

Vocal Techniques and Interpretation in Performing Chinese Art Songs Based on Mao Zedong's Poetry

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Abstract

Mao Zedong's poetry significantly influenced Chinese vocal music in the 20th century and has been reflected in the creation of many Chinese Art songs. These songs are highly regarded in the Chinese music industry and are considered great works of Chinese literature and art. However, there is a lack of discussions on Chinese Art Songs based on Mao Zedong's poetry. This research aims to interpret and perform the musical styles of selected Chinese art songs based on Mao Zedong's poetry. This study encompasses three research objectives. The first is to identify the characteristics inherent in Chinese Art Songs based on Mao Zedong's poetry. The second objective involves the interpretation of the technical aspects of Mao Zedong's poetry in the context of Chinese art songs. Lastly, the third objective aims to perform selected Chinese art songs based on Mao Zedong's poetry in the form of recitals. This study will be conducted through the practice-based research framework, wherein textual and non-textual documentation will be utilized to report on the practice. By exploring the integration of Mao Zedong's poetry into art songs, this study provides a distinct approach to interpreting and conveying his poetry's emotions, themes, and ideas.

Keywords: Mao Zedong's poetry, Vocal Performance, Chinese art songs based on Mao Zedong's poetry

1. Introduction

Focus on vocal techniques and interpretation in performing Chinese art songs based on Mao Zedong's poetry stems from both personal and academic experiences. In 2012, attended the "Mao Zedong Poetry Art Songs" concert sung by Professor Liao Changyong at Shanghai Cultural Square. Professor Liao Changyong's professional performance quality and the monumental artistic features of the selected pieces—both in emotional expression and vocal technique—left a lasting impression on me, deepened my appreciation for this genre of music also sparked my passion to further explore the musical and vocal aspects of these works.

Mao Zedong's poetry, with its profound literary connotations, unique rhythm, and emotional depth, offers abundant material for vocal performance (Chen, 2015). Through the study and practice of these works, I have sought to construct a three-dimensional analytical framework of "historical context - musical form - vocal practice," focusing on how composers transform revolutionary romanticism into musical language and exploring the potential of bel canto technique to preserve national musical culture. This research not only carries forward the artistic philosophy of Professor Liao Changyong but also actively contributes to the development of the Chinese vocal school, providing a historical perspective and practical reference for contemporary vocal art.

By undertaking this research, I hope to offer a more comprehensive understanding of the vocal techniques and interpretation required for the performance of Chinese art songs based on Mao Zedong's poetry. Through the exploration of these pieces, I aim to contribute to the further development of this repertoire, offering a valuable resource for vocal music majors, enthusiasts, and performers. Additionally, I wish to bring attention to the cultural significance and musical richness of this body of work, encouraging a deeper appreciation for the intersection of politics, poetry, and music in the context of Chinese art songs.

1.1 Background of the Study

This study provides a detailed analysis of these challenges and practical solutions based on personal experience and research, which helps to gain a deeper understanding of the performance of Chinese art songs based on Mao Zedong's poetry. It not only provides guidance for tenors and other singers but also offers a framework

for approaching these works with sensitivity and artistic depth. Ultimately, this research advances vocal artistry while fostering a greater appreciation for the intersection of Mao Zedong's poetry, music, and vocal performance. The significance of this study lies in its contribution to the field of vocal performance, particularly in the interpretation of Chinese art songs based on Mao Zedong's poetry. This research sheds light on the challenges involved in performing these songs and proposes solutions that enhance both vocal technique and interpretative depth for future performers. The study also encourages a deeper appreciation of the intersection between Chinese poetry, Western art song, and vocal performance, highlighting the importance of nuanced interpretation in achieving a successful and meaningful performance.

1.2 Problem Statement

The analysis of songs adapted from Mao Zedong's poems is often limited to a single piece and its representative works, and rarely provides a detailed performance analysis based on the overall arrangement of the entire concert repertoire and the connections between each repertoire. The performance, technical challenge and subtle emotional delicacy of his works are the keys to a successful performance. Although the historical and ideological aspects of Mao's work are often discussed, the specific challenges of interpreting his poetry within the framework of vocal performances have not been fully explored. This research gap highlights the need for a more detailed discussion of the vocal techniques, interpretive strategies, and performance inputs required for the successful interpretation of these challenging works.

1.3 The Limitation of Study

The scope of the study is limited to the poetry written by Mao Zedong during the Chinese Agrarian Revolution and New China. The repertoire selected for this study is limited to tenor voices for the recital of Chinese art songs based on Mao Zedong's poetry.

2. Literature and Artistic Review

2.1 The Relationship Between Poetry and Art Songs

The integration of poetry and music, a symbiotic relationship that underpins many of the world's most treasured cultural expressions, finds its roots in the ancient civilizations of the world. In particular, the oral traditions that flourished in societies like ancient China, Greece, and later in medieval Europe, clearly demonstrate the close linkage between the poetic form and its musical counterpart (Wellek, 1962). The relationship between poetry and music was not merely incidental, but foundational to the way these civilizations communicated complex emotions, ideologies, and narratives (Dabney, 1927). Poetry was not simply a literary expression in these contexts, but rather a performance art intertwined with music, where each medium enriched and complemented the other.

The early Chinese art song movement, which combined Western harmonic techniques with Chinese literary forms, set a precedent for the later treatment of Mao Zedong's poetry (Song, 2021). During the period of Mao Zedong's leadership, composers adapted his revolutionary poetry into art songs that were meant to reflect the ideological and political sentiments of the era, as well as the aesthetic ideals of Chinese nationalism (Wang, 2024). These early art songs, such as those by composers like Li Jiefu (李劫夫), merged the revolutionary fervor of Mao Zedong's poetry with the formal structures of Western classical music, demonstrating how art song could be employed to serve both aesthetic and political purposes (Wei & Wei, 2020). In the context of Mao Zedong's art songs, the fusion of poetry and music would become even more pronounced. As noted by Xu (2023), the adaptation of Mao Zedong's works into art songs was not just a musical endeavor but also a highly politicized one. Mao Zedong's poetry was infused with ideological content, and composers during this period were tasked with creating musical settings that not only highlighted the beauty of the poetry but also reinforced its political messages (Fan, 2018). This dual purpose of the art songs—both as works of cultural expression and vehicles for political ideology—reflects a significant evolution of the Chinese art song genre. Unlike earlier, more purely aesthetic art songs, Mao Zedong's poetry required a careful balance of musical and ideological elements to ensure that the message was both artistically compelling and politically appropriate (Wan, 2024).

2.2 Mao Zedong's Poetry: Chinese Art Songs Based on the Poetry of Political Leaders

Mao Zedong's poetry, as a unique cultural phenomenon in Chinese history, has been widely integrated into the creation of Chinese art songs. This integration not only reflects the political and historical context but also demonstrates the artistic value of combining political leadership with poetic expressiveness.

2.2.1 The Aesthetic Foundations of Mao Zedong's Poetry

Mao Zedong's poetry is celebrated for its integration of political vision and artistic excellence, a combination that makes it particularly suitable for musical adaptation.

