

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

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Abstract

This research aims to explore effective pedagogical approaches to enhance students' vocal expression and proficiency in performing ancient Chinese poetry art songs. Drawing on the rich legacy of ancient Chinese poetry from the Han, Tang, Song, and Yuan dynasties, this study examines the intricate interplay between poetry and vocal technique. Through detailed analysis and practical application, the research seeks to uncover the essence of emotion and storytelling within the lyrical beauty of these poems. The study also explores the role of the guzheng, a traditional Chinese instrument, in complementing vocal performances and enhancing musical imagery. Findings from this research provide valuable insights into successful teaching methods for integrating ancient poetry into vocal training. Recommendations include incorporating historical and cultural context into lessons, emphasizing vocal interpretation and emotional expression, and utilizing the guzheng to enhance musicality. By bridging the gap between ancient poetry and contemporary vocal artistry, this study aims to elevate students' appreciation and proficiency in performing ancient Chinese poetry art songs. Overall, this study contributes to the pedagogical understanding of vocal music in the context of ancient Chinese poetry, offering practical strategies for educators and performers alike. Through the exploration of vocal technique, emotional depth, and cultural resonance, students can develop a deeper connection to China's literary and musical heritage.

The importance of preserving and promoting these art forms, ensuring they remain vibrant and relevant in contemporary education. Students are not only exposed to the beauty of the melodies but also to the deep emotions and historical narratives embedded within the lyrics. This study serves as a testament to the enduring value of ancient Chinese poems and art songs in vocal music education, paving the way for their continued use and exploration in the modern classroom.

Keywords: Ancient Poetry; vocal technique; Ancient Chinese Poetry Art Songs; Emotion; Singing Technique

Introduction

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.

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 serve 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. In the course of teaching, it has been observed that 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.

Ancient Chinese poetry, with its rich tapestry of themes and imagery, provides a fertile ground for artistic exploration. From the romantic verses of Li Bai to the contemplative musings of Du Fu, each poet brings a unique perspective and emotion to their work. These timeless poems capture the essence of life, love, nature, and the human experience, resonating with audiences across generations.

The history and development of ancient Chinese poetry are deeply intertwined with the cultural and political landscape of China. During the Tang 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.

The Song Dynasty witnessed a shift in poetic styles, with poets such as Su Shi and Li Qingzhao exploring themes of love, nature, and introspection. This era also saw the emergence of the *ci*, a type of lyric poetry characterized by its musicality and emotional depth. The Yuan Dynasty brought further innovation, with poets like Guan Hanqing and Ma Zhiyuan creating dramatic and narrative works that explored the human condition.

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 Jinhui 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 gap in knowledge can hinder their ability to fully interpret and convey the emotions embedded in the songs. Additionally, students may struggle with the technical demands of the music, such as vocal range, dynamics, and phrasing.

To address these challenges, this study aims to develop a new teaching model for Ancient Poetry Art Songs that enhances students' vocal expression and proficiency. By integrating elements of cultural education, vocal technique, and performance practice, this model seeks to provide students with a comprehensive understanding of the poetry and music they are performing. Through a series of pedagogical exercises and repertoire selections, students will gain insights into the historical context, thematic motifs, and emotional nuances of ancient Chinese poetry.

The proposed teaching model will also focus on vocal technique, helping students develop the necessary skills to navigate the complexities of Ancient Poetry Art Songs. Vocal exercises tailored to the specific demands of the repertoire will improve students' vocal range, control, and expression. Additionally, coaching sessions with experienced vocal instructors will provide students with personalized feedback and guidance on their performance.

Furthermore, the model will emphasize the importance of stage presence and communication in performance. Students will learn how to engage with the audience and convey the meaning and emotion of the songs through their vocal delivery

Research Objectives

1. A study of the history and development of ancient Chinese poetry.
2. Developing a new teaching model for ancient Chinese poetry and art songs.

Literature Reviews

The study of "Vocal Music in the Context of Ancient Chinese Poetry" delves into the research findings of scholars in the field of vocal music research of ancient poetry and art songs, analyzing a breadth of existing literature, articles, books, and online resources. This literature review focuses on the Song lyrics of the Song Dynasty, which are a pinnacle of ancient Chinese poetry and art songs.

