

The Expression of Poetic and Musical Harmony in Ancient Chinese Art Songs

Jing Liu*

College of Music and Dance, Guizhou Minzu University, Guiyang 550000, Guizhou, China

**Author to whom correspondence should be addressed.*

Copyright: © 2025 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract: Chinese classical poetry art songs are one of the important genres in vocal works. The interpretation of each piece place high demands on the singer's breath control, timbre, and expression of song connotations. With a long history of development and diverse stylistic classifications, they evoke varied emotional responses. A song primarily consists of two components: poetry and music. Poetry uses textual composition to shape poetic imagery, while music employs musical elements to create artistic images. These two elements complement and permeate each other. The integration of poetry and music better serves the presentation of artistic works, interprets the song's artistic conception, and realizes the essence of Chinese classical aesthetic conceptions—the “Dao” that connects to the cosmic essence and life. Through specific research on the aesthetic harmony between poetry and music, this study clearly demonstrates the path of poetic-musical coexistence in Chinese classical poetry art songs.

Keywords: Chinese art song; Poetry and music; Artistic conception

Online publication: Oct 22, 2025

1. Introduction

The genre of art songs was introduced to China in the 1920s, created through integration with traditional Chinese culture. Initially, in the late 18th and early 19th centuries, it was referred to a category of lyrical songs in Europe, where lyrics were adapted from famous poems to express human inner worlds. The expressive techniques and compositional methods were relatively complex, with piano accompaniment playing a significant role. Chinese classical poetry art songs possess profound artistic charm and deep poetic imagery. Examples include Qing Zhu's “The Great River Flows East” and “I Live at the Head of the Yangtze,” as well as Huang Zi's “Flowers Are Not Flowers” and “Three Wishes for the Rose.” These works incorporate verses from contemporary poets and Tang/Song dynasty poetry, demonstrating exceptional artistic value. Among these compositions, the most prevalent form involved setting Chinese classical poetry to music, forming a unique vocal genre—Chinese classical poetry art songs. The aesthetic harmony between poetry and music endows these art songs with heightened artistic appeal.

2. The aesthetic harmony between poetry and music

2.1. The harmony between the rhythm of words and music in poetry

The text of ancient Chinese poetry possesses its inherent rhythm, primarily determined by the tonal patterns, syllable lengths and pauses, and rhyme rules. The most crucial element is the alternation of level and oblique tones, which represents the rhythmic rise and fall in word sounds. In Chinese tonal patterns, level tones are level tones, while rising, departing, and entering tones are oblique tones. Level tones are slow and prolonged, while oblique tones are short and abrupt. Ancient poetry often employs the alternation of level and oblique tones. Different poetic forms follow distinct tonal patterns: five-character regulated verse mainly follows oblique tone-initiation-oblique tone-closure, oblique tone-initiation-level tone-closure, level tone-initiation-oblique tone-closure, and level tone-initiation-level tone-closure. Within the same couplet, the first and second lines must have opposite tonal patterns, while adjacent couplets must maintain identical tonal patterns.

In seven-character regulated verse, the main sentence structures are oblique tone-initiation-oblique tone-closure, oblique tone-initiation-level tone-closure, level tone-initiation-oblique tone-closure, and level-oblique-oblique-closure. The rules for antithetical lines and adjacent lines are consistent with those of five-character regulated verse. In five-character quatrains, the “second character” in the first and second lines, as well as the third and fourth lines, must have opposite tonal patterns. In linked lines, the “second character” in the second and third lines must maintain identical tonal patterns. Regarding rhymes, even-numbered lines rhyme with level tones, while the first line may or may not rhyme. The “antithesis” and “linked” rules for seven-character and five-character quatrains are identical, with consistent rhyme patterns.

