



The Singing of Ancient Chinese Poetry in the Modern Context

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Abstract

Background and Aims: The singing of ancient Chinese poetry represents a unique intersection of literature, music, and cultural heritage. In the context of modernization and cultural globalization, this study explores how the performance of ancient poetry songs evolves across different historical stages. The research aims to analyze how socio-cultural environments shape vocal styles, examine differences in singing techniques, and assess the balance between tradition and innovation. This study aims to (1) trace the historical development of the singing art of ancient Chinese poetry from the Tang and Song dynasties to the present; (2) compare the vocal techniques and expressive styles used in traditional and modern interpretations; and (3) explore the cultural value, aesthetic evolution, and contemporary challenges of this art form in the modern context.

Methodology: Employing a mixed-method approach, the research includes score analysis, acoustic measurement of 15 representative singers using Sonic Visualiser, and surveys of 500 participants from various backgrounds. It also integrates qualitative methods, such as in-depth interviews with 40 practitioners and four months of field observation across six cultural institutions. Textbook coding, bibliometric mapping, and cluster analysis were used to evaluate pedagogical trends and style typologies.

Results: The findings reveal that traditional and modern singing practices share a foundation in "singing according to words" and emotional expressiveness, yet differ significantly in musical techniques, aesthetic orientation, and audience perception. Modern interpretations integrate bel canto, pop, and multimedia elements, while traditional styles emphasize poetic subtlety and tonal integrity. Public preference varies across generations, with younger audiences favoring innovation and cross-media formats. Ancient poetry singing has evolved through four major periods—Tang-Song literati chanting, Republican-era reform, post-1949 standardization, and 21st-century hybridization. While traditional modes value elegant restraint and Chinese instrumental accompaniment, modern styles prioritize individuality, dramatic contrast, and internationalization.





Challenges remain in cultural transmission, audience engagement, and reconciling traditional charm with modern aesthetics.

Conclusion: The art of singing ancient Chinese poetry embodies a living cultural memory, combining historical depth with artistic innovation. Its survival and revitalization require interdisciplinary support, educational reform, and technological adaptation. A culturally responsive and scientifically informed approach can promote sustainable development and global appreciation of this intangible heritage.

Keywords: Ancient Chinese Poetry; Vocal Art; Singing Technique; Cultural Inheritance; Traditional and Modern Styles

Introduction

The singing of ancient Chinese poetry has a long and rich tradition that crosses literary, musical, and cultural domains. While abundant research exists on the study of ancient poetry per se (Yang, 1956; Zhi, 2019), a more systematic understanding of singing practice, performance styles, and cultural rationales in vocalizing such works is yet to be developed. Historical discussions have tended to focus on either philological readings of poetry as a written form or on outlining the broad contours of musical forms in Chinese traditions (Li, 1994, 1995; Wang & Wang, 2015). While such studies are useful for a contextual understanding of the poetry, they do not shed light on its use in vocal performance. What is missing, therefore, are reliable discussions of vocal technique, aesthetic features, cultural motivations, and historical changes in the singing of ancient poetry across traditions.

This study aims to bridge that gap by outlining the main topic as well as delimiting it from possible confusions. The study does not aim to approach poetry as a subject of pure literary scholarship (Ma, 2016; Qin, 2014) or to retrace a history of Chinese music in general (Yang, 2003). Instead, it focuses on the specific art of singing ancient Chinese poetry as a vocal tradition in its own right. It will locate that tradition in its historical context of development from the singing culture of the literati (Fan, 2008; Wang, G., 2012; Wang, Y., 2023) to the present-day engagement with ancient poetry in the music of art song (Li, 2016; Wang, D., 2014). The comparison of past and present performance practices, vocal styles, and aesthetic models will allow for better differentiation of those models and changes in major concepts (such as singing to the words – yanzhi ge – or making sound follow the emotion – yinqing heyi) in present-day practices (syncretism, preservation, or innovation).