Chinese Ancient Poetry Art Songs: Ancient Chinese poetry art songs are a unique form of music that transforms traditional ancient poems into songs with distinct artistic characteristics and rhythms. These songs hold a significant position in Chinese music culture, blending elements of music, literature, and art to convey the emotions and moods of ancient poems through vocal performance. The development of ancient poetic art songs can be traced back to the earliest collections like "Shi Jing 《诗经》", which includes folk ballads and court poems, laying the foundation for subsequent poetic forms (Liu et al., 2021).

Song Dynasty and Song Lyrics: The Song Dynasty, encompassing the Northern and Southern periods, was a pivotal era in Chinese history marked by economic prosperity and cultural advancement. Urbanization, paper money adoption, and flourishing trade characterized this era. This prosperity extended to the arts, with remarkable achievements in literature, painting, and porcelain production. Song lyrics, a hallmark of this period, represent the pinnacle of Song Dynasty literature, with their distinct poetic forms and musical adaptability (Lo & Tsao, 2008).

Ancient Poetry Art Songs Adapted from Song Lyrics: The Song Dynasty witnessed the flourishing of ancient Chinese poetry art songs, with notable poets and lyricists like Su Shi, Lu You, Li Qingzhao, and Liu Yong. These poets contributed masterpieces to the genres of bold and euphemistic schools of lyricism, each expressing profound emotions and themes of love, patriotism, and nostalgia. Composers like Xu Peidong and Wang Chao have created art songs based on these ancient poems, bridging the past with contemporary musical expression (Pak-sheung, 2020).

Composers Create Song Ancient Poetry Art Songs: Composers find inspiration in ancient poems, using them as the foundation for their musical compositions. This creative process not only provides inspiration but also serves as a means of cultural inheritance, preserving and promoting ancient traditions through modern musical expression. The strict regulations of ancient poems' tones and rhythms enhance the artistic expression of Song lyrics, making them rich in meaning and emotional depth (He et al., 2023).

Song lyrics adapted into ancient poetry art songs: Notable ancient poems like "Sheng Sheng Man 声声慢" and "Ru Meng Ling 如梦令" have been adapted into art songs by composers. For instance, "Sheng Sheng Man 声声慢" originates from the famous Song Dynasty poet Li Qingzhao, and composer Xu Peidong rearranged it into the widely acclaimed art song "Slow Sound". Similarly, "Ru Meng Ling 如梦令" by Li Qingzhao inspired composer Wang Chao's composition, becoming popular choices for singers and actors in various performances (Fuller, 2020).

Ancient Poetry Art Song Vocal Music Teaching Methods: To teach ancient Chinese poetry art songs effectively, systematic teaching methods are employed. The "song-centered" approach takes these songs as the core, integrating the study of lyrics' mood, musical characteristics, and singing skills into the learning process. Individualized teaching plans are crafted based on students' voice characteristics and styles, aiming to enhance their expressive abilities and achieve personalized singing effects (Fu, 2020).

Design Curriculum. Teaching Programme: Utilizing the ADDIE model, the teaching design for ancient poetry and art songs follows a structured process: 1) Analyzing teaching challenges and difficulties. 2) Designing lesson plans focused on ancient poetry and art songs. 3) Developing student interest and engagement. 4) Implementing a new teaching model. 5. Assessing student learning outcomes (Spatioti et al., 2022).

Teaching with VR-assisted technology: Modern virtual technology tools are leveraged to support teaching and learning. Virtual reality (VR) technology immerses students in the world of ancient poetry, providing visual experiences of historical settings. Through VR simulations, students can explore ancient environments, enhancing their understanding of cultural backgrounds and improving their singing accuracy and professionalism (Philippe et al., 2020).

Affective education: Cultivating students' aesthetic understanding and sense of beauty is a fundamental goal in arts education. Affective education in music has become increasingly important, emphasizing emotional engagement alongside cognitive learning. The integration of intellect and emotion in learning helps students develop a deeper appreciation for music and strengthens their performance abilities (Krathwohl, 1973; Mendelssohn, 1997).