This demonstrates that ancient poetry composition also adheres to specific rules. The musical form of Chinese classical poetry art songs encompasses the melody’s pitch, note duration, timbre intensity, rhythmic patterns, modal characteristics, and structural composition during musical creation. The creation of Chinese classical poetry art songs begins with the poem, with music being developed based on the poem’s artistic conception, style, and tonal-rhythmic patterns. The selection of each musical element is closely related to the poem’s artistic conception, style, and tonal-rhythmic patterns.

2.2. The harmony between the sound of poetry and singing

The acoustic essence of poetry refers to the vocal delivery when reciting verses, while vocal artistry encompasses the dynamics, intensity, and rhythmic cadence in musical performance. These two elements synergize in interpreting literary works. In recitation, practitioners follow these principles:

- (1) Establishing rhythmic patterns through grammatical structures;
- (2) Manifesting prosody via tonal patterns and rhyme schemes;
- (3) Adjusting emotional tone according to the poem’s depth and imagery.

When poetic creation adheres to tonal rules, recitation transforms these rules into audible rhythms, converting static text into dynamic soundscapes. In vocal performance, some songs strictly follow the “yizixingqiang” (word-by-word phrasing) rule, while art songs may not explicitly require it.

Nevertheless, this principle remains crucial for ensuring melodic clarity and emotional expression. The logic of yizixingqiang ensures accurate textual delivery through vocal alignment with Chinese tones, avoiding issues like “inverted syllables” or “floating syllables.” When vocal delivery perfectly matches poetic rhythm, clear diction enhances the poem’s inherent cadence through expressive phrasing and emotional modulation. This achieves seamless integration between poetic sound and vocal artistry. Aesthetically, this approach aligns with Susanne Langer’s theories of organic unity, dynamism, rhythm, and growth in life forms. Through poetic

cadence and vocal variation, literature achieves “life’s dynamic expression”, creating an endlessly beautiful aesthetic experience.

2.3. The harmony between the tone of poetry and the style of music

The Tang Dynasty poet and theorist Sikong Tu categorized poetic artistic conceptions into twenty-four styles, such as “magnificent and profound”, “elevated antiquity”, “subtle restraint”, and “elegant splendor”. In subsequent developments, other art forms similarly classified their artistic conceptions according to the “Twenty-Four Styles of Poetry”. For instance, in Gu Qin art, Xu Shangying’s “Xishan Qin Kuang” summarized the aesthetic performance of Gu Qin into twenty-four styles, establishing a comprehensive Gu Qin aesthetic system. In painting, Huang Yue of the Qing Dynasty categorized painting’s artistic conceptions into “Twenty-Four Painting Styles”, each elaborated with twelve four-character verse lines. In sculpture, sculptor Wu Weishan classified sculptural artistic conceptions into “Twenty-Four Sculpture Styles”, also describing each category’s essence through four-character verse. Whether in poetry or painting, when the central vocabulary of artistic conceptions is established, the works acquire a general character tone. When the emotional tone of ancient Chinese poetic art songs is determined, the poetic presentation aligns with specific artistic conceptions, while musical accompaniment matches these conceptions through structural composition, melodic rhythm characteristics, and mode selection. Vocal techniques such as timbre modulation, breath coordination, and resonance chamber usage enhance this alignment. Through this congruence between poetic tonality and musical style, works are comprehensively interpreted through harmonious vocal performances. For example, poems under the “magnificent” style often feature imagery of rivers, mountains, and heroic historical figures. The grandeur of natural landscapes and noble character traits align with the “magnificent” artistic conception. In musical composition, songs typically adopt higher pitches, slower rhythms, and predominantly major modes.

In vocal performance, the breath control is full-bodied with a mellow timbre, primarily utilizing chest resonance while incorporating head resonance and other modal cavities. When interpreting “subtle” poetic works, imagery often features willow trees, chrysanthemums, moonlight, raindrops, ancient mountains, and cold temples. In song composition, the pitch remains moderate with rhythmic patterns like dotted one-beat or dynamic combinations of eighth and sixteenth notes, though these are not overused. The choice of modes avoids overly bright major scales. The vocal techniques differ significantly: breath control is fuller, the voice flows with lyrical grace, chest resonance serves as the foundational support connected through pharyngeal resonance, producing a luminous tone. When expressing subtle emotions, the head resonance enhances the sound’s clarity and transparency. Different artistic styles require distinct vocal interpretations to convey their unique aesthetic visions.