By doing so, this study will outline a common framework that contextualizes both historical change and performance styles in their cultural significance. In contrast to previous studies, which have either been anecdotal or simply descriptive, this research will point to measurable features





of style and aesthetic changes (Yu, 2020). The study will thus aim to be useful for both academic and applied audiences. On the one hand, it will add to a scholarly discourse on the performance and vocalization of poetry. On the other hand, it will be useful for pedagogical, transmission, and creative applications of the singing of ancient poetry in both education and on stage.

Research Objectives

1. To systematically review the historical development and transformation of the art of singing ancient Chinese poetry.
2. To analyze and compare the techniques, vocal styles, and expressive features of traditional and modern singing practices.
3. To explore the cultural motivations and developmental orientation of ancient poetry singing in the modern context, with implications for pedagogy, heritage safeguarding, and artistic innovation.

Literature Review

The research object of ancient poetry songs is extensive, and all music created according to the tunes of ancient poetry can be included in ancient poetry songs. Before the popular-style ancient poetry works emerged, the creation of ancient poetry songs was mainly concentrated in art songs (Wang, 2012; Li, 2016). Therefore, based on the above categorization, this paper roughly divides ancient poetry songs into four categories, namely ancient songs, modern ancient poetry art songs, contemporary ancient poetry art songs, and contemporary popular-style ancient poetry. This paper makes a review of the literature on the singing of ancient Chinese songs, research on the singing of modern ancient poetry art songs, and research on the singing of contemporary ancient poetry art songs and then further focuses on the research of the educational and other values of ancient poetry songs (Yu, 2020; Zhi, 2019). There are many children's ancient poetry works, and their creation is roughly the same, and the artistic value is small (Ma, 2016; Qin, 2014). This paper does not count them as the research object; that is, the above four types of works that are more representative are the research objects of this paper (Yang, 2003; Wang & Wang, 2015). This paper searched and collected all kinds of literature related to the ancient poetry songs of the Chinese nation, and a total of 1676 documents were retrieved. From 2006 onwards, the research in this area has shown a relatively large fluctuation in the overall trend, but it has maintained an upward trend, and in recent years, the research hotspots have become more and more obvious. In 2022, the number of published papers in this area exceeded 300, showing that it is of increasingly important research value (Fan, 2008; Wang, 2023; Yang, 1956).

Literature Review of the Singing Practice of Ancient Chinese Songs





“Ancient tune” in ancient poetry songs refers to the work of ancient poetry composed before the Opium War, and its source of tune is often Baishi Daoren Song, Jiugong Dacheng North and South Ci Palace Score, Suijin Ci Score, etc. Works such as Eighteen Tunes of Hu Jia, Three Stanzas of Yangguan, The Fisherman, and Jiang Kui’s self-composed pieces are the main body of research, and a relatively complete ancient tune performance system has been formed through their modernization (Yang, 1956; Ma, 2016). Research on the adaptation performance of ancient Qin is a focus, and Jiang Kui’s work has been a research hotspot (Wang, 2014; Zhi, 2019). In the present, many ancient poems collected in Jiugong Dacheng North and South Ci Gong Pu and Suijin Ci Pu have not been systematically practiced in singing and developed in research, which is of great value for further research (Qin, 2014).

Literature Review on Singing of Ancient Poetry Art Songs in Modern Times

The development of modern ancient poetry art songs is inseparable from the school song trend at the beginning of the 20th century. The representative composers at this stage came into contact with Chinese and Western cultures and thought about them in a pioneering way, and began to use Western music composition methods to create art songs according to the tone of ancient Chinese poetry, forming an artistic system (Li, 1994, 1995). The main objects of research are the works of representative composers, such as Huang Zi’s ancient poetry art songs, Qing Zhu’s ancient poetry songs, Liu Xue’an’s singing art, etc., and the overall research is relatively comprehensive (Fan, 2008). However, there are relatively few studies on the works of Tan Xiaolin, Ying Shangneng, etc., and the overall research is “eye-catching and overall thin” (Yu, 2020).