As highlighted by Luo (2017), Mao Zedong's poetry exhibits some distinct aesthetic features. First, Epic Beauty. Mao Zedong's poetry serve as a historical chronicle of modern China, documenting key political and military milestones from the Chinese Revolution to the establishment of the People's Republic. poetry such as Qinyuanchun·Changsha, Pusaman·Huanghelou, and Qilv·Renmin Jiefangjun Zhanling Nanjing trace the trajectory of China's transformation through revolutionary struggle (Liu, 2008). These works are not merely historical records but artistic representations of collective memory, characterized by grand imagery and panoramic visions (Li, 2023).

Second, Human Beauty. Beyond political grandeur, Mao Zedong's poetry reveals deep emotional layers, reflecting his personal relationships and empathy for the masses. The poem Dielianhua·DaLiShuyi exemplifies this human touch, where Mao Zedong combines revolutionary idealism with personal grief over the loss of his wife Yang Kaihui ("I lose my proud poplar, you lose your willow"). The term "proud poplar" symbolizes both Yang's political resilience and their intimate bond, showcasing Mao Zedong's ability to balance public duty with private emotion (Wang, 2011). In musical settings, these emotional nuances are often emphasized through lyrical melodies and expressive vocal techniques, allowing listeners to connect with the leader's humanity behind the political icon.

Third, Personality Beauty. Mao Zedong's poetry reflects his towering personality—firmness, vision, and magnanimity—through expansive natural imagery. Lines like "Looking over ten thousand mountains dyed red" (Qinyuanchun·Changsha) and "A thousand miles of ice, ten thousand miles of swirling snow" (Qinyuanchun·Xue) embody his broad perspective and unyielding spirit (Wang, 2011). Composers often translate this grandeur into musical structures, using orchestral crescendos and powerful choral arrangements to mirror the poetic imagery. The resulting art songs thus become not just musical adaptations but sonic representations of Mao Zedong's leadership persona.

Fourth, Philosophical Beauty. Mao Zedong's verses are replete with philosophical insights, blending Marxist dialectics with poetic metaphor. Phrases like "The human world's right path is vicissitudes" (Qilv·Renmin Jiefangjun Zhanling Nanjing) and "There is no difficulty in the world if one dares to scale it" (Shuidiaotou·Chongshang Jinggangshan) offer both political wisdom and universal truths (Liu, 2008; Xu, 2001). In musical settings, these philosophical elements are often conveyed through modal shifts and harmonic progressions that evoke contemplation and resolve, transforming political messages into aesthetic experiences.

2.2.2 Historical Context of Mao Zedong's Poetry in Art Song Creation

Early Development and Pre-Cultural Revolution Period: The integration of Mao Zedong's poetry into art songs can be traced back to the (Anti-Japanese War) era. This period saw the emergence of numerous musical works, with multiple composers setting the same poem to different melodies, demonstrating the rich potential of Mao Zedong's poetry as a source of musical inspiration (Liu, 2011). The 1960s witnessed the publication of the first large-scale collection of Chinese art songs based on Mao Zedong's poetry, *The Great Chorus of Mao Zedong's Poetry*, compiled by the student music creation group of Peking University, marking a significant milestone in the formalization of this art form (Xu, 2023).

The Cultural Revolution (1966-1976) era saw a dramatic increase in the production and dissemination of Chinese art songs based on Mao Zedong's poetry. The political climate of the time played a crucial role in promoting these songs. Unlike political slogans, Mao Zedong's poetry offered a more artistic and lyrical expression, which filled the spiritual void left by the suppression of other forms of music.

A deep understanding of the historical and cultural context of Mao Zedong's poetry is essential for accurate artistic interpretation. As Zhu (2015) stressed, each poem was written in a specific historical period, reflecting the social, political, and cultural circumstances of the time. Singers need to be aware of this historical background to fully capture the solemnity, hardship, and unwavering determination expressed in the poem. Singers not only need to accurately reproduce the musical notes but also effectively convey the emotional message of the art songs (Sun & Fu, 2024). Qian (2018) analyzed the emotional spectrum of Chinese art songs based on Mao Zedong's poetry and found that they range from the joy of victory to the grief of sacrifice, from the love for the motherland to the longing for a better future. To convey these complex emotions, singers must use a combination of vocal techniques, body language, and facial expressions.

2.3 Vocal Performance

Vocal performance in Chinese art songs, particularly those based on Mao Zedong's poetry, demands a careful blend of historical understanding, technical vocal skills, and interpretive finesse. The fusion of traditional Chinese literary and cultural elements with Western vocal techniques creates a unique performance style.

Singers must navigate the complexities of these songs, which require not only mastery of vocal technique but also an ability to convey the depth and emotion inherent in Mao Zedong's poetry.

One of the primary challenges in performing Chinese art songs is balancing the clarity of diction with expressive tonal qualities. As Meng (2021) notes, Chinese art songs combine elements of traditional Chinese folk singing with Western classical vocal training. Unlike Western art songs, which often prioritize clear phrasing and tonal beauty, Chinese art songs place a greater emphasis on vocal color and emotional depth. Mao Zedong's poetry, rich in dramatic and politically charged content, demands a vocal style that highlights both emotional resonance and tonal richness. Singers must find ways to maintain clarity in the pronunciation of Mandarin while delivering a performance that captures the expressiveness of the poetry. This requires a nuanced approach to breath control, resonance, and vowel modification, especially given the tonal nature of the Chinese language (Ying, 1981).

Moreover, the performance of Chinese art songs often draws upon "bel canto" techniques, which emphasize smooth, legato singing and a beautiful tone. However, as Kong (2024) argues, these techniques must be adapted to reflect the unique qualities of Chinese poetry. Singers must adjust their phrasing to accommodate the natural rhythms of the Chinese language, ensuring that the vocal delivery aligns with the music and poetry. This flexibility in pitch and rhythm allows the performer to convey the meaning of the text more fully, while respecting the intricate structure of both the music and the poetry. The interpretive aspect of vocal performance in these songs is closely tied to the cultural and historical context of Mao Zedong's poetry. Mao Zedong's works often reflect revolutionary zeal, national pride, and deep emotional intensity, which can be challenging for performers to express. As Meng (2021) suggests, singers must interpret Mao Zedong's poetry not only with an understanding of its emotional tone but also with an awareness of its political and historical significance. For example, Mao Zedong's poem "Changsha," with its references to revolutionary struggle, calls for a performance that conveys the passion and intensity of the subject matter. This interpretive challenge is compounded by the fact that Chinese art songs typically emphasize a more subtle form of expression than the dramatic, operatic style found in Western vocal traditions (Fang, 2014). Singers must strike a balance between projecting the emotions of the text and adhering to the restrained, nuanced performance style that is characteristic of Chinese classical music.