In summary, poetry provides textual depth for music, using imagery and emotional resonance to give musical elements concrete structural direction and convey the literal meaning of words. Music, in turn, offers dynamic imaginative space for poetry, transforming textual imagery into audible and perceptible motion through rhythmic patterns. These two elements work in harmony, achieving an aesthetic synergy where “music flows through poetry, and poetry dances with music”. The poetic imagery becomes kinetic energy that resonates with human life’s rhythms, evoking aesthetic appreciation while being subtly moved by every nuance of the melody.

3. The artistic beauty of poetry and music in ancient Chinese songs

3.1. The implicit beauty of “Night Mooring at Fengqiao”

The term “subtle restraint” originates from Sikong Tu’s “Twenty-Four Styles of Poetry”, The literary theory

states: “Without uttering a single word, yet all the charm is captured. The words do not involve difficulties, yet they are capable of evoking sorrow. There is a true master behind it, and it rises and falls with him. Like a full cup of wine, the flowers return to autumn. The dust fades away, and the waves of the sea rise and fall. The depth and breadth of things come together, and one thing is selected from all of them”^[1]. Phrases avoid explicit sorrow, as if bearing no grief. A true master guides them through ebb and flow—like green wine brimming with autumnal hues in spring, or fleeting dust swirling in boundless seas. Depth gathers and disperses, capturing the essence of myriad elements”. This means no elaborated rhetoric or excessive embellishment is needed; through concise and restrained language, the intended artistic conception is fully expressed. Though the text doesn’t explicitly describe sorrowful emotions, readers feel profound melancholy. The work breathes with tangible logic, resonating with its subjects. Subtle restraint resembles wine seeping through a strainer, or blossoms encountering frosty skies. Dust particles drift aimlessly in the air, while sea foam surges endlessly. All things transform and gather, requiring poetry to capture these transient essences. The style of poetry with implied meanings and subtle imagery is an art of concealment—expressing themes indirectly through indirect embellishments.

The art song “Night Mooring at Maple Bridge” was composed by Li Yinghai in 1982 based on the Tang Dynasty poet Zhang Ji’s poem “Night Mooring at Maple Bridge”. After the Anshi Rebellion, poet Zhang Ji failed the imperial examinations and found himself wandering through war-torn lands. On a deep autumn night, he moored his boat by Suzhou’s Maple Bridge, where the moon had set, crows cawed, frost blanketed the sky, and fishing lights flickered amidst the desolate maple trees and river. Reflecting on his own plight, he merged the loneliness of his journey, his disappointment, and the bleak autumn night into an enduring melancholy that has been passed down through the ages. The song remains widely popular today, with piano accompaniments simulating the sounds of bells and flowing water, transporting listeners to Zhang Ji’s side to feel his solitude and sorrow.

The poem reads: “Moonset, crows cry, frost fills the sky; By cold mountain temple outside Suzhou City, Midnight bell tolls reach the guest boat”^[2]. Throughout the poem, sorrow is subtly expressed without explicit mention. The Tang poem “Night Mooring at Maple Bridge” belongs to the ancient-style quatrain form—— not strictly following the rules of regulated verse but rather favoring the free rhythm of classical poetry. In terms of tonal patterns, the poem follows: level-oblique-oblique level-level-level-oblique level; level-level-level-oblique level-level-oblique level; level-level-oblique-oblique level-level-oblique level; level-oblique level-level-oblique level. These tonal variations influence the poem’s rhythm, emotional expression, and delivery during recitation.