Literature Review of the Singing Practice of Contemporary Ancient Poetry Art Songs

The research on contemporary ancient poetry art songs has been hot in the past two decades, and the research is often included in a broader field, such as ancient poetry song research, but it is a very full and open development environment. A series of representative works of new art songs and popular-style ancient poetry songs is being researched and explored. A relatively rich research system and performance system have formed, which is an increasingly representative subject of ancient poetry song research (Li, 2016; Wang & Wang, 2015). Zhao Jiping’s ancient poetry songs and Li Yinghai’s ancient poetry art songs are two very important objects of research, and scholars have conducted in-depth studies on their artistic connotation and the fusion of ancient poetry and modern composing techniques (Wang, 2012; Wang, 2023). In addition, many other composers and works have not received sufficient attention, and there is an urgent need for further research and exploration. In addition, the current research content is relatively sporadic, and it is also of great significance to systematically combine theoretical research with practical performance to form a more in-depth research path (Yang, 2003; Zhi, 2019).



Research in the field has generated solid results. However, there is still a lack in the following areas. First, the research has focused on classic songs (such as Yangguan San Die and Shui Diao Ge Tou: When Will the Bright Moon Appear) and the works of mainstream composers (such as Huang Zi, Zhao Jiping, et al) (Li, 1994; Wang, 2014; Li, 2016). Little systematic research has been done on many neglected works that are included in, for example, the Jiugong Dacheng Bei Nan Ci Gong Pu and the Suijin Ci Pu, as well as on the works of less well-known composers (such as Dai Yuwu, Zhou Jiasheng) (Qin, 2014; Ma, 2016). The mixing mechanism of each singing technique among different singing systems has also not been given enough attention. Second, the singing style of traditional repertoire is often described in an empirical or impressionistic way by terms like “flavor” (yunwei) or “imagery” (yijing), which lack quantitative or comparative studies of vocal techniques across time periods and genres (Yang, 2003; Zhi, 2019). In this regard, it is difficult to systematically understand the process of style changes and to make a more technical comparison in the performance practice. Finally, in the research on modern and contemporary works, too much emphasis is placed on the display of singing techniques, while the in-depth interpretation of cultural connotations is lacking (Fan, 2008; Wang, 2012; Wang, 2023). In this case, the aesthetic collision between Western vocal practice (such as the mixed voice) and the ancient singing rule of “singing by word” (yanzhi ge) has not been properly theorized. At the same time, the process in which popular music elements deconstruct and rebuild the artistic conception has not been expounded enough, and it is hard to reflect the bottom level of interaction between tradition and innovation in the reinterpretation of ancient poetry songs in modern times (Yu, 2020).

Conceptual Framework

This study focuses on the art of singing ancient Chinese poetry songs and constructs a conceptual framework centered on independent variables, intermediate links, dependent variables, and moderating variables.

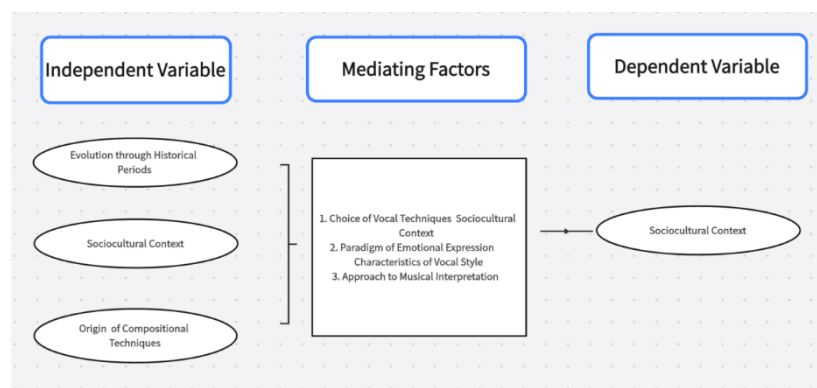


Figure 1 Conceptual framework



Methodology

This study employed a mixed-methods design, with quantitative analysis as the primary approach and qualitative research as a complementary tool. To ensure transparency and replicability, clear sampling strategies, selection criteria, and variable control measures were established.