In addition to these vocal and interpretive techniques, the use of vibrato and dynamic variation plays a significant role in the performance of Chinese art songs. As Zeng (2024) points out, Chinese singers often employ a more restrained vibrato compared to their Western counterparts, resulting in a clearer and more focused tone. Dynamic flexibility is also crucial, as Mao Zedong's poetry shifts from moments of quiet reflection to intense revolutionary fervor. Singers must adapt their vocal delivery to these varying emotional intensities, ensuring that the performance reflects the full range of Mao Zedong's poetic vision. Finally, physical and mental preparation is essential for the successful performance of Chinese art songs. Regular vocal exercises, as emphasized by Xu (2023), are necessary to strengthen breath support and improve vocal flexibility. Additionally, mental preparation is crucial, as performers must engage deeply with the emotional and historical context of Mao's poetry. This involves understanding the political and social background of the poetry, as well as preparing oneself emotionally to convey their depth and intensity.

3. Methodology

In this chapter, the researcher outlines the methodology and methods employed to achieve the research objectives. The role of the researcher in this creative work study is also clarified, along with a discussion of the research design and conceptual framework. These elements will be applied in the following chapter and during the practical performances (two recitals). The recital presentations will serve as experiments to test the validity of the proposed theory.

3.1 Research Methodology/Research Paradigm

basedresearch generally follows a cyclical approach involving creation, reflection, and evaluation of the creative process, often in collaboration with others. The researcher immerses themselves in the creative practice, analyzes the process and its outcomes, and uses these reflections to generate new insights and knowledge. In this creative study, the integration of artistic practice and musical interpretation is applied to specific artworks, which serve as the focus of the research. Throughout this creative journey, the supervisor assists the researcher in completing the artistic practice. The singing experiences gained during this process are then used to reflect on and explore other forms of vocal works.

3.2 Re-Creation and Re-Creator

During there - creation process, performers use their voices or musical instruments to derive something new from the compositions created by composers. Unlike literature, art, and sculpture, which can be directly admired, music needs to be communicated to the audience through specific and perceivable means, such as singing, instrumental performance, or conducting. Only in this way can the aesthetic value of musical and artistic works be realized.

Thomson and Jaque (2016) were among to regard performers as creators. According to Thomson and Jaque, performers draw on their personal experiences, emotional sensibilities, and imagination when engaging with a musical repertoire. They have the capacity to mold the musical concepts put forward by composers. Sometimes, their interpretations are restricted to a fixed musical meaning; at other times, performers introduce substantial modifications. Taruskin (1995) concurred with Meyer. He elaborated that "Performance - practice research, at its best, endeavors, based on documentary or statistical evidence, to bridge the divide between what is inscribed in surviving old musical texts and what was actually audible in typical contemporary performances" (p.18). Over time, the relationship between composers and performers has evolved. Taruskin also challenged the traditional notion that composers hold sole authority over music. He recognized that composers and performers have distinct priorities and that performers possess their own artistic viewpoints. As he put it, "performers should be granted some latitude in interpretation" (p.14). It is performers who breathe life into music, infusing it with their unique interpretations, expressions, and creativity. Instead of merely adhering to the composer's original intentions, performers should assert their individuality in artistic decision - making, in capturing subtleties, and in their personal engagement with the music.

The role of re-creators is to safeguard the originality of composers' musical works. This research on creative work focuses on the perspective of re - creators in performance rather than composition. Rabin (1972) considered performers as re - creators of music. He pointed out that composers are often more open to altering their compositions compared to musicologists who might expect a more standardized performance each time. Rabin further proposed that a performer's understanding of a musical piece is influenced by multiple factors, including their technical proficiency, musical preferences, comprehension of the composer's intentions, and the capabilities of their accompanying artists. Hunter (2005) posited that performance is an act of recombination. Through re - imagination and performance experience, performers convey the composer's ideas to the audience. Kaučič (2005) stressed that re - creators situate a song within a specific context and imbue it with their personal aesthetic sensibilities. He even explored how re - creators might modify the way a song is sung, enabling the song to acquire new meaning either in response to changing circumstances or alongside its original meaning. Wistreich and Potter (2013) argued that the view of him and some performers as the performer as an interpreter of musical scores was inadequate. In his opinion, performers should be seen more as co-creators or re-creators. This stance was supported by Park-Fuller, Potter, and Achieng'Akuno. Park-Fuller (2003) suggested that performers can assume various roles, such as speakers, listeners, or re - creators. Wistreich and Potter (2013) advocated that performers should not be merely "interpreters" of the score. The more they incorporate their own insights into the score, the more equitable their relationship with the composer becomes. Achieng'Akuno (2019) believed that performers should function as re - creators in musical and artistic endeavors.

As are - creator, the researcher opted to perform Chinese art songs inspired by Mao Zedong's poetry. Composers offer their unique creative ideas to performers. In a practice- based research framework, performers and singing techniques collaborate to interpret and generate meaning. The researcher, leveraging this opportunity as a re-creator, infuses new interpretations into the musical scores. Starting from the scores, the researcher employs diverse methods during rehearsal. Through vocal techniques and artistic acumen, the researcher deciphers the composer's creative intent and the historical backdrop. With proficient vocal skills as a foundation, the researcher skillfully integrates artistic expression techniques such as tone modulation, tempo control, timbre manipulation, volume variation, and embellishment. Moreover, elements like style, emotion, artistic imagery, and imagination are effectively synthesized. In addition, as a re-creator, the researcher aims to accurately gauge the artistic sensibilities of the audience and guide their aesthetic preferences. This creative research contributes to expanding the audience's understanding of the selected works. By enhancing knowledge about these pieces, it aligns with the principles of practice- based research expounded in this chapter.

3.3 Phase of Investigation

Referring to the research question, the researcher divides the artistic design into three phases of investigation.

Research Question 1. What are the musical expressions of Chinese art songs based on Mao Zedong's poetry?

The first investigation stage of this creative research is to analyze selected Chinese art songs based on Mao Zedong's poetry, conduct thematic analysis, and finally determine the singing repertoire.

Research Question 2. When singing Chinese art songs based on Mao Zedong's poetry, what vocal technique and interpretation guidelines are essential to accurately convey the emotion and context of the poetry?

The second phase of this creative research is to determine the singing techniques and related theories for performing Chinese art songs based on Mao Zedong's poetry, in order to ensure accurate song styles.

Research Question 3. How to perform the selected Chinese art songs based on Mao Zedong's poetry in the form of recital?

This researcher's third phase of investigation is to perform the repertoires in a recital.

3.4 Conceptual Framework

According to Grant and Osanloo (2014), the conceptual framework provides a foundation or support point for a research plan, which can make the research paper more beneficial and organized. About the vocal techniques and interpretation in performing Chinese art songs based on Mao Zedong's poetry, this study will use theory and practice together to form a Conceptual Framework to gain a comprehensive understanding, which is lacking in previous studies.

