



# Research On the Teaching Integration of Vocal Music and Ancient Poetry Culture in Colleges and Universities Under the Vision of Interdisciplinary Integration

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**Abstract:** Ancient poetry is a treasure of traditional Chinese culture, and ancient Chinese poetry and songs are an important vocal genre created on its basis. By analyzing the development context of ancient poetry and songs and their cultural connotations, this paper explains their importance in current college education, and puts forward specific paths to strengthen cultural self-confidence from the long history, taste the cultural connotation from desk work, and broaden the path of cultural inheritance from multiple presentations. In the context of advocating interdisciplinary integration in the construction of new liberal arts in colleges and universities, this paper puts forward the teaching concept of deep integration of vocal music performance and ancient poetry culture in view of the current phenomenon of emphasizing skills over literature in vocal music teaching in colleges and universities. This study takes the famous work of Song Dynasty poet Yan Shu, "Butterfly Love Flower, Threshold Chrysanthemum Sorrowful Smoke Orchid Weeping Dew" as the core case, and comprehensively uses literature research, case analysis and teaching practice to deeply explore the literary meaning, musical characteristics and integration path of the lyrics in vocal music teaching.

**Keywords:** vocal music in colleges and universities; interdisciplinary integration; ancient poetry; "Butterfly Love Flower, Threshold Chrysanthemum Sorrowful Smoke Orchid Weeping Dew"

## 1 INTRODUCTION

In the vast and long historical picture of Chinese civilization, Tang poetry and Song poetry are like bright pearls, embedded in the treasure house of the national spirit, reflecting the cultural essence and wisdom of the Chinese nation for thousands of years. Every poem and every poem seems to be a delicately depicted artistic conception picture, leading us through the storms of history and savoring the ups and downs of life. There is a natural harmonious symbiosis between poetry and songs, and ancient poetry and art songs skillfully integrate the melodious melody of music with the profound artistic conception of literature, opening up a new world for vocal music teaching. The integration of ancient poetry and art songs into the teaching of vocal music in colleges and universities is not only a profound inheritance and promotion of the essence of traditional culture,

but also a valuable resource for aesthetic education and emotional cultivation. In such a vocal music class, students can deeply appreciate the breadth and depth of poetry culture, feel the extraordinary charm of classical poetry, and subtly improve their cultural literacy and aesthetic ability [1].

## 2 THE INTERNAL RELATIONSHIP BETWEEN INTERDISCIPLINARY INTEGRATION AND VOCAL MUSIC TEACHING IN COLLEGES AND UNIVERSITIES

### 2.1 THE CONCEPT AND CORE CONNOTATION OF



*INTERDISCIPLINARY INTEGRATED  
EDUCATION*

Interdisciplinary integration education is the core trend of contemporary higher education reform, which goes beyond the traditional paradigm of disciplinary barriers and knowledge fragmentation, and emphasizes the integration of knowledge systems, methodologies and thinking models of two or more disciplines to form a new and comprehensive knowledge structure and the ability to solve complex problems. Its core connotation is by no means a simple "platter" of subject knowledge or a mechanical superposition of course content, but aims to trigger a deep and structural "chemical reaction", that is, through dialogue, collision, and reconstruction between disciplines, it will give birth to new knowledge, new theories, and new methods that cannot be reached by a single discipline [2]. This concept stems from a holistic understanding of the interconnectedness of the world—that real-world problems are multidimensional, complex, and integrated, rather than isolated by disciplines. At the operational level, interdisciplinary integration usually organizes teaching centered on themes, projects or problems, requiring students to use multidisciplinary perspectives to engage in critical thinking and collaborative innovation, so as to cultivate their systematic thinking, innovative spirit and comprehensive literacy. UNESCO and many of the world's top educational institutions see it as a key path to cultivate innovative and multidisciplinary talents for the future of society. It echoes the inherent requirements of the construction of "new liberal arts" to break the boundaries of literature, art, engineering and other disciplines, and promote the integration and symbiosis of humanistic spirit and science and technology, and represents a paradigm transformation from "professional" education to "integrated" talent cultivation [3]. Therefore, interdisciplinary integration is not only a teaching method, but also a strategic educational concept that reshapes the educational ecology and responds to the needs of the times.