In the stage of historical documentation and score collection, sources were obtained from institutions such as the National Library of China and the Institute of Music at the Chinese National Academy of Arts. Only documents with reliable provenance and scholarly annotations were included, covering materials from the Tang and Song dynasties to the present. Works lacking verifiable origins or presenting major controversies were excluded. To minimize bias, each score or text was cross-checked against at least two authoritative archival holdings.

For quantitative research, sixty representative works of ancient poetry singing were selected, comprising thirty traditional pieces and thirty modern compositions, each recognized as representative by musicological scholarship and available in high-quality professional recordings suitable for acoustic analysis. Fifteen singers were purposively selected to balance gender, age group (20–40, 41–60, 61+), and professional background (heritage transmitters, conservatory-trained performers, and contemporary crossover artists). All participants had at least five years of professional or semi-professional experience. Structured questionnaires were administered to 500 participants drawn from three groups: 200 vocal learners from conservatories and music departments, 150 professional singers and educators, and 150 general listeners. Stratified random sampling was applied to ensure balance across age categories (under 25, 26–40, 41–60, 61+) and geographic regions (north, east, south, and west China), thereby enhancing the representativeness of audience preferences.

The qualitative component consisted of a four-month field investigation across six active organizations closely engaged with ancient poetry singing, such as the Guqin and Song Club and the National Vocal Teaching and Research Section of a conservatory. Observations were made in diverse contexts, including classrooms, gatherings, and stage performances. In addition, forty semi-structured interviews were conducted with intangible cultural heritage transmitters, vocal educators, and score translators, each with at least three years of sustained involvement in poetry singing. These interviews focused on transmission details (such as the integration of Kunqu pronunciation methods), stylistic innovation challenges, and performers' subjective experiences, thereby adding an experiential dimension not captured by quantitative data.

Variable design and control were carefully specified. Independent variables included singing style (traditional vs. modern), singer background (heritage transmitter, conservatory-trained, contemporary artist), and repertoire category. Dependent variables included measurable acoustic





parameters—such as pitch fluctuation range in cents, articulation duration in milliseconds, trill frequency in Hertz, and intonation type—as well as audience preference ratings measured on a five-point Likert scale for authenticity, clarity, and emotional intensity. Control variables included listener background (training, age, and exposure), recording quality (restricted to high-fidelity digital recordings standardized to the same decibel range), and performance environment (limited to studio or professional stage recordings).

Quantitative data were processed using Sonic Visualiser software to extract acoustic parameters, followed by statistical tests including t-tests, ANOVA, and cluster analysis to distinguish stylistic groupings. Correlation and regression models were applied to develop a “listener preference–singing characteristics” prediction framework. Qualitative data were thematically coded, and content analysis was applied to thirty vocal music textbooks to quantify frequency and variation in the interpretation of key concepts such as “singing to words” and “singing with emotion.” To ensure reliability, 20 percent of the sample was double-coded, yielding a Cohen’s Kappa above 0.80. Finally, bibliometric mapping of research publications from 1980 to 2023, combined with policy milestones such as “intangible cultural heritage protection” and “new liberal arts construction,” was triangulated with acoustic and audience data to contextualize the evolution of performance practices.

Results

Objective 1: The research results show that the art of singing ancient Chinese poetry songs has developed with the coexistence of "continuation of traditional genes" and "innovation of contemporary style" in different historical stages and cultural contexts.

Table 1 Common Features of Singing songs based on Ancient Chinese poetry

Aspects	Specific content
Cultural heritage attributes	Spanning a thousand years, it records the lyrical ways of ancient literati, the development of school songs in modern times, and the inheritance and innovation in the context of contemporary cultural revival.
Expansion of Singing Functions	From the singing of literati for their own entertainment, to the content of music education in schools, to the performance on professional stages, and the carrier of international cultural exchange, the boundaries of art continue to expand.