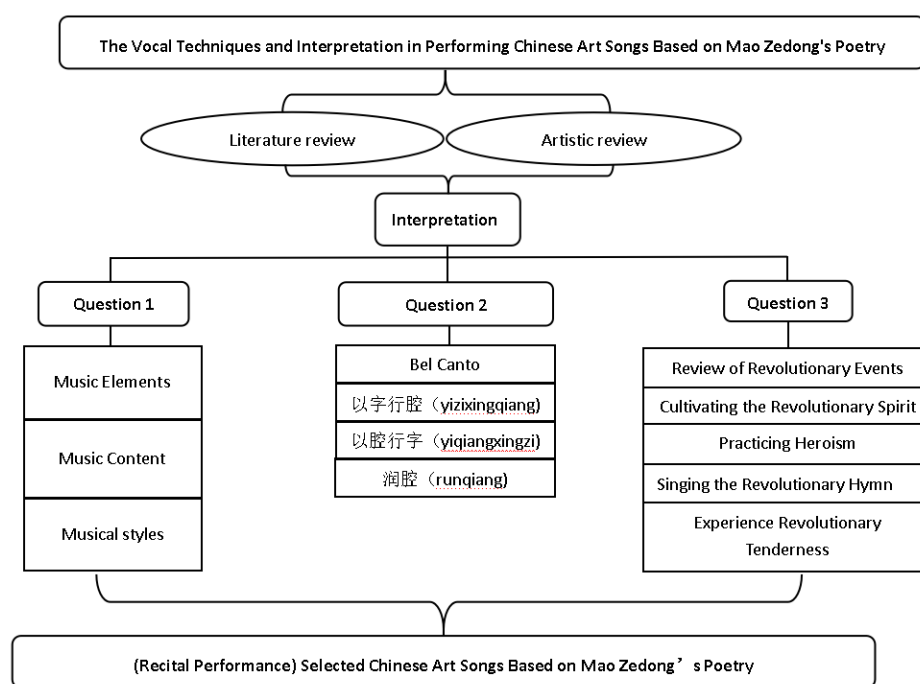


Figure 1. The relationships between all variables that make up this study

This study uses Chinese art songs based on Mao Zedong's poetry as the research background, and uses literature review and artistic review to address the three research questions of this study. The three research questions are: 1) What are the musical expressions of Chinese art songs based on Mao Zedong's poetry? 2) When singing Chinese art songs based on Mao Zedong's poetry, what vocal technique and interpretation guidelines are essential to accurately convey the emotion and context of the poetry? 3) How to perform the selected Chinese art songs based on Mao Zedong's poetry in the form of recital? The research questions are answered from three aspects: selection scope, technical aspect, and practice.

The first research question of this study explores how to analyze the selected Chinese art songs based on Mao Zedong's poetry and solve them from the perspectives of music elements, music content, and music styles. As the main component, to analyze the selection range of Chinese art songs based on Mao Zedong's poetry in this study. At the same time, official documents, Chinese art songs based on Mao Zedong's poetry, and other materials will

be consulted as necessary conditions to ensure the credibility of the research. This section is revealed through literature review, music analysis, and practice.

The second research question of this study starts from the theory of bel canto, using Yizixingq, using Yiqiangxingzi, and Runqiang to develop vocal techniques and interpretation guidelines for singing Chinese art songs based on Mao Zedong's poetry. This part will also be revealed through literature review and practice during the research process.

The third research question of this study starts with the interpretation of the performance of 15 musical works. This section is expressed through five parts: reviewing revolutionary events, cultivating revolutionary spirit, practicing heroism, singing revolutionary hymns and experiencing revolutionary tenderness, thus completing music practice.

This conceptual framework, as shown in above figure, explains the researcher's performance investigation. There are two aspects of an investigation conducted: the first one relates to the theories and the second applies the theories in practice. The theories are based on literature and performance review, while the practice is led by feedback to theories. Meanwhile, the practical investigation covers the analysis of singing techniques, different languages, unique expressions, and musical elements. All of them will compose a practice design of applying Belcanto singing techniques in performing Chinese art songs based on Mao Zedong poetry. In summary, this chapter provides practice-based research, clearly expresses the researcher's standing in the research, and builds a conceptual framework to make the research process clearer. The methods discussed in this chapter will be applied in the next chapter.

4. Referencesartistic Creative Process(Process and Findings)

This chapter focuses on answering three key questions raised to verify the theme of this creative research. When using Bel Canto to sing Chinese art songs based on Mao Zedong's poetry, singers need to analyze musical elements, understand musical content, follow musical styles, and apply singing theory to jointly solve the problems and challenges encountered in the singing process. The answers to these questions not only help clarify the goals and directions of the creation, but also provide theoretical support for further research and creation.

4.1 Finding of Research Question 1

This section mainly explores how to analyze the selected Chinese art songs based on Mao Zedong's poetry from three aspects: music elements, music content, and music style, and provides analysis and support based on the selected specific songs in this process.

4.1.1 Various Musical Elements

Chinese art songs based on Mao Zedong's poetry are an art form composed of multiple elements, which work together to create a rich and colorful musical experience. This section mainly introduces Beijing Opera elements, 苏州评弹 Suzhou Pingtan music elements, and Chinese and Western music elements.

4.1.1.1 Beijing Opera Elements

Chinese art songs based on Mao Zedong's poetry use elements of opera music. Opera has a long history of development in China. There are many types of Chinese opera, with a total of more than 360 types of operas in various ethnic regions (Jiang, 2018). In the structure of opera music, it mainly includes two parts: vocal music and instrumental music. Vocal music mainly refers to singing and recitation, which is also the main body of opera music. Instrumental music, as a means of expression, including 唱 singing, 念 reading, 做 doing and 打 playing as accompaniment to achieve the role of rendering and setting off the atmosphere (Dong & Hu, 2017). Among them, Beijing Opera, which is used in the composition of Chinese art songs based on Mao Zedong's poetry, originated in the late Qing Dynasty and developed from local operas such as 徽剧 Hui Opera and 秦腔 Qin Opera (Long, 2016). It is not only a representative of traditional Chinese opera, but also a treasure of Chinese culture. The elements of Beijing Opera include music, singing, stage art, role types, performance skills and other aspects, which together constitute the core of Beijing Opera art.

The use of Beijing opera elements not only makes Mao Zedong's poetry vivid, but also fully utilizes the characteristics of the changes in the style of opera, whether lyrical, descriptive, passionate or calm, to show the great spirit and vigor under the leadership of a great man with the unique charm of opera. 沁园春·雪 Qinyuanchun · Snow created by Tian Feng is one of the songs with Beijing opera elements, which is rich in national characteristics. During this period, China was in the middle of the Cultural Revolution. This song was created and published by Tian Feng in the 1970s, using the tunes of Beijing opera music. In order to write this epic work well, he carefully studied the organizational structure and singing characteristics of Beijing opera music. At

the same time, he focused on the singing characteristics of Beijing opera, and integrated the rhyme of 皮黄音韵 Pihuang into the melody, which better reflected the artistic conception of poetry.

