

The Development and Inheritance of Vocal Music Art: A Musical Aesthetic Analysis of Baritone Art Song "Wangxiang Ci"

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Abstract: Music aesthetics plays an important role in music art. However, there are still some gaps in the study of music aesthetics in the singing of Chinese vocal music works. Research on the musical aesthetics of baritone art song "Wangxiang Ci" in singing has important theoretical and practical significance for in-depth exploration of the singing techniques and artistic style of Chinese vocal music works. Therefore, this paper takes "Wangxiang Ci" as an example. From the perspective of music aesthetics, this paper explores the emotional expression and singing skills of Chinese art songs. It is suggested that learners should understand the creation background of art songs. Learn to analyze the language and artistic characteristics of the work itself, learn vocal singing skills, and gradually reflect the style and core of art songs. Combine the theoretical analysis of the work with its artistic practice form. This study emphasizes the importance of music aesthetics in the singing of Chinese vocal music works. In the future, it is necessary to further strengthen the research on the singing field of Chinese vocal music works, constantly explore its musical aesthetic characteristics, carry forward the traditional culture, and promote the development and inheritance of Chinese vocal music art.

Keywords: Vocal Music Art, Art Songs, Wangxiang Ci, Music Aesthetics

1. INTRODUCTION

Vocal music is an important carrier of human culture. It is not only the art of sound, but also the embodiment of human emotions and thoughts

(Zheng, 2023). In the long course of history, vocal music art has been developing with the changes of society, constantly integrating various cultural elements and forming diversified forms of expression. As a bright pearl in vocal music, art songs provide a stage for vocal artists to show their talents (Lisa, 2023). Art song is a kind of music form that expresses art through the perfect combination of poetry and music. It usually uses the famous works of famous poets to express the songs in the form of piano accompaniment and solo. This music form has high artistic and aesthetic value (Lixiaoying, 2023). Therefore, it has become an important category of works in concert vocal music. The characteristics of art songs lie in their nationality and lyrical color. Art songs from different countries and regions have their unique styles and characteristics. It reflects the cultural traditions and national characteristics of the region. At the same time, art songs also focus on expressing emotions. Express the poet's inner world and his perception of life through songs.

Therefore, art songs often have profound emotional connotations and cultural deposits (Wang, 2023). Art songs also have elegant and implicit artistic quality. Compared with other music forms, art songs pay more attention to sound control and expression skills. It requires singers to pay attention to the processing of words and sounds, as well as the cooperation with piano accompaniment. Only through superb singing skills and in-depth emotional understanding can the essence and connotation of art songs be perfectly presented. Chinese art song is a unique type of music since the development of modern music. Its lyrics are strong in literariness and soft in melody. It has profound emotional value and artistic value, and is deeply loved and sung by people. "Homesick Ci" is an affectionate baritone art song. The lyrics express the yearning for the distant hometown (Sun, 2021). The song "Wangxiang Ci" has been sung, studied and analyzed by many singers and scholars in recent years because of its rich emotional value and musical aesthetic value. If you want to sing such songs in place, you should not only have a careful grasp of the melody and rhythm. More importantly, it is necessary to analyze the emotional value and era background behind the songs (Wu, 2023). Therefore, this paper takes "Wangxiang Ci" as an example to explore the emotional expression and singing skills of Chinese art songs from the perspective of musical aesthetics. It aims to provide some guidance for the singing of Chinese vocal music works, and also provide some useful references for the academic community.

2. INTRODUCTION TO WANGXIANG CI

2.1 Creation Background

Inspired by the deep patriotic feelings in his poems, Lu Zaiyi created the song "looking at home" with the help of strong sad feelings, giving the original poem "looking at the mainland" more vivid and musical significance. This creation represents an important change from the romantic atmosphere of youth to the characteristics of profundity, desolation and anxiety. This song uses the pentatonic national tune, which has profound national characteristics. Its melody is full of the power of perseverance, which is majestic and heavy. In terms of singing, it skillfully uses bass singing, stable narration and high pitched treble to accurately express the emotion and artistic conception in the lyrics. Lu Zaiyi showed his profound talent in the creation of artistic songs in terms of accompaniment, vocal part arrangement, the layout of musical form structure, and the treatment of national and folk styles. The overall atmosphere of this song is deep and sad, full of melancholy, and its melody is mainly within the range of baritone. Lu Zaiyi chose liaochangyong, a powerful and low pitched baritone singer, to sing for a more musical role. He profoundly interpreted the emotional connotation expressed in the original poem and the composer's creation, and perfectly conveyed them (Wang, 2022).