In musical composition, they shape the melody’s cadence. Level tones are pronounced more gently, while oblique tones are sung with a shorter, rising intonation. Composers use these tonal variations to guide the rise and fall of melodic lines. The composition of melodies aligns with the poetic imagery, while the alternation of tonal patterns establishes a rhythmic framework for recitation. Chinese poetry’s meter is characterized by “two-character beats,” a feature equally evident in this composition. Composers similarly employ this principle to arrange melodic rhythms, enhancing the song’s rhythmic and melodic qualities. For instance, the phrase “moon sets, crows cry, frost fills the sky” follows a 2-2-3 rhythm pattern. The musical arrangement employs corresponding rhythmic devices: “Moon setting” uses a 16/8 rhythm with sustained notes on “set”; “Crows crying” maintains a 16/8 rhythm but extends the “cry” note. “Frost” is marked by a quarter note followed by an eighth note, with prolonged duration in the “full” syllable. The word “sky” is swiftly passed through two sixteenth notes before lingering six beats at “sky”. This perfectly matches the 2-2-3 rhythm in recitation. Throughout the composition, each line adheres to linguistic cadence through such techniques. Phrases like “frost

fills the sky” and “guest boat arrives” feature ascending melodic lines with descending bass tones, aligning with the imagery described. The characters “sky”, “sleep”, and “boat” all rhyme with the level tone, while extended notes in the melody echo the lyrical expansiveness of this tonal pattern.

This composition eschews intense emotional expression, avoids stark contrasts of intensity, and eschews the rapid tempo characteristic of the Forty-Six Tunes. Through its unhurried rhythm and steady cadence, it metaphorically conveys the poet’s inner melancholy, leaving listeners ample room for imagination. This approach resonates with the “subtle” style described in the Twenty-Four Poetic Styles. As the text notes: “Without uttering a single word, one captures all elegance; without hinting at hardship, one conveys profound sorrow”^[3]. The poem achieves its essence through subtle artistry, revealing genius without explicit declaration. Though devoid of explicit mention of sorrow or suffering, readers are already gripped by its profound resonance.

3.2. The beauty of loftiness and antiquity in Three Stanzas at Yangguan

The term “Gao Gu” (The beauty of loftiness and antiquity) describes a transcendent artistic style in Sikong Tu’s Twenty-Four Styles of Poetry, embodying a serene and unworldly aesthetic. The concepts of “height” and “antiquity” symbolize the infinite nature of time and space. While humans cannot keep pace with antiquity or rival heaven’s grandeur, spiritual elevation allows one to. The original text is: abnormal beings ride on the truth, holding lotus flowers in their hands. They traverse through this vast calamity, leaving behind an empty trace. The moon rises in the eastern sky, and the gentle breeze accompanies it. The night of Mount Tai is deep blue, and the sound of the clear bell can be heard. The divine spirit is pure and serene, emerging from the peaks. Huang Tang is alone, and the noble Emperor Xuanzong stands out “attain such realms”^[4].

As the text states: “A celestial being rides the true essence, holding lotus flowers aloft. Through cosmic turmoil, his ethereal form vanishes into the void. The moon shines upon the Eastern Dipper, accompanied by a gentle breeze. Mount Tai’s azure night echoes with clear bells. With pure heart and serene spirit, he transcends the peaks. Huangdi and Tang are solitary, while Emperor Xuanzong stands alone.” This imagery depicts a celestial being ascending with dew-drenched lotus in hand, detached from earthly struggles and soaring beyond the primordial heavens. The moon lingers between the Eastern Dipper, while a gentle breeze accompanies his departure. At midnight, Mount Tai’s forested slopes remain silent except for the distant tolling of bells. Cultivating noble virtues through spiritual emptiness, one will eventually shed worldly impurities. The ancient sage Yao’s noble virtues endure, standing as a timeless model for later generations. The implied artistic style of “Gao Gu” embodies a transcendent, naturalistic vision that seeks to transcend temporal and worldly constraints.