4.1.1.2 苏州评弹 Suzhou Pingtan

The Chinese art songs based on Mao Zedong's poetry performed in this research use elements of Suzhou Pingtan. Suzhou Pingtan is a traditional Chinese rap art form that originated in the Jiangnan region. It combines the elements of singing and commentary, and expresses stories or emotions through unique rhythms and beats. Pingtan is usually performed with traditional musical instruments and vivid language and music, emphasizing improvisation and drama, and has high artistry and entertainment value (Gui, 2024).

The use of Suzhou Pingtan not only makes Chinese art songs based on Mao Zedong's poetry more lifelike, but also makes them more popular. Wang Zhixin's 七律二首·送瘟神 Qilv ershou ·Songwenshen uses a lot of Suzhou Pingtan elements. It expresses the satire and prayer for the plague with delicate language and profound emotions. The addition of Suzhou Pingtan elements enriches the tone changes of the music work, enhances the expressiveness of the work, and has strong social satire and artistry.

4.1.2 Music Content

4.1.2.1 Revolutionary and Contemporary

Mao Zedong's poetry creation stems from his profound understanding of the Chinese revolutionary cause and his personal experience (Li, 2023). When Mao Zedong was engaged in revolutionary activities in the early days, he often used poetry as a tool to express his emotions and thoughts. His poetry is not only a literary work, but also a tool for revolutionary propaganda. The motivation for the creation of his poetry is not only the need for personal expression, but also the purpose of political propaganda. The revolutionary nature of Mao Zedong's poetry is reflected in its function of praising the revolutionary spirit and boosting morale. Therefore, the content of these songs that are musicalized from Mao Zedong's poetry naturally carries its strong revolutionary nature. In art songs, the revolutionary nature of Mao Zedong's poetry is usually expressed through the straightforwardness of the lyrics and the majesty of the music. The musical arrangement in the song often highlights its revolutionary significance, conveys confidence in the victory of the revolution and contempt for the enemy, and helps shape the collective consciousness and social atmosphere of the revolutionary period.

4.1.2.2 Popularity and Closeness to the People

Before the Chinese art songs based on Mao Zedong's poetry were created, Mao Zedong's poetry were already familiar to the general public and soldiers, which laid a broad mass foundation for the creation and dissemination of Chinese art songs based on Mao Zedong's poetry: Under the guidance of Mao Zedong's 两个批示 two instructions, the slogan of three transformations was put forward, which had an important influence on the formation of "mass character" in Chinese art songs based on Mao Zedong's poetry: The mass song style created by revolutionary musicians represented by Nie Er and Xian Xinghai also had a certain influence on Chinese art songs based on Mao Zedong's poetry: Many composers of Chinese art songs based on Mao Zedong's poetry were military composers, such as Li Jiefu and Lu Zulong. Their revolutionary struggle experience and deep understanding of military life laid a solid foundation for the mass character of the musical style of Chinese art songs based on Mao Zedong's poetry. In the era of war and 以阶级斗争为纲 taking class struggle as the key link, the mass nature of Chinese art songs based on Mao Zedong's poetry was reflected in the use of a song form that was easily accepted by the majority of soldiers and the masses as an important composing technique, that is, composing Mao Zedong's poetry into music at the speed and style of a march, and the form structure of the whole score made the poetry more concise and easy to remember and sing.

4.1.2.3 Education and Publicity

Chinese art songs based on Mao Zedong's poetry have played an important role in China's modern history. They have not only had a profound impact on the artistic level, but also played a significant role in education and propaganda. Chinese art songs based on Mao Zedong's poetry not only have rich literary value, but also have profound political thoughts. In the process of musicalization, these poetry are given a more intuitive way of expression, so that the ideological content can be conveyed to ordinary people more widely and deeply. Through the melody and lyrics of the songs, the audience can more easily accept and understand the revolutionary ideas and thoughts advocated by Mao Zedong. For example, the poem 浪淘沙·北戴河 Langtaoshai· Beidaihe reflects Mao Zedong's pride in the victory of the Chinese revolution and his vision for the future. After musicalization, these poetry further inspire people's patriotic feelings and revolutionary spirit through passionate melodies and catchy lyrics. At the same time, the educational nature of Chinese art songs based on Mao Zedong's poetry is also reflected in moral education. For example, his poetry often reflect the pursuit of revolutionary ideals, care for the

nation and the people, and the requirements for personal morality. These contents are further emphasized in the songs, so that the audience is not only enlightened ideologically, but also emotionally and morally encouraged, such as the art song 卜算子·咏梅 Busuanzi·Yongmei.

4.1.3 Music Style

Musical style is one of the core elements of musical art, reflecting the unique characteristics of a period, region, culture and individual creation.

4.1.3.1 Revolutionary Music Style

Revolutionary music style refers to a musical style formed during the revolutionary movement and revolutionary war period, which is mainly used to express revolutionary ideals, passion and fighting spirit, and to inspire and encourage the morale of the revolutionary team and the broad masses of the people. Revolutionary music usually has distinct characteristics of the times and political background, and conveys revolutionary spirit and ideas through music. This musical style was formed under a specific historical background, and through its wide dissemination and singing, it inspired the fighting spirit of countless revolutionaries, spread revolutionary ideas and culture, and recorded revolutionary history. Since Mao Zedong's poetry creation bears a strong imprint of the revolutionary era, the creation of Chinese art songs based on Mao Zedong's poetry creation also has a distinct revolutionary music style, which is reflected in the high range, fast speed, strong and powerful passionate melody and many typical heroic endings in the works. It is particularly prominent in Mao Zedong's poetry songs that express revolutionary war scenes (Wang, 2006). This is also a major feature of Mao Zedong's poetry song creation. 沁园春·长沙 Qinyuanchun·Changsha composed by Liu Chunan is a song full of revolutionary spirit. Mao Zedong used the description of Changsha's autumn scenery and his recollections of his revolutionary struggles in his youth to express the revolutionary youth's feelings about the fate of the country and their lofty ambitions to take the world as their own responsibility, despise the reactionary rulers, and transform the old China. This is the determination of the Chinese people to move forward in the course of history and the strongest voice of the times. 到中流击水，浪遏飞舟 Strike the water in the middle of the stream, and the waves will stop the flying boat. This is an exciting and fascinating landscape, which shows the author and his comrades' heroic and fearless revolutionary spirit and lofty ambitions to transform the old China.