2.2 Author Yu Youren and looking at the mainland

Yu Youren, a famous modern poet and calligrapher, moved to Taiwan in 1949 and separated from his wife and children in the mainland. In 1962, full of profound regret, he wrote this patriotic poem "looking at the mainland" to express strong sadness. The lyrics of the poem "looking at home" are derived from the poem "looking at the mainland" with the same name. This poem also has two other titles, namely "national war" and "looking at home". These names appear because the original poem itself has no title, so there are three different names. The poem "looking at the mainland" completely adopts the style of Qu Yuan's "Sao Ti poetry" and Yuefu ballads, and is divided into three sections. It is only 56 words long, but it vividly expresses Yu Youren's imagination of standing on the top of the mountain of Taiwan to look at the mainland and his hometown after his death. What he saw, thought and felt are rich in emotion (Yue et al., 2020).

3. SINGING ANALYSIS OF "WANGXIANG CI"

3.1 Articulatory Cavity

The pronunciation of Chinese characters covers a variety of intonation changes, so singers should pay special attention to accurate and clear pronunciation in the performance process. At the same time, they also need to pay attention to how to organically integrate the lyrics, melody and performance methods to better convey the meaning of the lyrics. Bel canto requires the coordination and unity of chest cavity, mouth cavity and head cavity. Therefore, when singing, we must pay attention to the intonation characteristics of pronunciation, the accuracy and clarity of pronunciation, and the overall performance of voice. Take the passage B and the connecting part of the work as an example. In terms of emotional expression, the B segment should more strongly express the excited emotion. When singing the word "Tian" in the chorus part, we should quickly transition from "I" to "an", and then stop the "an" in the head cavity for a short time to pave the way for the "wild" part behind. When there are two bar long notes in the melody of singing "Shang", the vowel of "a" should be appropriately prolonged. Establish a stable breathing base to ensure smooth and stable tone. Then gradually reduce the sound to "ang". In the eight sections of the singing connecting part, it is necessary to ensure that the resonance of the chest cavity and the position of the head cavity are consistent, so as to express coherently. It is like crying softly, using breath to guide the flow of music. After feeling the continuous flowing pure piano accompaniment in bars 48-55, when singing "Ao", you should open your mouth gently. When singing the vowel "a", gradually open your mouth and push the music to climax with moderate strength (Biyatao, 2022).

3.2 Emotional Expression

The singer needs to grasp the overall emotion of the song by analyzing the lyrics. Take part a as an example: before singing part a, the singer should focus on feeling the affectionate and heavy music atmosphere created by the prelude, just like standing on the top of a mountain, staring into the distance, showing that kind of desolation. In the last two sections of the prelude, the composer provided clear guidance for the singer through the changes of volume and notes to ensure the appropriateness of singing. The singer must strictly follow the musical symbols marked by the composer. The volume control at the beginning of a song is the key factor to

determine the emotional tone. Too high volume may destroy the original solemn emotion and profound connotation of the prelude, making it more superficial and losing its deep inner sadness. Through in-depth analysis of the poem, we can find that the singing of this paragraph is not an ordinary singing, but more like a whisper. The performance mode of "crooning" requires the singer to have excellent breath control to ensure that the voice will not lose strength when singing in the high pitch area. At the same time, singers need to focus on the distance and express their emotions with affectionate eyes. In this part of the music, there are frequent changes in mode and tonality. Therefore, in actual singing, the color and tone of the voice need to be flexibly adjusted with the change of mode. The content of the song continues to deepen, requiring the singer's emotion to be consistent with the development of music, and to be appropriately expressed in tone and volume. For example, "the mainland is invisible", which continues to expand twice in the way of gradually rising scales. In the second expansion, the voice is high pitched and excited, and then gradually reduces to soft after climax. The light of hope shines at the end of the music and finally disappears. Therefore, when expressing the part of "only pain", it is necessary to accurately grasp the change of volume, and maintain the dynamic balance of music through pronunciation and emotional reinforcement. When singing repeatedly for the second time, emphasize again on pronunciation and emotion. The word "only" in these two words fully expresses the author's despair and helplessness at that time. It is necessary to stress the word "you" to emphasize this logical point in singing. The word "pain" of "crying" needs to slow down gradually and enhance the expression of emotion. Therefore, in terms of breath control, we need to be fully prepared to finish the lyrics smoothly. The word "cry" gradually accelerated in triplets, quintuples and jilulians, pushing the song to the first climax of the whole song and creating a strong musical atmosphere (Xu, 2023).