The ancient Chinese art song “Three Stanzas at Yang Pass” is adapted from the Tang Dynasty poet Wang Wei’s seven-character quatrain “Sending Yuan Er to Anxi”. The poem was written by Wang Wei when bidding farewell to his friend Yuan Er for military service in Anxi, composed during a farewell banquet hosted at Weicheng. It expresses the poet’s reluctance, concern, and anxiety over parting with his friend. The poem reads: “Morning rain in Weicheng moistens light dust; Green willows fresh in guesthouse’s green hue. I urge you to drink another cup of wine—West of Yang Pass, no old friends remain”. This seven-character quatrain follows a 2-2-3 rhythmic structure, with pauses in Weicheng (2), morning rain (2), and moistening light dust (3). The first two characters initiate the phrase, followed by a supporting character in the middle, and concludes with a falling note, creating a short-short-long breathing pattern.

From the melodic analysis of “Three Stanzas at Yang Pass”, the rhythm application aligns with reading patterns, harmonizing music with poetic cadence. Melodically, the song is divided into three stanzas, each comprising two sections: the first half being the original poem and the second half new lyrics. The melody

of “Morning rain in Weicheng moistens light dust” ascends upward, conveying calmness that matches the scene of just learning of a friend’s impending border assignment. In the second stanza, the melody descends, shifting from calmness to solitary sorrow and reluctance, perfectly matching the emotional progression in the poem. Rhythmically, through varied word lengths and syncopated rhythms, the inner turmoil resonates with the emotional fluctuations in the recitation. Phrases like “Advance swiftly, advance swiftly” with octave leaps and repetitions of “Through hardships anew” convey genuine emotion—tender yet profound—expressing the author’s heartfelt blessings and concern for the departing friend. The mode of the song is the B-flat Shang pentatonic mode, the rhythm has four-four beats, four-three beats, four two beats of telephone, the speed is andante, the structure is neat. Such rhythm and beat arrangement also fit with the reading rhythm of the poem, in line with the beauty of music.

The composition of this piece aligns with the “Elevated and Ancient” artistic conception in the Twenty-Four Styles of Poetry. This poetic realm embodies timeless transcendence, pure spiritual detachment, cosmic awareness, and fleeting sublime ritualism—a profound communion with cosmic essence through ethereal contemplation. The theme of “Three Stanzas at Yang Pass” focuses on universal parting sentiments rather than literal farewells. Poetic imagery like “Weicheng,” “morning rain,” “inn pavilions,” and “willow hues” conjure an immaculate space transcending mundane existence. The phrase “swift departure” is amplified through musical leaps and sustained tones, mirroring the fading silhouette of a friend in the vast expanse of the neighboring landscape, creating boundless imagination. The three-part structure intensifies ritualistic resonance, with each repetition deepening emotional depth—solemn yet tender. This demonstrates how the song’s “Three Stanzas at Yang Pass” perfectly harmonizes with “Elevated and Ancient” aesthetics, achieving both poetic-musical synergy and transcendent aesthetic experience.

Through the analysis of China’s classical art songs “Night Mooring at Maple Bridge” and “Three Stanzas of Yangguan”, this study reveals the inherent logical connection between poetry and music and the path of artistic conception generation. The integration of poetry and music is not a simple superposition, but a profound fusion through emotional bonds. Poetry constructs an imagery framework with words and lays the emotional foundation through poetic rhythm, providing concrete emotional carriers for musical composition. Music externalizes the latent emotional tension in poetry through artistic treatments like melody and rhythm. The textual imagery and musical conception permeate each other, mutually elevating each other to jointly create an aesthetic space that blends scene and emotion, reality and illusion. The unity of poetry and music retains the profundity of literature while possessing the infectious power of music, ultimately achieving the aesthetic fusion of “artistic conception”.

4. The beauty of poetic and musical harmony in singing

The poetic-musical synergy in performance art refers to the interdependent relationship between poetic texts and musical expressions that mutually enhance each other, where their fusion plays a crucial role in shaping artistic conception. While previous sections focused on analyzing how poetic rhythm and sound patterns align with musical forms, this section will specifically explore how vocal artistry serves as a bridge to elevate the work’s aesthetic essence.