4.1.3.2 Poetry and Musical Style

Poetry music style is an art form that combines poetry and music, emphasizing both the literary nature of poetry and the expressiveness of music. At the same time, poetry music style focuses on the rhythm of the poem itself, which is mainly reflected in the regular repetition of sentence structure and the regular alternation of long and short sentences. This style occupies an important position in the history of music in China and abroad. By integrating the artistic conception and emotion of poetry into music, the work has profound artistic appeal and cultural connotation. Mao Zedong claimed that his works were new poetry written in the old style, which was written in the form of classical poetry, so it had the rhythmic beauty of classical poetry. As Fan (2008), a famous vocal aesthetician in China, said: "The voice of classical Chinese poetry has melodic characteristics. In a sense, the melodic meaning of its formal characteristics is more inclined to music. This is probably one of the important foundations of the formal beauty of traditional Chinese music." The poetic music style not only pays attention to the poetic meaning of the melody, but also pays attention to the expression of rhythm. The melodies in Chinese art songs based on Mao Zedong's poetry often fit in with the artistic conception and emotions of the poetry. For example, when composing melodies, composer Li Jiefu focused on expressing the imagery and emotions of the poetry, and enhanced the expressiveness of the poetry through the ups and downs and changes of the melody. The five-character and seven-character sentence structures in 卜算子·咏梅 Busuanzi·Yongmei formed the consistency of the rhythm and beat of the sentences, making the changes in the rhythm and rhyme of the poetry appear "long and short interlaced, the rhythm is uneven, and thus more varied and full of vitality." The poetic music style (Liu & Liu, 2012) achieves the purpose of having a musical ups and downs and flow.

4.1.3.3 National Music Style

The manifestations of folk music style include melody, rhythm, harmony, instrument use, singing style, etc. Melody usually has a specific scale and mode; rhythm may use local beats and rhythm patterns; in terms of harmony, many folk music may rely on simple harmonic structures. In the musical creation of Mao Zedong's poetry, elements of traditional Chinese folk music, such as folk songs, operas, classical music, etc., are widely used in his folk music style. This is a common and frequent phenomenon. In the songs written for Chairman Mao Zedong's poetry, composers also boldly adopted this style. However, this kind of "taking" is not a simple mechanical copy, reproduction or superficial imitation, but a scientific attitude and rigorous academic style. On the basis of extensive reading and extensive mastery, through solid learning and long-term creative practice, we

can clarify its morphological characteristics, explore its essence, and creatively apply and melt it into our own creations, so that we can clearly feel the close flesh-and-blood connection with a certain folk song or national music in our works (Wang, 2006) , so that these works have both vivid and distinct national style and vivid and lively musical language and new contemporary style. For example, Tian Feng's 沁园春·雪 Qinyuanchun·Snow uses Beijing Opera singing to show its national music style. In addition, after the poem 蝶恋花·答李淑一 Dielanhua·Da Li Shuyi was composed , it also adopted the melody style of Hunan folk songs, showing a strong local color (Wang, 2011).

4.3 Finding of Research Question 3

This section mainly consists of two parts. The first part is to select the repertoire for two solo concerts, and the second part is the preparation for the solo concerts.

4.3.1 Selection of Recital Repertoires

The researchers selected representative poetry from the two periods of China's Land Revolution and the New China to arrange the order of performance according to the five major categories of themes expressed in Chinese art songs based on Mao Zedong's poetry . The first solo concert selected 12 pieces to perform, and the second solo concert added 3 pieces to the first solo concert.

The 15 selected Chinese art songs based on Mao Zedong's poetry are from famous Chinese composers in this field. These composers include Ding Shande, Lu Zulong, Wang Zhixin, Luo Bin, Li Jiefu, Liu Chunan, Tian Feng, Wang Yunzhi, Xu Peidong, Jiang Dingxian, Meng Yong and Qu Xixian, a total of 12 famous composers.

The 15 selected Chinese art songs based on Mao Zedong's poetry are as follows: 西江月·井冈山 Xijiangyue·Jinggangshan composed by Ding Shande, 忆秦娥·娄山关 Yi qine ·Loushanguan composed by Lu Zulong, 七律二首·送瘟神 Qilv ershou ·Songwenshen composed by Wang Zhixin, 菩萨蛮·黄鹤楼 Pusa man ·Huanghelou composed by Luo Bin, 清平乐·会昌 Qingpingyue·Huichang composed by Ding Shande, 卜算子·咏梅 Busuanzi·Yongmei composed by Li Jiefu, 沁园春·长沙 Qinyuanchun·Changsha composed by Liu Chun'an, 十六字令三首 Shiliuziling Sanshou composed by Ding Shande, 沁园春·雪 Qinyuanchun · Snow composed by Tian Feng, 浪淘沙·北戴河 Langtaoshai· Beidaihe composed by Wang Yunzhi, 清平乐·六盘山 Qingpingle·Liupanshan composed by Xu Peidong, 水调歌头·游泳 Shuidiaogetou·Youyong composed by Jiang Dingxian, 七律·答友人 Qilv·Dayouren composed by Meng Yong, 贺新郎·挥手从兹去 He Xinlang·Huishou congziq composed by Qu Xixian, and 蝶恋花·答李淑一 Dielanhua·Da Li Shuyi composed by Qu Xixian.

The creative research uses these songs to compare the performance effects of different types of songs under the same singing techniques from different perspectives such as language, lyrics, music, etc. In other words, the creative process is attached to the theory, and the researchers take notes in constant discussion after a lot of personal practice and mock rehearsals, formal recordings and live performances.

Overall, the focus of this creative research is to refer to the connotation of Mao Zedong's poetry and the composition skills of Chinese composers, and through practice and exercises , establish a new singing theory based on Mao Zedong's poetry and use bel canto techniques to sing Chinese art songs based on Mao Zedong's poetry. Chinese traditional music elements have deep traces in Chinese art songs based on Mao Zedong's poetry, which will provide a reference for singers when singing. In addition, in order to enhance the audience's musical experience, there is a short introduction before each work, and slides are used as an aid in the preparation process. At the same time, the slides will also show the original text of each Chinese art song based on Mao Zedong's poetry, and the English translation will make it easier for the audience to understand the meaning of Mao Zedong's poetry.

4.3.2 Recital Preparation

The researchers ' singing preparations began with understanding the background of the songs' creation , and the songs were divided into five themes according to the content of the poetry. This was followed by practical learning with the instructor, including reciting Mao Zedong's poetry , singing techniques of bel canto, and the application of these techniques in Chinese art songs based on Mao Zedong's poetry , as well as coordination with piano accompaniment , and problems and challenges encountered in singing.

4.3.2.1 Review of Revolutionary Events

There are three songs in this section: 西江月·井冈山 Xijiangyue·Jinggangshan, 忆秦娥·娄山关 Yi qine ·Loushanguan and 七律二首·送瘟神 Qilv ershou ·Songwenshen. The researchers chose these three art songs to review specific revolutionary events and convey emotions through events.

Through the description of the Jinggangshan defense battle, the poem 西江月·井冈山 Xijiangyue·Jinggangshan passionately praises the heroic fighting spirit of the Jinggangshan soldiers who defended the base area, and expresses the poet's calm and unhurried, unchanging response to changes, and the genius strategic and tactical thinking of winning thousands of miles away (Zhang, 2023). Ding Shande (1913-2001) used traditional tunes in the composition of 西江月·井冈山 Xijiangyue·Jinggangshan and combined it with the style of folk music to enhance the expressiveness of the lyrics. The musical structure of the song can be roughly divided into an introduction, a main song, a chorus, and an epilogue. In the process of composing the music, Ding Shande fully considered the emotions and artistic conception of the lyrics of 西江月·井冈山 Xijiangyue·Jinggangshan. In terms of melody, Ding chose traditional Chinese music elements to match the style of the lyrics. The melody is smooth and lyrical, especially when describing the natural scenery and revolutionary spirit, the ups and downs and changes of the melody enhance the expressiveness of the lyrics.