Aspects	Specific content
Stylistic fusion characteristics	Each singing genre is based on regional culture and incorporates local musical elements to form a unique singing style.

The historical longevity and durability are often important characteristics of cultural heritage, and the attribute of singing also proves this point. In the thousand-year history of singing, it not only records the lyric style of the ancient literati to use singing as a form of artistic creation and expression of poetry and art, but also describes the later introduction of school songs in modern times to spread and carry out education and cultivation. The later inheritance and innovation of singing in the contemporary period of cultural prosperity also present its historical longevity and durability.

In addition, the continuous expansion of the functions of singing is another important characteristic that is worth discussing. From the early days when singing was a form of entertainment for the literati to the modern educational system, where it became part of the school curriculum to train and influence groups, and even its later use as a form of professional performance to showcase artistry and skill on stage, the role and functions of singing have been expanding and evolving. In the current era of globalization, the role of singing as a vehicle for international cultural exchange has become more and more pronounced.

The fusion of styles is also a characteristic of singing that should not be ignored. Each style of singing is closely related to a specific regional culture. It not only adheres to the regional culture, local dialect, and tonal patterns of the area but also integrates regional musical forms and performance methods. This fusion of regional culture and style forms the unique and recognizable characteristics of the singing style. In this way, the diversity and characteristics of singing not only enrich and create more colors and uniqueness for the local culture, but also embody the charm and transformation of the local folk culture into a special art form.

Objective 2: The research results show that the traditional and modern singing styles of Chinese ancient poetry songs have both continuity and differences in the expression of poetic imagery and the application of singing techniques. Continuation of the traditional style: Whether in ancient chanting or modern singing, emphasis is placed on "singing according to the words" and "expressing emotions with sound", striving to accurately convey the connotations and emotions of the poetry. Modern style breakthrough: Modern singing, while retaining the essence of traditional singing, incorporates techniques of bel canto, elements of pop music, and multimedia forms of expression. Aesthetic orientation difference: Traditional singing style pursues a subtle





and elegant artistic conception, while the modern singing style emphasizes individualized expression and the combined effect of audio-visual.

Table 2 Comparison of Traditional and Modern Singing Styles of Ancient Chinese Poetry Songs

Aspects	Traditional style	Modern style
Musical elements	The pentatonic scale is dominant, the rhythm is soothing, and the melody is closely integrated with the cadence of poetry.	The pentatonic scale is often used, the rhythm is rich and varied, and the melody incorporates elements of various musical styles.
Singing techniques	Emphasizing clear articulation and lingering breath, it stresses the manifestation of "charm."	Use techniques such as mixed voice and breathy voice to emphasize the power and expressiveness of the voice
Artistic aesthetics	Pursue the natural beauty of "lotus emerging from clear water, natural and unadorned" to create a distant artistic conception.	Emphasizing individuality and innovation, and focusing on emotional resonance with the audience and audio-visual impact on the spot
Cultural connotations	It reflects the aesthetic tastes and values of traditional literati	Reflecting the multicultural integration of contemporary society and people's spiritual pursuits

Traditional and modern singing styles can be distinguished according to music elements, techniques, aesthetics, and cultural connotations. Traditional music is based on the pentatonic scale, uses mellow rhythms and melodies, and is closely adapted to the cadence of the original poem. Modern singing, while not departing from the pentatonic scale, tends to incorporate more diverse and rich rhythms and to combine features from different melodic traditions in its melody. In terms of vocal technique, traditional singing places great emphasis on crisp articulation, sustained breath, and cultivation of a refined "charm", while modern practice is more likely to use mixed voice and breathy voice, and to use the voice more directly as an expression of power and pathos. Artistically, traditional aesthetics are oriented towards naturalness, like the lotus emerging from the clean water, while creating a faraway and elegant atmosphere. Modern aesthetics is oriented towards individuality, novelty, and strong audio-visual impact, and gives more priority to direct emotional communication with the audience. In cultural connotation, traditional singing



values are those of the literati, and modern singing values are those of multiculturalism and spirituality in the process of globalization.