In her book “Emotion and Form,” Susanne Langer posits: “Art is the creation of symbols of human emotion” ^[5]. She categorizes symbolic systems into two fundamental types: one is the discursive symbol, or linguistic symbol, which possesses explicit logical or conceptual implications; the other is the expressive

symbol, an artistic sign that does not rely on direct conceptual or logical meanings. In this text, poetry serves as a linguistic symbol with clear conceptual or logical significance, expressing human emotions through concrete words. The musical component functions as an acoustic symbol, lacking fixed combinations or explicit relationships, yet subtly integrating certain forms to convey the dynamic process of life and sensation through audible dynamics. In ancient Chinese poetic art songs, these two types of symbols are transmitted through vocal performances to evoke aesthetic experiences. The singing practice transforms both into “meaningful forms” — Through the physical manifestation of sound, abstract symbols are converted into direct emotional experiences for listeners, thereby stimulating associations and forming mental imagery in their minds.

In vocal performance aesthetics, vocal singing constitutes a secondary creative process. Poetry and music form the framework of primary creation. Through articulation, breath control, timbre, and resonance chamber utilization, singers interpret this primary creation with personal flair. This process differs fundamentally from mere replication or detachment from the original artistic expression. Instead, it actively harmonizes poetic and musical elements through deep comprehension of their essence. For instance, when performing “Night Mooring at Maple Bridge,” the performance embodies a “subtle” artistic conception. The overall emotional tone is solemn and restrained, requiring breath control characterized by rapid inhalation and slow exhalation. Timbre should avoid excessive sharpness or sweetness, while resonance chambers emphasize head resonance with coordinated chest resonance. In handling “Moonset, Crows Crying, Frost Filling the Sky,” the 2-2-3 rhythmic pattern demands precise articulation: the “moon” note in “Moonset” requires brief articulation followed by sustained chest resonance, while the “set” note demands deliberate breath retention. Similarly, “Three Stanzas of Yang Pass” conveys an “ancient” artistic conception with grand and solemn emotional resonance. This requires slow inhalation/exhalation techniques and a rich timbre with chest resonance. Artistically, the phrase “Weicheng morning rain moistens light dust” employs soft head resonance combined with chest resonance, delivered at a moderate tempo. The first line “moistens light dust” demands deliberate breath control. Through vocal techniques, performers vividly express musical imagery and textual depth, synchronizing lyrical expression with musical sentiment to achieve artistic elevation.

The Book of Rites: The Record of Music states: “Music is the origin of sound. Its essence lies in the human heart’s response to external objects” ^[6]. The Preface to the Mao Commentary on the Book of Songs explains: “Poetry embodies aspirations. When stored in the heart, it becomes aspiration; when expressed through words, it becomes poetry” ^[7]. This suggests that both music and poetry originate from the human heart, conveying emotions, thoughts, and aspirations through sound and words respectively. Traditional Chinese art has always emphasized the “common origin of poetry and music,” with singing serving as the unified medium to achieve the unity of “poetry expressing aspirations and music conveying emotions.” As stated in The Book of Documents: The Book of Yu: The Canon of Shun: “Poetry expresses aspirations; songs prolong expressions, with sounds following the prolonged and rhythms harmonizing with the pentatonic scale”^[8]. This implies that poetry serves to articulate human ambitions, while songs extend poetic expressions through elongated phrasing. The pitch and duration of sounds are adjusted according to vocal needs, maintaining harmony with musical scales. This demonstrates the intrinsic connection between poetry, songs, sound, and rhythm. The Book of Rites: The Record of Music further notes: “Songs are extended speech; they are spoken because words are insufficient” ^[9]. This conveys that the essence of singing and speaking shares common ground—both involve elongating syllables and modulating tones to express emotions. When thoughts cannot be fully conveyed through speech alone, elongated syllables (through singing) become the means of expression. Tang Dynasty scholar Kong Yingda proposed in The Mao Commentary on the Book of Songs: “Poetry embodies the heart

of music, while music represents the voice of poetry; thus, poetry and music share identical functions”^[10]. This highlights that poetry expresses sentiments while music manifests emotions through sound, with both complementing each other. From the “Feng, Ya and Song” in the Book of Songs to the music of Tang and Song lyrics, singing has always been responsible for the function of “transmitting the rhyme of poetry and expressing the feelings of music”. As a bridge role, it has long been reflected in the practice of traditional art, and is also a dynamic extension of the “theory of artistic conception” which integrates scene and emotion and combines reality and illusion in the field of vocal music.