忆秦娥·娄山关 Yi qine ·Loushanguan is a poem written by Mao Zedong, a modern revolutionary and writer, in 1935. This poem was written after the fierce battle of Loushanguan. It takes the battle of Loushanguan as the theme, and outlines a magnificent winter night march from the inside out, depicting the intense and fierce scenes of the Red Army's battle of Loushanguan during the Long March, and showing the author's calm demeanor and broad mind in the face of failure and difficulties (Xu & Zhong, 2022). When Lu Zulong, who was born in 1928, composed 忆秦娥·娄山关 Yi qine ·Loushanguan, he fully considered the passionate emotional expression and the purpose of being easy to sing, and adopted the artistic expression form of solo in the composition. Through the single three-part form, the same lyrics are progressively advanced through different melodies, pushing the music to a climax.

七律二首·送瘟神 Qilv ershou ·Songwenshen is a poem written by Mao Zedong after he read the news that Yujiang County had eliminated schistosomiasis in the People's Daily on June 30, 1958. The second poem describes the broad masses of working people in the new society conquering nature, managing mountains and rivers, and at the same time filling trenches and leveling ditches to eliminate snails. It shows that under the socialist system, the working people of New China are in high spirits and high morale, defeating the God of Plague, conquering nature, and making the motherland prosperous (Kong, 2024). In 1922, modern composer Wang Zhixin composed 七律二首·送瘟神 Qilv ershou ·Songwenshen for academic vocal scholars. He used Suzhou Pingtan as the creative foundation, integrated national tunes and modern Western composition techniques, and presented the score with professional piano accompaniment vocal score. The combination of Chinese and Western styles makes the music work present the style of opera and academic style, and is more artistic. The traditional opera elements he incorporated into his creation not only vividly reproduced the poetic images of the songs, but also fully demonstrated the national characteristics and charm of Chinese works, showing the majestic and magnificent leadership of the great man. The prominent national characteristics in the works have a positive effect on the inheritance of Chinese traditional music and culture, and at the same time make the poetry and songs shine.

4.3.2.2 Cultivating the Revolutionary Spirit

There are three songs in this section, 菩萨蛮·黄鹤楼 Pusa man ·Huanghelou, 清平乐·会昌 Qingpingyue·Huichang and 卜算子·咏梅 Busuanzi·Yongmei. All three art songs revolve around complex emotional changes and finally strengthen the revolutionary spirit.

The poem 菩萨蛮·黄鹤楼 Pusa man ·Huanghelou was created in 1927. When the poem was published in the first issue of "Poetry Magazine" in January 1957, Mao Zedong wrote a self-note: "In 1927, on the eve of the failure of the Great Revolution, I felt desolate and didn't know what to do. It was the spring of that year. On August 7 in the summer, the emergency meeting of the Party decided to fight armed struggle, and from then on, we found a way out." This poem expresses Mao Zedong's gloomy ambitions and eager expectations for the era in which he lived, and also expresses his anxiety about the future of the revolution, his confidence in the future, and his optimism with firm belief in the revolution (Wang, 2020). When Luo Bin composed the music for 菩萨蛮·黄鹤楼 Pusa man ·Huanghelou, he used the national mode to create the melody, and the overall tonality of the melody was b E palace-C feather- b E palace. Among them, the partial tone palace sound D and the clear angle sound b A focus on the strong beats and strong positions of the measure, so that the national mode is also permeated with strong Western major and minor mode characteristics, and the mode tonality reflects the integration of Chinese and Western creative techniques.

清平乐·会昌 Qingpingyue·Huichang was written in 1934. This Qingpingyue, like Pushaman, expresses the same mood. "At that time, the Communist Party of China and the Red Army were led by the "three-man group" of Bo Gu, Zhou Enlai and Li De (German). Mao Zedong was squeezed out of the leadership group and "recovered from illness" in Huichang. This poem was first published in "Poetry Magazine" in January 1957. The tone of "Huichang"

is high-spirited and the language is magnificent, reflecting Mao Zedong's positive and optimistic mental state and indomitable will, but the words also vaguely reveal the poet's worries and resentment (Liu, 2018). Composer Ding Shande used this as the lyrics, and constructed a broad artistic conception with a strong national style.

卜算子·咏梅 Busuanzi·Yongmei is a poem written by Mao Zedong in the same tune and title as Lu You. Through the creation of the beautiful and tenacious image of the plum blossom, this poem expresses the Chinese nation and the Chinese Communists' heroic, modest and open-minded feelings of despising all kinds of difficulties, and encourages the whole party and the people of the country to uphold the truth of Marxism, fight unyieldingly against revisionism and all reactionary forces, and strengthen their confidence that the ideal communist society will inevitably be realized. It encourages people to have a mighty and unyielding spirit and an optimistic spirit of revolution to the end. When Li Jiefu (1913-1976) composed the music for it, he used many supporting words, which conforms to the usual way of writing red songs in that era, giving people a more respectful and regular feeling, like the traditional simple poetry recitation form.

4.3.2.3 Practicing Heroism

There are four songs in this section: 沁园春·长沙 Qinyuanchun·Changsha, 十六字令三首 Shiliuziling Sanshou, 沁园春·雪 Qinyuanchun · Snow and 浪淘沙·北戴河 Langtaoshai· Beidaihe. The four art songs all express emotions through scenery and show different revolutionary heroism.

沁园春·长沙 Qinyuanchun·Changsha is a masterpiece by the young Mao Zedong. It is a magnificent poem about visiting the old place to enjoy the autumn scenery, recalling classmates and thinking about the past, inspiring fighting spirit and expressing lofty sentiments. Through the description of the autumn scenery of Changsha and the recollection of the revolutionary struggle life in the youth, this poem expresses the revolutionary youth's feelings about the fate of the country and the lofty ambition to take the world as their own responsibility, despise the reactionary rulers, and transform the old China (Jiang, 2023). By expressing emotions through scenery, it evokes people's heroic spirit and noble sentiments in striving for their ideals. When Liu Chunan composed the music for it, he used many ornaments to refine the emotional expression of the music.

Selected for this concert 十六字令三首 Shiliuziling Sanshou describe the mountains on the Long March. They are majestic, bold, and natural, showing the shape and style of the mountains, and also reflecting the author's broad mind and ambition. When Ding Shande composed the music for it, he used a short piece. The short song does not mean it is easy to sing. The melody and rhythm of this song seem to have no obvious ups and downs, but the singer needs to pay attention to the stability of his breath when singing. Ding Shande's decision to employ a short - form composition for 十六字令三首 Shiliuziling Sanshou was a masterstroke, mirroring the concise yet impactful nature of Mao Zedong's poetry. Although the melody and rhythm might initially appear subdued, closer examination reveals a nuanced musical landscape.