3.3 Stage Performance

Singing skills are not only a way to express emotions and emotions, but also a means to achieve the ultimate goal of "singing with words, voice with meaning" and "voice with emotion, voice with emotion". It requires the real emotion to convey the connotation of the song. First of all, the singer needs to immerse himself in the scene described by the lyrics, as if he were in it, so that the audience can feel the same way. Secondly, to move the audience, the singer must first be moved by the song. The pursuit of "moving the audience" is the ultimate goal of the performance, and only

with wholehearted devotion and firm inner faith can the inner feelings and beliefs be naturally revealed in the singing. Finally, the realization of singing with true feelings needs to be closely linked with the real feelings and experiences in life. Singers should be in the heart of the composer and lyricist thought collision and exchange, deeply understand all the emotions they want to express in the creation. We can take the last part of the song as an example. When singing, the full mobilization of emotions and emotions is essential, which can make singing more comfortable and moving. If the singers have excellent breath control and vocal cord management skills, they can sing the four bars continuously between bars 68-71 without breathing. This way not only more appropriately presents the complex chord structure in the accompaniment, but also helps to push the emotion to a climax organically. At the same time, the pronunciation of the word "mountain" in the highest voice is easier and easier to convey emotions, as if it were the last cry, gazing at the distant hometown for the last time. Only in the process of gradual expansion of the content of the song and constant emotional changes can we really feel the advancement of music, integrate into the emotional world of the song, and make singing more natural (Figure 1).

poco a poco cresc. string. *mf* *f*

68 *mf*

day Pale, wild Boundless, mou Above, state owned Sorrow

poco a poco cresc. string. *mf*

Wang ban

Figure 1: example 1 of the pedigree of Wangxiang Ci

3.4 creation of artistic conception

In the song "Wangxiang Ci", the emotional theme includes "missing" and "Sadness", which have been running through all the time. According to the author's opinion, when singing this song, we must pay attention to convey our emotions to the audience, which can be achieved by the way of "declaration by song, declaration by voice". When singing this song, the key point is to create a deep and sad emotional atmosphere, so that the

singer can immerse himself and let the audience feel it. In order to achieve this effect, singers need to shape emotional expression in several aspects, including freely controlling the intensity of music, conveying the emotional color of chords through timbre changes, and handling emotional expression when singing lyrics (Tang, 2018). In terms of control strength, it is mainly reflected in how the singer controls his breath during the performance. Taking subsection 25-28 (see Figure 2) as an example, the strength decreases from strength to strength again. During this time, the singer should feel as if he is sighing with the word "Xi" on the downward scale twice, so as to create a sad emotion and express his yearning for the far away continent but unable to realize the sigh. The next "pain" quickly changes from soft to strong. Emotion turned from disappointment to grief. At the same time, it also laid a heavy emotional foundation for the outbreak of emotion in the first chorus, which has been accumulated for a long time.

The figure shows a musical score for a vocal piece. The top staff is the vocal line, starting at measure 25. It begins with a forte (*f*) dynamic and a decrescendo hairpin. The lyrics are "The mainland is invisible, The mainland is invisible, only pain". The dynamics change to *rit.* and *mp*, then back to *f*. The bottom staff is the piano accompaniment, also featuring a decrescendo hairpin and a "Non mp" marking.

Figure 2: example of pedigree 2 of Wangxiang Ci

In music, the timbre change of chord emotional color is mainly reflected in the skillful change of the singer in the vocal cavity when performing the cylindrical chord and the decomposition chord. For example, consider subsections 40-62, which requires the singer to sing with gentle strength, accompanied by clear and concise decomposition of chords, prompting the singer to use a high pitched voice. It is like standing on the top of a mountain, gazing at the starry sky and feeling happy. When the music came to the 56th bar, it gradually transferred the singing with moderate strength to medium and high strength, just like the emotion in the music gradually sublimated and became stronger. The ups and downs of emotion gradually evolved after crying, from weak to gradually enhanced, and then reached the climax. At this time, "I" is no longer immersed in crying, but in urgent need of emotional release. The singer should show the change of emotion with the appearance of the column chord. At the beginning, the emotion

of the exclamation "Oh" gradually accumulated, and the voice was gently conveyed from the deep throat. Then, when singing "ah", we should use the support of the chest and the full release of the head cavity to express the emotional catharsis and sing in a passionate way.