*2.2 THE NECESSITY AND FEASIBILITY OF  
INTRODUCING INTERDISCIPLINARY  
INTEGRATION IN VOCAL MUSIC TEACHING IN  
COLLEGES AND UNIVERSITIES*

The introduction of the concept of interdisciplinary integration into vocal music teaching in colleges and universities is not only an internal necessity for the development of disciplines, but also an external driving force for the needs of talents in the times, which is profoundly necessary and fully feasible. Its necessity is rooted in the ontological nature of vocal art, which has never been an isolated vocal technique, but a comprehensive art that integrates literature, music, drama, history and culture, and even linguistics [4]. However, traditional vocal music teaching often focuses too much on the training of vocal skills and falls into the rut of "emphasizing technique over literature", resulting in even if the singer has perfect pitch and timbre, it is difficult to deeply interpret the inner meaning of the work due to the lack of cultural heritage and interdisciplinary understanding, making the performance pale and superficial. This traditional model is obviously out of touch with the core purpose of breaking down

disciplinary barriers and cultivating compound talents advocated by the current national "new liberal arts" construction. Therefore, the introduction of interdisciplinary integration is an urgent and necessary move to reform the existing teaching shortcomings, return to the essence of vocal art, and realize its complete aesthetic education function.

*2.3 THE VALUE POSITIONING OF THE  
INTEGRATION OF ANCIENT POETRY  
CULTURE AND VOCAL MUSIC TEACHING*

The deep integration of ancient poetry culture into vocal music teaching in colleges and universities is far more than simple pedagogical innovation, but carries a triple core value positioning, which is of strategic significance for cultivating high-quality artistic talents in the new era. The primary value lies in cultural inheritance and revitalization. Ancient poetry is the essence and "living fossil" of China's excellent traditional culture, while ancient poetry and art songs are the modern form of expression of "music and poetry". Through the practical carrier of vocal music teaching, students no longer passively recite texts, but actively, emotionally, and creatively use singing to interpret and disseminate classics, so that classical poetry sleeping between paper and ink can be reborn in contemporary melodies, realize the "activation" of traditional culture in artistic practice, and greatly enhance students' sense of cultural identity and national pride [5].

The second is its unparalleled aesthetic education value. This fusion creates a unique aesthetic situation: the literary artistic conception of poetry, the melody and sound of music, the singing art of human voices, and the comprehensive artistic beauty of the final stage, together constituting a multi-level and three-dimensional aesthetic education system. In the study and singing, students need to fully mobilize their aesthetic perception, imagination and understanding, and experience the implicit, elegant and profound oriental aesthetic spirit contained in the high fit of lyrics and music, so as to greatly improve their aesthetic taste, artistic appreciation and emotional expression ability.

In the end, this process naturally contains the value of cultivating innovation ability. It requires students to creatively conceive and design music processing, sound color, stage performance and even multimedia cooperation based on the independent interpretation of literary texts and understanding of historical context, combined with personal aesthetics. This forces students to break the one-way technical thinking and carry out interdisciplinary knowledge transfer and integrated innovation, so as to effectively cultivate their critical thinking, artistic innovation ability, and comprehensive literacy in solving complex artistic problems [6]. Therefore, these three values jointly position the integration of ancient poetry and vocal music teaching is by no means the icing on the cake, but a strategic fulcrum for reconstructing the connotation of vocal music education and realizing the fundamental task of cultivating people with morality.