The first part of 沁园春·雪 Qinyuanchun · Snow describes the magnificent snow scene in the north, which stretches for thousands of miles, showing a majestic, broad-minded and heroic artistic conception, and expressing the poet's love for the magnificent rivers and mountains of the motherland. The second part is argumentative and lyrical, focusing on commenting on historical figures, praising contemporary heroes, and expressing the proletariat's ambition to be the true master of the world (Bai, 2023). The whole poem combines description, argumentation and lyricism, with a magnificent artistic conception, magnificent momentum, unrestrained emotions, and a heroic mind, which can represent the bold style of Mao Zedong's poetry. In 1970, Tian Feng composed music for it after studying the organizational structure and singing characteristics of Beijing Opera music.

浪淘沙·北戴河 Langtaoshai· Beidaihe is a poem written by Mao Zedong during a meeting in Beidaihe, Qinhuangdao in the summer of 1954. This poem vividly depicts the magnificent scenery of the Beidaihe seaside at the turn of summer and autumn, and shows the unprecedented majestic spirit and vast mind of the proletarian revolutionaries. Wang Yunzhi composed music for it, repeating the first stanza of the poem "一片汪洋都不见，知向谁边？ There is no ocean in sight, who knows where it is?" and the second stanza of the poem "萧瑟秋风今又是，换了人间 The bleak autumn wind is here again, and the world has changed", emphasizing Mao Zedong's political ambitions, great talents and enterprising spirit.

4.3.2.4 Singing the Revolutionary Hymn

There are three songs in this section: 清平乐·六盘山 Qingpingle·Liupanshan, 水调歌头·游泳 Shuidiaogetou·Youyong and 七律·答友人 Qilv·Dayouren. All three art songs eulogize the strong will and firm belief of the revolution.

清平乐·六盘山 Qingpingle·Liupanshan is a poem written by Mao Zedong in 1935. This poem reviews the journey of the Long March and expresses the iron will of the Red Army soldiers to forge ahead and their firm belief in the victory of the war of resistance. This is a victory song that advances in battle and a manifesto that inspires people and inspires fighting spirit. The whole poem is majestic, vigorous, bold, unique and upright, and has a strong appeal. Composer Xu Peidong used a broad and vast musical tone to create it.

水调歌头·游泳 Shuidiaogetou·Youyong depicts the scene of active construction in the early days of the founding of the People's Republic of China, expresses Mao Zedong's praise for the Chinese people's heroic spirit in building the motherland and changing the mountains and rivers, and reflects the author's vision of the future (Li & Qiu, 2017). The poem 水调歌头·游泳 Shuidiaogetou·Youyong is filled with vivid imagery and profound emotions. In the musical adaptation of this poem, composers typically draw on a wide range of musical elements to bring its essence to life. Many arrangements feature a harmonious blend of orchestral and traditional Chinese instruments, creating a rich and textured soundscape that parallels the grandeur of the poem's themes.

七律·答友人 Qilv·Dayouren uses the topic of a friend giving a poem or a present to start an association, integrating myth, reality and ideal. It describes the past, present and future of my hometown, expresses gratitude to friends, homesickness and blessings to fellow villagers. It praises the people's enterprising spirit, extols the great achievements of the people in the Great Leap Forward and the great victory of the three red flags, and envisions a bright future for mankind. When Meng Yong composed the music for it, he added a lot of ornaments. The melody speed was designed to change from 60 to 124 to 60. The first section shows a beautiful effect. The middle section shows a lively effect, and the last section ends with a broad effect.

4.3.2.5 Experience Revolutionary Tenderness

Two songs in this section, 贺新郎·挥手从兹去 He Xinlang·Huishou congziq and 蝶恋花·答李淑一 Dielanhua·Da Li Shuyi. Both art songs were composed by Qu Xixian. They are centered around the transformation from small love to great love, and show the tenderness of revolution.

贺新郎·挥手从兹去 He Xinlang·Huishou congziq shows Mao Zedong's true love and trust for Yang Kaihui. It also expresses that Mao Zedong has transformed his love for his wife and family into love for the revolutionary cause, showing Mao Zedong's broad political sentiments (Zhu, 1996). The composer Qu Xixian was moved by their tenderness and set the keynote of the whole song as "affectionately", and changed it to "Meno mosso freely" in the 43rd bar to present tenderness and perseverance. Qu Xixian's composition for 贺新郎·挥手从兹去 He Xinlang·Huishou congziq is a masterful blend of musical elements, carefully crafted to mirror the complex emotions embedded within Mao Zedong's poetry. The opening bars, set to an "affectionately" tonality, immediately draw listeners into the tender relationship between Mao Zedong and Yang Kaihui. Delicate piano melodies, accompanied by soft string arrangements, create an intimate atmosphere, mimicking the gentle exchanges between the couple. At bar 43, the shift to "Meno mosso freely" marks a significant emotional transition. Here, the music becomes more contemplative, yet resolute, symbolizing Mao Zedong's transformation of personal love into a profound commitment to the revolutionary cause.

蝶恋花·答李淑一 Dielanhua·Da Li Shuyi was Qu Xixian composed the song on May 11, 1957. This song is a work of mourning, expressing the author's infinite affection for his wife, martyr Yang Kaihui, and close comrade-in-arms martyr Liu Zhixun, expressing his care for the martyrs' widows and old friends, and his deep mourning and high respect for the revolutionary martyrs. Qu Xixian's musical arrangement of 蝶恋花·答李淑一 Dielanhua·Da Li Shuyi is a harmonious blend of solemnity and sentimentality, cleverly using changes in tempo and intensity to tell a moving story. As the music progresses, it gradually builds up in a carefully choreographed crescendo, mirroring the emotional journey of the poet's remembrance. Qu Xixian lamented that the achievements of the revolution were hard-won. When composing the song, he started with a "slow tempo, with the intensity changing from "pp--mp--mf--mp-f--ff", bringing the audience into contemplation.

5. Summary

This study focuses on Chinese art songs adapted from Mao Zedong's poems, and revolves around their vocal techniques and interpretation. The study aims to fill the research gap in this field. By constructing a three-dimensional analysis framework of "historical context-music form-vocal practice", the study adopts a practice-based research paradigm to explore this type of art songs in depth. The study found that Mao Zedong's poems have epic beauty, human beauty, personality beauty and philosophical beauty, and their integration with art songs has both aesthetic and political functions. In terms of musical characteristics, the works incorporate traditional elements such as Peking Opera and Suzhou Pingtan. The content reflects revolutionary, mass and educational nature, and the style covers revolutionary, poetic and national types. In terms of vocal performance, it is necessary to balance pronunciation and intonation, adjust the bel canto singing method to adapt to the characteristics of

Chinese, and interpret the emotions of poetry in combination with historical context. Finally, through two solo concerts, the researchers selected 15 classic works and performed them according to five major themes such as reviewing revolutionary events and cultivating revolutionary spirits to verify the research theory and provide practical reference and theoretical support for the singing and inheritance of Chinese art songs.

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