4. THE EMBODIMENT OF MUSICAL AESTHETICS IN THE SINGING OF "WANGXIANG CI"

4.1 requirements and influence of music aesthetics on singing performance

In the field of vocal music singing, music aesthetics plays a vital role. It has far-reaching influence and requirements on the presentation of vocal music. Among them, the sense of rhythm is an indispensable element. The sense of rhythm is extremely important in music and has a far-reaching impact on the performance of singing. Its importance cannot be underestimated. Having an excellent sense of rhythm helps singers accurately grasp the duration of each note, more vividly convey the emotion of music, and make singing more accurate, logical and artistic (Minyanjin, 2020). Music aesthetics not only pays attention to the connotation and form of music, but also focuses on the transformation of sound and the transmission of emotion in vocal music performance. In the field of vocal music art, voice is regarded as the main tool to convey emotions and thoughts. Just like the artistic song "Wangxiang Ci", which is full of strong emotions, the shaping of sound and the expression of emotions become particularly critical. The emotion of this song is deep and sincere, and the lyrics convey the deep yearning for the distant hometown. In the music performance, one of the key tasks of the singer is to accurately convey the emotion in the song to the audience with sound as the medium. In order to achieve this goal, singers need to have excellent voice control skills to ensure that the texture of the voice is consistent with emotion. Especially when singing the song "Wangxiang Ci", the singer must closely follow the emotional changes in the song and skillfully adjust his timbre to truly present the emotions and scenes in the song, so as to move the hearts of the audience. Emotional expression plays a key role in singing art, which is considered to be the core of vocal music art. Only by integrating emotion into sound can songs really touch the hearts of the audience and enhance their appeal. The art of vocal music is a unique form of music performance. It not only requires singers to have excellent vocal skills, but also requires them to deeply understand the connotation of the work and accurately convey it. Taking "Wangxiang Ci" as an example, this work contains

profound connotation and has high artistic value. Therefore, the singer must have rich musical knowledge and excellent singing skills to perfectly present the beauty of this masterpiece (Ouyanghui & Jiang, 2021). First of all, the singer must be familiar with the historical background and deep connotation of the song, and dig deeply into the creative vision and emotional expression of the lyric and melody author. Only in this way can we accurately capture the theme and emotion of the song and present it very well. In addition, singers also need to have excellent singing skills, including tonal accuracy, sense of rhythm and voice control. When performing "Wangxiang Ci", the singer needs to use voice skills flexibly to reflect the emotional ups and downs of the song and the rhythm changes of the music, so as to show the emotional depth of the song. At the same time, the singer should work closely with the piano accompaniment to achieve the seamless integration of sound and music and create a perfect performance effect.

4.2 musical aesthetic performance in the singing of "Wangxiang Ci"

As a baritone art song, the interpretation of "Wangxiang Ci" requires abundant musical expression and artistic appeal. In singing, music aesthetics plays a key role. Singers not only need to have excellent music skills, but also be able to skillfully convey emotion and artistic value. In terms of performance, singers need to accurately grasp the rhythm and tone of the song. Rhythm is the basis of music, and tone is the expression tool of emotion. Only when the singer has a perfect grasp of the rhythm and tone of the song can he better convey the emotion and meaning of the song. At the climax of the song, the singer needs to express his passion with a strong volume. In the soft part of the song, they need to use gentle timbre and clear pronunciation to convey delicate emotions. The singer must closely follow the musical construction of the song. This construction is the context of music development. Understanding and fitting the music construction will help singers better grasp the evolution of song emotion. At the same time, they also need to deeply understand the connotation and emotional significance of the lyrics, and integrate themselves with the emotions in the songs, so as to better convey their emotions. Music aesthetics emphasizes the importance of expressing music in singing, which requires singers to have rich creativity and imagination. They must make good use of musical skills to create unique and rich musical effects, such as using techniques such as tonic and trill to create a specific emotional atmosphere, so as to enhance the expression of the song. These techniques endow singing with artistry, so that the audience can more deeply feel the

emotional connotation contained in the song. Singers also need to pay attention to the musical elements in the song in their performance. For example, the beat, rhythm, and tone of a song all play a key role in forming the unique style of the song. Singers should deeply understand these elements and show the connotation and characteristics of songs in the form of musical elements. This method can make the singing more appropriate to express the deep connotation of the song, and let the audience better understand the artistic charm of the song.