These comprehensive aspects of the literature review lay the foundation for the study's exploration of vocal music in the context of ancient Chinese poetry and art songs. The review not only provides a historical background but also highlights the significance of these art forms in Chinese culture and their relevance in contemporary vocal music education. Through an analysis of ancient poems, their adaptation into art songs, teaching methodologies, and the use of modern technologies, this study aims to contribute to the understanding and promotion of these cultural treasures.

Research Methodology

This study delves into the history and evolution of ancient Chinese poetry, particularly focusing on its application in vocal teaching methods for ancient poetic art songs. The researcher engaged in an in-depth review of pertinent literature and undertook field data collection to illuminate the challenges encountered by instructors when teaching ancient poetic art songs in

vocal courses. The primary objective was to discern the impediments faced by both teachers and students in grasping the nuances of ancient poetic art songs' language, thereby hindering their ability to authentically convey the emotional depth and meaning of the poet's verses through vocal performance. Through this comprehensive exploration, the researcher sought to develop innovative and effective lesson plans to address these identified challenges, ultimately enhancing the teaching and learning experience of ancient poetic art songs.

Data Collection: Extensive literature review: A thorough examination of existing literature on ancient Chinese poetry, vocal pedagogy, and artistic expression in music was conducted. This included scholarly articles, textbooks, and historical documents related to the subject matter. **Field observations:** The researcher attended vocal courses and workshops focused on ancient poetic art songs. Observations were made regarding teaching methods, student engagement, and challenges faced during instruction. **Interviews:** In-depth interviews were conducted with vocal instructors experienced in teaching ancient poetic art songs. These interviews aimed to gather insights into their teaching practices, strategies employed, and perceived difficulties in conveying the essence of the poetry to students. **Surveys:** Surveys were distributed to vocal students enrolled in courses involving ancient poetic art songs. The surveys sought to gather feedback on their understanding of the poetry, challenges faced during vocal performance, and suggestions for improvement.

Results

Study the history and development of ancient Chinese poetry: To study the history and development of ancient Chinese poetry.

Early Development of Chinese Poetry: Chinese poetry traces its origins to ancient oral traditions before the advent of written language. During the Xia, Shang, and early Western Zhou dynasties, primitive religious culture prevailed, and poetic expressions like "cursed ballads" were recited to ward off evil and seek blessings. The "Shijing" (Book of Songs) represents the earliest collection of Chinese poetry, capturing the essence of folk songs with lifelike language and themes depicting everyday life, from farming to friendships and the challenges of officialdom. This period saw a rich depiction of emotions, pride, joys, and sorrows through poetry, setting the foundation for the development of ancient Chinese poetic forms.

Era of Qu Yuan and Chu Rhetoric: The late Warring States period introduced a unique style of poetry from the southern state of Chu, led by the esteemed poet Qu Yuan. Influenced by the creative techniques of the "Shijing," Qu Yuan developed Chu Rhetoric, characterized by varying sentence lengths and predominant use of hexameter and heptameter. During the Han dynasty, the poetic form evolved into the "Han Fu," a five-line verse exemplified by famous works like "孔雀东南飞" ("The Peacock Flies Southeast"). The Wei, Jin, and Southern Dynasties witnessed the emergence of significant poetry schools, such as the Landscape and Rustic Poetry School led by Tao Yuanming, and the Landscape Poetry School pioneered by Xie Lingyun in the Northern and Southern Dynasties.

Flourishing of Tang Poetry: The Tang Dynasty marked the pinnacle of Chinese poetry, evolving through distinct stages. The Early Tang period (618-712 AD) saw diverse poetic styles, with poets like Wang Bo and Luo Binwang expanding themes from courtly affairs to nature and societal observations. The Sheng Tang period (712-762 AD) brought a complete form of poetry with diverse subject matters, including landscape and frontier themes, highlighted by poets such as Wang Wei and Meng Haoran. The Middle Tang Dynasty (762-825 AD) introduced notable poetry schools like the Han and Meng Poetry School and the Field and Landscape School, featuring renowned poets like Han Yu and Bai Juyi. In the Late Tang Dynasty (825-906 AD), poets such as Du Mu and Li Shangyin focused on advanced writing techniques, creating metrical poems and stanzas.