Objective 3: The research results show that the art of singing ancient Chinese poetry songs faces the dual tasks of "preserving traditional skills" and "innovative development in the contemporary era" in its inheritance and development.

Table 3 Comparison of the current situation of Inheritance and Development of the Art of singing Ancient Chinese poetry songs

In terms of	Positive value	Existing Challenges
Cultural values	It is an important carrier of traditional Chinese culture and is of great significance for the inheritance and promotion of national culture.	Traditional singing skills are at risk of being lost, and the younger generation has insufficient understanding and interest in them.
Artistic value	The unique singing style and expressive techniques have high artistic appreciation and research value.	Some of the works lack novelty and fail to meet the aesthetic demands of contemporary audiences.
Social value	Enrich people's spiritual and cultural life and promote cultural exchange and integration.	The reach is limited, and its influence in popular culture needs to be enhanced.

Culture Value: Traditional singing is a carrier of Chinese culture and has positive functions of inheritance, spread, and promotion of Chinese culture and national spirit. It reflects the core content of the Chinese culture, carries on a long cultural history, and has positive guiding significance for the future. However, there are problems such as a lack of heritage and continuity, loss of singing skills, and a lack of singing culture knowledge and interest among the younger generation.

Artistic Value: The artistic style and performance skills of traditional singing have high artistic and academic value. It can become an object of aesthetic appreciation and academic research, and also show the unique artistic style and style characteristics of traditional singing. However, some works lack novelty, and some songs lack content innovation and are not able to meet the diversified and highly aesthetic needs of the audience, which leads to a gradual lack of understanding between traditional works and the audience.



Social Value: As a cultural form of traditional singing, it can enrich people's spiritual and cultural life, promote cultural exchanges and integration, maintain cultural identity, and help promote communication and exchanges among different cultures. However, in the face of the existing national cultural industry system, traditional singing still has a limited overall influence. Its positioning and role in popular culture are not strong enough, so it is still in a weak position in the current cultural industry.

In conclusion, the art of singing ancient Chinese poetry songs has maintained the genes of traditional culture throughout its historical development, while adapting to The Times through continuous innovation. In the future, on the basis of upholding the essence of tradition, we need to actively respond to the challenges of reality and promote its creative transformation and innovative development in the context of contemporary culture. A systematic study of the art of singing songs based on ancient Chinese poetry provides a multi-dimensional perspective for revealing the laws of the development of traditional Chinese vocal art and for inheriting and promoting excellent traditional Chinese culture.

Discussions

Previous studies have confirmed that the generation and development of ancient Chinese poetry singing art style is not independent of the social and cultural background, but is closely related to it. The evolution of the song style of Tang and Song literati, the school song recitation in the new era, and the performance style in the post-new era have always shown that this form of art is interwoven with the cultural connotation and aesthetic pursuit in each era (Yang, 1956; Li, 2016; Zhi, 2019). In the first half of the twentieth century, Huang Zi and Qing Zhu applied western compositional techniques to the setting of classical poetry, which on the one hand represented a certain form of artistic exploration at the intersection of Chinese and Western cultures and, on the other hand, also represented a certain way for intellectuals to seek cultural modernization at that time (Li, 1994, 1995; Fan, 2008). Therefore, based on these previous works, we believe that the starting point and theoretical framework of further exploration in the future should be based on a macro-historical background and interpret the social impetus and cultural needs behind the constant changes in ancient poetry singing art (Yu, 2020).

From the inheritance, education, and dissemination points of view, this research has certain practical significance and potential value for practice. First of all, on the issue of inheritance, the more detailed the vocal and style characteristics of this form of art are explored, the more solid the teaching theoretical foundation it can provide for the subsequent protection and transmission of intangible cultural heritage (Ma, 2016; Wang, 2012). In terms of education, the more we can explore the stylistic differences of different genres, the more scientific the curriculum design can





be. This provides a balance between vocal technique training and the interpretation of cultural connotation for cultural education practice (Yang, 2003; Qin, 2014). In the field of communication and dissemination, these research results can provide a certain theoretical basis for the formulation of targeted strategies to increase the social impact of ancient poetry songs (Wang, 2023).