4.3 artistic appeal and emotional resonance in the singing of "Wangxiang Ci"

When singing the song "Wangxiang Ci", with the help of the principle of music aesthetics, it can not only show the rhythm, rhythm and aesthetic characteristics of music, but also let the audience deeply experience the profound emotion and humanistic connotation of this work. In order to convey artistic appeal and emotional resonance in singing, singers can start from the following aspects. The singer needs to deeply understand and reflect on the connotation and emotion of the song when performing the poem of looking at his hometown. By integrating their own emotions and experiences into the performance, they try to convey the profound implied meaning contained in the work, so as to fully integrate the audience into the emotional world outlined by the music. For example, when performing the homesickness contained in the song, the singer can use the slow and low tone and tone with a little sad emotion to express the deep sadness and homesickness of the homesick heart, in order to arouse the resonance of the audience. In the art of vocal music, a key standard to measure the skill level of singers is the expression and emotional resonance of music. Emotional expression plays a key role in vocal music. Singers need to deeply understand the meaning and emotional connotation of the lyrics, integrate their emotions with the song, and accurately convey their emotions to the audience with the help of sound. With the help of appropriate voice skills and language expression methods, singers can easily master the characteristics of emotional expression and vocal music, and fully display them when singing works. Singers need to find the most suitable voice and intonation through continuous practice and self exploration to more effectively convey the emotion and connotation of the song (Gao, 2023). In the pursuit of artistic appeal and emotional resonance, singers should pay attention to the integration of music and stage aesthetics. The distinctive stage image helps the singer to establish a unique artistic taste, making it easier for the audience to resonate with it and invest

in emotion. Through ingenious stage design and props use, singers can create an atmosphere consistent with the emotion of the song and further enhance the expressive force of music. In addition, action and expression also play an indispensable role in stage aesthetics. By using the coordination of body language, facial expression and movement, the singer can more vividly present the emotional connotation of the song, and make the audience feel the emotional and humanistic connotation of the work more deeply. In this process, appropriate clothing collocation also plays an important part in stage aesthetics. Appropriate clothing can highlight the singer's temperament and image, and attract the audience to pay more attention to the singer's performance. At the same time, the color, style and texture of clothing can also add more layers and vivid images to the emotional expression of songs.

5. THE DEVELOPMENT AND INHERITANCE STRATEGY OF CHINESE VOCAL MUSIC ART

5.1 strengthen the education system

It is very important to ensure the establishment of a comprehensive and profound vocal music education system, which should include all levels from basic music education to professional vocal music training, so as to ensure that every student can benefit. In the stage of basic music education, the focus should be on cultivating students' musical literacy and aesthetic concepts. By teaching Chinese traditional music and vocal music works, students can appreciate the unique charm and profound connotation of Chinese vocal music art. At the same time, guide students to study the national vocal music in various regions of China to understand its unique style characteristics and singing skills, so as to stimulate their enthusiasm and interest in Chinese traditional vocal music (Long, 2019). In the professional training of vocal music, in addition to paying attention to the cultivation of usual voice skills and performance ability, we also emphasize the students' profound exploration of Chinese traditional vocal music theory. By participating in the history of vocal music, vocal music literature, traditional singing theory and other courses, we are committed to helping students deeply understand the theoretical framework and aesthetic criteria of Chinese vocal music art. In addition, we actively encourage students to actively participate in a variety of vocal performance and practical projects, so as to exercise their vocal skills and artistic expression through live performance. Strengthen the interaction and cooperation between Chinese

vocal music art and the rest of the world, and present the fascinating aspects of Chinese vocal music to the global audience. Through holding unique music performances, visual art exhibitions, academic seminars and other diversified activities, it promotes exchanges and cooperation with the international vocal music field, so as to deepen mutual understanding between the international community. The introduction of innovative ideas and methods of vocal music education will promote the globalization of vocal music education in China.