As a bridge between poetry and music, vocal performance plays a vital role in their harmonious integration. For performers, mastering sophisticated singing techniques is essential. These technical skills effectively convey the work’s essence, allowing artistic conception to transcend mere interpretation. Through such execution, audiences evolve from being “touched” to experiencing profound resonance, actively perceiving life’s hidden meanings, engaging in self-reflection, and ultimately cultivating lasting spiritual resonance.

5. Conclusion

The aesthetic synthesis of poetic and musical elements in ancient Chinese poetry art songs constitutes a complete aesthetic journey that progresses from the formal harmony between poetry and music, through the congruence of artistic conception and stylistic expression, to the congruence of vocal delivery and emotional transmission. This process begins with the fundamental aspects of character rhythm and musical form, evolves through the alignment between poetic sounds and vocal articulation, and culminates in the harmony between poetic tonality and musical style. Through concrete artistic presentations, the core role of vocal performance serves as a pivotal link for profound interpretation of poetic-aural realms, forming an integrated process of poetic-musical symbiosis. It is precisely this progressive interdependence that enables the literary essence of poetry to truly merge with the auditory beauty of music, ultimately creating the unique aesthetic realm of ancient Chinese poetry art songs. This integration not only sustains the vitality of traditional Chinese poetry in contemporary music and vocal artistry but also elevates its cultural legacy. As young people in this new era, whether scholars specializing in music, literature, or philosophy, we should engage deeply with Chinese traditional culture, appreciate its boundless charm, and carry forward its invaluable spiritual heritage. By doing so, we can ensure the transmission of Chinese cultural traditions through the hands of new-era youth while enabling them to transcend national borders and reach global audiences.

Disclosure statement

The authors declare no conflict of interest.

References

- [1] Langer S, 1986, *Emotion and Form*, China Social Sciences Press, Beijing.
- [2] Zhu L, 2018, *Lectures on Twenty-Four Poetic Styles*, Zhonghua Book Company Press, Beijing.
- [3] Hu J, 1992, *Literary and Aesthetic Studies*, Peking University Press, Beijing.
- [4] Zhang X, 2003, *Ancient Vocal Art of China*. Zhonghua Book Company Press, Beijing.
- [5] Zhang Z, 2017, *Tang Poetry and Music*, Jinan University Press, Guangzhou.
- [6] Ye L, 2023, *Outline of the History of Chinese Aesthetics*, Shanghai People’s Publishing House, Shanghai.

- [7] Gong N, 1990, A Preliminary Study on the Relationship between Poetry and Music. *Journal of Guizhou Normal University (Social Sciences Edition)*, 1990(02):74–79.
- [8] Wang D, 2006, Music and Poetry. *Journal of Shanghai Conservatory of Music*, 2006(02):81–85.
- [9] Sun Z, Zhang L, 2023, Dialogue Between Poetic Critiques and Musical Realms —— Lin Hua’s Initial Exploration of “A Critical Analysis and Annotation of Misinterpretations in Sikong Tu’s Twenty-Four Poetic Styles”. *Music Arts, Journal of Shanghai Conservatory of Music*, 2023(01):151–161.
- [10] He L, 2012, On the “Emotion” and “Sound” of Li Yinghai’s Art Song “Night Mooring at Maple Bridge” Based on Classical Poetry, thesis, Wuhan Conservatory of Music.

Publisher’s note

Bio-Byword Scientific Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.