Evolution of Music and Lyrics: Tang Dynasty's open policy led to the introduction of Western Regions music, blending with local melodies to create Yan music with complex rhythms. The development of Yan music gave rise to varying lengths of poems, eventually leading to the emergence of Song lyrics. Song Ci, or "quzi ci," became a form of musical literature with strict sound and rhyme regulations, each character corresponding to a specific tone and level. The Yuan Dynasty featured Yuan Zaju and Yuan Sanqu music types, inheriting Tang Dynasty traditions and introducing pentatonic scale-based Nanqu songs. Ming and Qing dynasties witnessed the maturity of traditional opera, rap, dance, and folk songs, with notable works like Tang Xianzu's "Mu Dan Ting" and

Wang Shifu's "Xi Xiang Ji." Beijing Opera, rooted in Qing Dynasty's local operas, flourished with diverse schools of thought and renowned performers, marking a prosperous era for Chinese opera art.

The Development of Chinese Art Songs

In the early 20th century, the introduction of Western music into China sparked a period of creative fusion between Chinese and Western styles. This era saw the emergence of numerous musical works that combined elements of traditional Chinese music with Western composition theories. The establishment of music colleges during this time further facilitated the development of art songs in China. Composers of this period, drawing inspiration from ancient Chinese poetry, created a distinct genre of art songs with Chinese characteristics. Notable works from this period include Huang Zi's "Hua Fei Hua" (花非花) and He Luting's "Jing Ye Si" (静夜思), among others.

The Development of Ancient Chinese Poetry in the Song Dynasty

The evolution of Song Ci poetry can be categorized into two distinct periods: the Northern Song Dynasty and the Southern Song Dynasty. During the Northern Song Dynasty, Song Ci poetry followed the characteristics of Tang and Five Dynasties Ci Poetry, primarily focusing on themes of love, separation, and longing. Prominent poets of this period include Liu Yong, known for his masterpiece "雨霖铃" (The Bell Ringing in the Rain) and Ouyang Xiu with "蝶恋花" (Butterflies in Love with Flowers), among others. Notable works from this era include Yanshu's "浣溪沙" and Su Shi's "念奴娇" (Yearning for the Nymph), reflecting the emotional nuances of human relationships. The early Southern Song Dynasty witnessed a shift towards expressions of patriotism and nationalistic fervor in Song Ci poetry. Poets of this period, such as Li Qingzhao, crafted works like "声声慢" (The Sound of Lament) and Xin Qiji's "青玉案" (Green Jade Table), capturing the essence of love and longing amidst a backdrop of historical events. Jiang Kui's "杏花天影" (Apricot Blossoms Cast Shadows) and Lu You's "钗头凤" (The Phoenix Hairpin) are also notable examples of Song Ci poetry from this period, reflecting a deep connection to nature and an appreciation for the beauty of everyday life.

The Adaptation of Ancient Poetry into Art Songs from Song Ci

This study delves into three art songs adapted from Song Ci: Lu You's "钗头凤" (The Phoenix Hairpin), Su Shi's "大江东去" (The Great River Flows Eastward), and Li Zhiyi's "我住长江头" (I Live at the Head of the Yangtze River). Despite the ongoing wars with foreign countries during the Song Dynasty, the economy of the era flourished, leading to a comfortable standard of living for the people. Even the emperors of the Song Dynasty were influenced by the lyrical beauty of Ci and Qu poetry, leaning towards a preference for hedonistic pursuits. The seemingly simplistic and folkloric pastimes reflected the societal needs of the time. Song Ci poetry was highly respected by the populace, resulting in a proliferation of lyricists, thus contributing to the widespread popularity of Song Ci during this period. The researcher's also study delves into the historical meanings of both the lyrics and music in three specific songs. 1. "钗头凤" (Chai Tou Feng) 2."大江东去" (Da Jiang Dong Qu) 3."我住长江头" (Wo Zhu Chang Jiang Tou)

我 住 长 江 头

〔宋〕李之仪词
青 主曲



Allegro ma non troppo

legato

我 住 长 江 头。

君 住 长 江 尾。

Figure 2: the first musical score for "Wo Zhu Chang Jiang Tou" (我住长江头).