5.2 promoting innovation and development

While adhering to the tradition, it encourages the Chinese vocal music art to achieve revolutionary innovation. With the evolution of the times, the aesthetic orientation and artistic desire of the audience also continue to evolve. In order to meet the expectations of the contemporary audience, the art of vocal music must have the courage to innovate and transform. Artists are encouraged to explore the profound connotation of Chinese traditional vocal music and explore new artistic fields on the basis of it. Chinese vocal music has a long history and contains rich cultural heritage, which contains profound cultural wisdom and unique artistic attraction. Artists have the responsibility to deeply study the theory, performance skills and work characteristics of traditional Chinese vocal music, so as to draw inspiration and lay a solid foundation for the development of new creativity. It is very important for us to absorb the excellent achievements of international vocal music art and explore the unique charm and characteristics of vocal music all over the world. Through the in-depth study of the singing skills, forms of expression and work styles of international vocal music art, we can not only broaden our artistic vision, but also integrate new elements, so as to provide new impetus for the innovation and development of Chinese vocal music art. Integrate the characteristics of the times in creation and performance. With the evolution of contemporary social and cultural atmosphere and aesthetic trend, vocal music art must keep pace with the times and keep pace with the pulse of the times. We should pay attention to the popular topics, value orientation and life style of the current society, and create works that can reflect the spirit of the times. At the same time, combining modern technology and novel performance skills, we will innovate performance forms to meet the preferences and needs of modern audiences (Wuzongye, 2020).

5.3 Training Talent Team

To promote the prosperity and progress of Chinese vocal music art is inseparable from the cultivation of excellent vocal talents. The professional quality and skills of vocal music teachers play a decisive role in the high-quality training of vocal music talents. Strengthening the professional training and academic interaction of vocal music teachers, so as to improve their professional level and teaching ability, is the key to ensure the cultivation of excellent vocal music talents. In addition, vocal music teachers should pay attention to students' personalized needs, and focus on cultivating students' innovative thinking and practical skills, so as to stimulate their love and creative potential of vocal music art. As the key practitioners of vocal music art, the performance skills and creative talents of actors and directors have a direct and important impact on the quality and influence of vocal music art. In order to further improve their performance level and creative ability, we should actively plan and hold various performances, competitions, art festivals and other activities, so as to create more practice stages for these artists. In addition, we should also actively encourage them to explore the essence of Chinese traditional vocal music art and carefully study its unique performance skills and artistic style. Through such efforts, they will be able to make valuable contributions to promoting the innovation and development of Chinese vocal music art. As a vital part of China's intangible cultural heritage, the protection and inheritance of Chinese traditional vocal music skills has far-reaching significance for maintaining cultural diversity. In order to strengthen the inheritance and protection of these unique skills, we should actively take diversified measures, such as organizing professional training courses and promoting exchanges between inheritors. In addition, it is also important to encourage young people to participate in the inheritance of traditional vocal music, which will help to cultivate a new generation of inheritors, so as to ensure the sustainable inheritance of these precious intangible cultural heritage (Li, 2019).

5.4 make full use of modern technology

The continuous progress of science and technology has made modern technology a key tool for protecting and inheriting Chinese vocal art. With the help of advanced technologies such as digital technology and network platform, we can realize the digital preservation and wide dissemination of Chinese vocal music art, so that people around the world can enjoy the charm of Chinese traditional vocal music. By using recording, video and other technical means, we can transform the traditional vocal music

performance into digital form and realize its permanent preservation for future generations' research and appreciation. Through digital preservation, we can not only prevent the gradual loss of traditional vocal music skills due to the passage of time, but also leave valuable learning and research materials for future generations. In addition, digital preservation can also ensure that the traditional vocal performance is recorded in a more complete and accurate way, so as to avoid performance errors or deviations caused by human factors. Internet, social media and other network platforms have created unlimited possibilities for the global dissemination of traditional vocal music. With these channels, we can show the essence of Chinese traditional vocal music to audiences around the world, so that more people can appreciate its unique charm. In addition, the network platform has also built a valuable stage for vocal artists to display their talents and exchange ideas, which has effectively promoted the innovation and development of vocal art. For those precious traditional Chinese vocal music skills and performance forms, we should strengthen their protection, and use diversified means to inherit and promote. Such measures can not only broaden the scope of influence of vocal music art, but also lay a solid foundation for its long-term survival.

6. CONCLUSION

Wangxiang Ci not only shows the unique charm of vocal music art, but also contributes precious resources to the evolution and inheritance of vocal music art. For learners, exploring the origin of artistic songs, analyzing their language and artistic characteristics, and mastering the essence of vocal singing are the key to reflect the style and connotation of artistic songs. Looking forward to the future, we should be more committed to the inheritance and protection of traditional music culture, so as to make vocal music art shine more brightly in the context of the new era.

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