In terms of existing limitations, some studies are not detailed enough in terms of the integration mechanism between regional opera singing style and the song art form, nor do they conduct in-depth research on the aesthetic needs of different age groups of audiences (Wang & Wang, 2015). In this regard, future research can try to introduce the perspective and method of opera study and combine it with psychological research and performance research to focus on the issues of style integration and audience psychology. It has certain research value and methodological feasibility for the exploration of a more comprehensive and more forward-looking theoretical system to further promote the development of ancient Chinese poetry singing (Yang, H., 2003; Yu, 2020).

Conclusion and Recommendation

The findings of this study underscore that the development of the art of singing ancient Chinese poetry has always been deeply intertwined with broader social and cultural transformations. From the refined chanting traditions of the Tang and Song literati, through the popularization of school songs in the late Qing and early Republic, to the institutional standardization under the professional vocal system in the mid-twentieth century, and finally to the cross-border hybrid practices of the twenty-first century, each stage has reflected prevailing cultural policies and social dynamics. This historical trajectory demonstrates that cultural policy is not merely a background condition but an active driver shaping singing techniques, stylistic choices, and dissemination modes.

The stylistic evolution identified in this research illustrates the principle of “core inheritance and form innovation.” Traditional singing continues to uphold the aesthetic tenets of singing according to the words and the unity of sound and emotion, thereby maintaining fidelity to the rhythm and tonal beauty of the Chinese language. At the same time, modern practices have drawn from bel canto breath control, popular music rhythms, and electronic soundscapes, thus broadening expressive possibilities and responding to contemporary audience expectations. This balance between cultural preservation and artistic innovation confirms the adaptive vitality of ancient poetry singing and highlights its potential for sustainable development.

From a contemporary perspective, the study emphasizes both the cultural value and the developmental challenges facing this art form. Its significance lies in preserving the phonological





aesthetics of classical Chinese, enriching vocal pedagogy with indigenous models, and serving as a bridge for cross-cultural dialogue. Yet pressing challenges remain: the diminishing pool of traditional chanters, the gap between textual restoration and living performance, the occasional erosion of classical charm in modern adaptations, and the superficial interpretation of cultural meaning in international contexts. These tensions reveal a need for more deliberate policy support and institutional frameworks that balance heritage safeguarding with creative renewal.

The implications of these findings extend directly into policy and practice. For intangible cultural heritage protection, the study provides empirical evidence that can support targeted measures such as funding for master-apprentice transmission programs, the integration of chanting skills into heritage documentation projects, and the establishment of regional training centers. For vocal education, the results suggest that curricula should incorporate comparative modules on traditional and modern techniques, encouraging students to understand both historical continuity and contemporary innovation. For cross-cultural communication, the evidence highlights the importance of designing performance formats that preserve cultural authenticity while employing innovative staging and multimedia strategies to enhance accessibility for international audiences.

Looking forward, several directions for future research emerge. First, longitudinal studies could track how different generations of singers reinterpret the same canonical works, thereby capturing changes in technique and perception over time. Second, comparative studies between Chinese ancient poetry singing and similar traditions in other cultures—such as Japanese shigin or Western art song—could provide deeper insights into the universality and particularity of text-driven singing traditions. Third, experimental studies integrating neurocognitive or psycholinguistic approaches could shed light on how listeners process and evaluate the prosodic features of ancient poetry in sung form. Finally, digital humanities methods—such as machine learning-based acoustic modeling and virtual performance reconstruction—could expand the scope of analysis and open new pathways for innovation and preservation.

In conclusion, by clarifying the historical patterns, stylistic evolution, and contemporary challenges of ancient poetry singing, this study not only contributes to theoretical understanding but also offers practical guidance for heritage protection, educational reform, and cultural communication. Its significance lies in promoting the creative transformation and sustainable development of an art form that continues to connect the classical past with the contemporary cultural landscape.





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