Developing a new teaching model for ancient Chinese poetry and art songs.

In this study, three ancient Chinese art songs, "钗头凤" (Chai Tou Feng), "大江东去" (Da Jiang Dong Qu), and "我住长江头" (Wo Zhu Chang Jiang Tou), were utilized as background materials for a teaching experiment. The primary objective was to investigate the history and development of ancient Chinese poetry, the application of emotional teaching modes and vocal techniques in vocal education, and the creation of a new teaching model for ancient Chinese poetry.

Teaching Methodology

The instructional design followed the "ADDIE" instructional model and consisted of the following six parts:

Teaching Objectives: 1) Provide a foundational understanding of the history and development of ancient Chinese poetry and art songs. 2) Utilize emotional teaching methods to nurture students' aesthetic and musical appreciation abilities, incorporating VR-assisted teaching technology.

Teaching Content: 1) Music appreciation of ancient poems and art songs. 2) Explanation of historical contexts and singing of the art songs "钗头凤", "大江东去", and "我住长江头". 3) Application of emotional teaching in ancient poetry and art song instruction, using VR technology to immerse students in the culture of the Song Dynasty.

Teaching Steps: 1) Introduction to the history and development of ancient poems and art songs. 2) Presentation of videos and audios of the selected songs, along with scores and lyrics. 3) Individual singing technique lessons for each song, including pitch, range, and breath control. 4. Vocal coaching on emotional expression and characterization.

Teaching Analysis and Evaluations

Students practiced and rehearsed independently, with teachers guiding them to focus on musical details and performance effects. Empirical research methods were used to explore the application effect of VR virtual technology in teaching ancient poetry and art songs.



Figure 3: the VR room

Teaching Evaluations

Evaluation results were compared at the beginning and end of the semester, showing significant improvement in students' vocal performance. The enhanced teaching method led to a more natural, smooth, and emotionally engaging performance style. The study concludes that emotion and technology are essential in vocal music teaching, complementing each other to enhance students' performance abilities and artistic temperament.

In conclusion, the integration of ancient Chinese art songs into vocal music education has proven beneficial, enriching the curriculum and enhancing students' interest and learning outcomes. Further research is recommended to personalize teaching according to students' needs and explore additional ancient poetic art songs suitable for vocal music education, considering different student demographics and the combination with other art forms.

Discussions

The study delved into the history and development of ancient Chinese poetry, focusing on three specific art songs adapted from Song Ci: "钗头凤" (Chai Tou Feng), "大江东去" (Da Jiang Dong Qu), and "我住长江头" (Wo Zhu Chang Jiang Tou). These songs were selected to explore the linguistic, emotional, and musical challenges encountered in teaching and performing

ancient poetic art songs. The findings from interviews with music educators and students shed light on several significant issues.

Challenges in Teaching and Learning Ancient Chinese Poetry: The study identified several hurdles faced by both teachers and students in the teaching and learning process. Students often struggle to appreciate the emotional depth and historical context of ancient poetry due to a lack of foundational knowledge in literature, history, and aesthetics. Pronunciation and enunciation present further challenges, as the linguistic complexity of ancient Chinese can be daunting. Additionally, the imbalance in the curriculum, with foreign art songs dominating over Chinese art songs, hinders students' exposure and understanding of their cultural heritage.

Importance of Emotional Expression and Vocal Techniques: Ancient poetic art songs demand a unique approach to vocal performance. Through the study's teaching methodology, which emphasized emotional teaching modes and individual vocal technique lessons, students were guided to express the deep emotions embedded in these ancient works. From the sorrowful longing in "大江东去" (Da Jiang Dong Qu) to the vivid imagery of "我住长江头" (Wo Zhu Chang Jiang Tou), singers were encouraged to delve into the historical and emotional landscapes of the songs. The results showed that students' vocal performance improved significantly after the semester-long training, indicating the effectiveness of this approach.

