural connotation of songs in the guidebook have effectively improved students' theoretical knowledge of singing Chinese classical poetry art songs.

10 Students	Average Score	Assessment result

classification	Pre-test	Post-test	
Excellent students	0(0%)	85.65(40%)	The grades of the three types of students have been improved
Very good students	80.7(20%)	82.38(50%)	
Good students	78.93(80%)	79.6(10%)	
Average Score	79.28	83.41	

Discussions

The purpose of this research is to analyze the teaching status of Chinese classical poetry art songs, to clarify the difficulties encountered by teachers and students in teaching and learning Chinese classical poetry art songs, and to make a teaching guidebook that can help teaching. Therefore, the key issues involved in this study, the teaching suggestions put forward, and the teaching experience summarized all need to be discussed in depth.

The research of Wang Xiaofang (2018) also supports this conclusion, but the difference is that she pays more attention to the teaching guidebooks of primary and secondary schools, so her focus is different from this research. Wang Xiaofang believes that teaching guidebooks for primary and secondary schools should pay more attention to the display order of knowledge and concepts, so that teachers can implement teaching step by step through the interrelated content structure. However, the target group of this study is college students, so more space is reserved in the design of the teaching guidebook for teachers' independent play and room for negotiation between students and teachers. The teaching practice of this research proves that in the singing teaching of Chinese classical poetry art songs, it is necessary to give students a certain space for negotiation. It can help teachers grasp the students' learning status in a timely manner and understand the students' current learning level.

From a macro perspective, the teaching practice of this study has generally gone through six parts: basic knowledge teaching, singing breathing teaching, singing resonance teaching, articulation and articulation teaching, singing emotion teaching and comprehensive performance ability teaching. This is based on expert guidance on the one hand, and inspired by the research results of Wang Sufen (2013b) on the other hand. Her teaching research found that the learning of singing breath is the basis for students to sing Chinese classical

poetry art songs well. Students who have experienced complete breathing training have significantly fewer learning difficulties in subsequent learning than other students, and she also It is pointed out that Bel Canto's breathing control skills can be integrated into the teaching of Chinese classical poetry art songs. In this regard, this study also supports this view. The results of this study show that all students with high comprehensive scores have high scores in the breath control index, and there are no students with low breath control scores but high comprehensive scores. In addition, the teaching practice link of this research is also inspired by Zhang Lu (2012). Her research results show that introducing traditional Chinese singing methods into the teaching of resonance method is an effective way to help students learn to sing Chinese classical poetry art songs in traditional Chinese style. In this regard, similar findings were found in the teaching practice of this study. The biggest difference between traditional Chinese singing methods and bel canto lies in the position of vocalization. In the teaching process of resonance method, students are intentionally guided to learn the control of vocal position in traditional Chinese singing methods, which is conducive to students mastering the core skills of singing Chinese classical poetry art songs in traditional Chinese style.

In previous studies, it is more common to evaluate teaching results through pre-pos tests. For example, Liu Lei (2020) proved the hypothesis that adding stage practice activities in vocal music teaching can improve students' singing ability faster through pre-post-tests. Ying Qiuyu (2022) passed the pre-post tests and proved that adding Chinese classical poetry art songs to vocal music teaching can effectively improve students' singing ability, etc. But unlike this study, the pre-post-tests of this study directly focused on the students' ability to sing Chinese classical poetry art songs. The content of the test is more targeted, and the gap between students before and after learning is systematically evaluated and compared from ten dimensions. It not only proves that it is feasible to set up Chinese classical poetry art songs vocal music courses, but also provides support for vocal music teachers to solve teaching problems.

New Knowledges

Through expert interviews and teaching practice, we found that a good Chinese classical poetry art songs and teaching guidebook should have an in-depth explanation of relevant knowledge, which can enhance teachers' understanding of knowledge; there is a clear content storyline, which can help teachers grasp the content of the course. There is a contextual relationship; there is a concept map, which can help teachers understand the overall framework of knowledge; there is a why-and-how text, which can help teachers better explain the principles; there is Narrative, which can help teachers build a good classroom teaching situation. teaching problems; with rubrics and examples, it provides reference for teachers to evaluate students' work and evaluation criteria.

Conclusions

Through expert interviews, we learned that the teaching content of Chinese classical poetry art songs should include: the basic theory and knowledge of Chinese classical poetry art songs, the basic skills and methods of Chinese classical poetry art songs, the artistic expression and aesthetics of Chinese classical poetry art songs. The setting of teaching objectives should follow the principle of step-by-step, take into account the relevant core skills and knowledge as a whole, fully consider the learning rules of students, and pay attention to the cultural connotation of Chinese classical poetry art songs. In the teaching practice, we conducted the experimental teaching of the guidebook in Guangdong University of Science and Technology, including the specific teaching schedule, list of teaching participants, specific teaching content and implementation process, as well as pre-post tests and teaching evaluation for evaluating the guidebook and teaching effectiveness. Through the analysis of the final data, we can see that the students have improved to varying degrees in various indicators after this period of study.

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