Incorporation of VR Technology for Enhanced Learning: The study also introduced the use of VR technology to create an immersive learning experience for students. By transporting them into a virtual classroom based on the Qingming Riverside Drawing, students were able to visualize and immerse themselves in the bustling streets and life of the Northern Song Dynasty. This innovative approach aimed to enhance students' understanding of the historical context of ancient poems, providing a deeper connection to the culture and societal norms of that era. The VR experience was designed to stimulate interest and emotional resonance among students, offering a new dimension to traditional teaching methods.

Implications for Vocal Music Education: The study's findings have significant implications for vocal music education, particularly in the teaching of ancient Chinese poetry and art songs. By integrating emotional teaching modes, individual vocal technique lessons, and immersive VR technology, educators can create a more engaging and effective learning environment. The improved teaching methods not only enhance students' vocal performance skills but also deepen their understanding and appreciation of ancient poetry and cultural heritage.

New Knowledges

This research on teaching ancient Chinese poems and art songs in vocal music education provides valuable insights into the preservation, promotion, and integration of China's rich cultural heritage into modern pedagogy. By incorporating these ancient treasures into vocal music instruction, students not only gain a deeper understanding of China's literary and artistic history but also enhance their vocal music standards. The study emphasizes the importance of balancing curriculum content by including a diverse repertoire of Chinese art songs alongside foreign ones, fostering a more comprehensive education in vocal music.

Moreover, the research delves into effective teaching strategies, focusing on improving students' expressive ability and artistic level when performing ancient Chinese poems and songs. It highlights the significance of incorporating modern technologies, such as VR-assisted teaching, to create immersive learning experiences. This innovative approach not only enhances students' understanding of the historical context but also fosters a deeper appreciation for the artistic nuances of ancient Chinese culture. Overall, the study contributes to the field of vocal music education by advocating for the continued use and exploration of ancient Chinese poems and art songs as valuable teaching materials, enriching students' musical experiences and cultural literacy.

Conclusions

The research highlights the importance of preserving and promoting these art forms, ensuring they remain vibrant and relevant in contemporary education. Through the exploration of songs like "钗头凤" (Chai Tou Feng), "大

江东去" (Da Jiang Dong Qu), and "我住长江头" (Wo Zhu Chang Jiang Tou), students are not only exposed to the beauty of the melodies but also to the deep emotions and historical narratives embedded within the lyrics.

This study serves as a testament to the enduring value of ancient Chinese poems and art songs in vocal music education, paving the way for their continued use and exploration in the modern classroom. The study also integrates the ADDIE (Spatioti, Kazanidis, & Pange, 2022) instructional design model into the framework of teaching ancient Chinese poems and art songs. The ADDIE model provides a systematic approach to curriculum development and instructional design, ensuring effective and efficient teaching practices.

Analysis: Vocal music educators begin by analyzing the problems and difficulties associated with teaching ancient poetic art songs. This phase involves understanding the unique challenges students face when learning these songs, such as linguistic complexities and historical contexts.

Design: Based on the analysis, educators design lesson plans that cater to the specific needs of students. These plans include strategies for engaging students with the emotional depth of the lyrics, as well as techniques for improving vocal expression and performance.

Development: The development phase involves creating teaching materials and resources that align with the lesson plans. This includes selecting appropriate songs, creating vocal exercises, and incorporating VR-assisted technology to enhance the learning experience.

Implementation: In this phase, the designed curriculum and teaching materials are put into action. Educators utilize the "song-centered" approach, focusing on Chinese ancient poetry art songs as the core of the learning process. They also provide individualized teaching to cater to students' unique voice characteristics and styles.

Evaluation: The final phase of the ADDIE model involves assessing student learning outcomes. Educators use various assessment methods to

evaluate students' understanding of the songs, their vocal proficiency, and their appreciation of the cultural and historical context. This feedback loop allows for continuous improvement in teaching methods and curriculum design.

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