**3 THE DOUBLE INTERPRETATION OF**



## **"BUTTERFLY LOVE FLOWER, THRESHOLD CHRYSANTHEMUM SORROWFUL SMOKE ORCHID CRYING DEW"**

### **3.1 IN-DEPTH ANALYSIS AT THE LITERARY LEVEL**

Before launching interdisciplinary integrated teaching, an in-depth literary analysis of Yan Shu's "Butterfly Love Flower, Threshold Chrysanthemum Sorrowful Smoke Orchid Weeping Dew" is the cornerstone of realizing "interpreting music with literature". This word comes from the hand of Yan Shu, a famous minister of the Northern Song Dynasty, who is one of the founders of the "Graceful" school of words, and his style of words inherits the afterglow of the Five Dynasties, but washes away the lead, with round, quiet, elegant, deep and subtle brushstrokes, expresses the idle sorrow and philosophy of life of the scholar-official class, creating an aesthetic paradigm of grace and elegance and far-reaching artistic conception of Song Ci. Returning to the text for careful reading, the poet skillfully uses a series of dense and poignant image groups to construct a lonely and lofty artistic realm: "Cage Chrysanthemum Sorrowful Smoke" and "Lan Crying Dew" open with anthropomorphic techniques, setting the mournful emotional tone of the whole word, and the inanimate natural scenery is endowed with the sorrowful state of a woman in the deep boudoir; "Luo Mu Qing Han" and "Swallows Fly Away" imply the loneliness and desolation of the protagonist through the contrast between touch and vision; And "the bright moon is not familiar with the hatred and suffering" deepens the isolation in his heart with unreasonable resentment. Until the end, the artistic conception is suddenly sublimated, the bleakness of "last night's west wind withered the green trees", the determination of "going up the high-rise building alone", and finally condensed into the vast view of "looking at the end of the world" - this sentence has transcended the specific boudoir lovesickness, and has been sublimated into a universal philosophical situation that is persistent in pursuing life ideals but is elusive, showing an amazing leap from narrow to wide [7]. The structure and rhythm of the lyrics themselves provide an innate foundation for musicality: the length and length of the sentences of the double-tone sixty characters of "Butterfly Love Flower" are intertwined, the rhythm of the rhyme to the end, and the ingenious arrangement of the flat and flat, together form a sense of rhythm of chanting with ups and downs and loops. This inherent musical beauty derived from the language itself provides a perfect literary script and emotional basis for later composers to transform it into auditory art, and also enables vocal singers to truly control the soul behind the notes only by going deep into this literary depth.

### **3.2 TECHNICAL ANALYSIS AT THE MUSICAL LEVEL**

Taking the version of the art song composed by Mr. Huang for "Butterfly Love Flower, Threshold Chrysanthemum Sorrowful

Smoke Orchid Weeping Dew" as an example, his music creation perfectly realizes the in-depth dialogue with Yan Shu's literary artistic conception, which can be called a model of "writing poetry with music". In terms of melody characteristics, Huang Zi accurately uses musical lines to copy the ups and downs of the lyrics: the melody of the whole song mostly hovers in a narrow register, creating a subtle and introverted tone, and in the sentence "Last night's west wind withered the green trees", the melody line suddenly climbed to a high point, the rhythm widened and emphasized the word "wither", and the sharp west wind and the bleakness of the withered trees were instantly written with extremely tense music, dramatically portraying the climax of emotion [8]. In the use of harmony and tonality, the composer skillfully uses colorful harmonic language to set off the artistic conception, for example, when depicting "Threshold Chrysanthemum Sorrowful Smoke Orchid Weeping Dew", it is often accompanied by soft minor harmonies or suspenseful seventh and ninth chords, and the sound effect is hazy and dim, accurately simulating the sad emotional atmosphere of "sorrow" and "crying". The role of piano accompaniment here is far from a simple tone, and its texture and tonal pattern are very descriptive: the bass area continues to break down chords or long notes, as if invisible melancholy is permeated; In sentences such as "swallows fly away", the right hand plays a brisk and flowing sound pattern, vividly imitating the movement of birds, contrasting with the loneliness of singing, and jointly constructing a three-dimensional sound picture. In the end, all these technical means serve the bite and intonation of singing, and Huang Zi's melody writing strictly follows the Chinese law of "flattening, inflection and setback", such as the sentence "The bright moon is not familiar with the bitterness of parting", the ups and downs of the melody are highly consistent with the four tones of the word sound, ensuring the premise of "word correctness"; On this basis, singers need to use the light and dark of timbre and the retraction and release of intensity ("cavity circle") to express the lingering compassion of "parting from hatred and suffering", so as to achieve a high degree of unity between the musicalization of literary language and the literalization of musical language, so that vocal singing becomes a perfect bridge between the two worlds of literature and music.

## **4.3. TEACHING INTEGRATION PATH**

### **4.1 RECONSTRUCTION OF TEACHING OBJECTIVES**

From the perspective of interdisciplinary integration, the vocal teaching goal with "Butterfly Love Flower" as the carrier must be fundamentally reconstructed and sublimated to realize the paradigm change from a narrow view of technology to a comprehensive literacy view. Its core is to shift from the previous mechanical skill goal of "singing songs" to a multi-dimensional goal system of "singing good songs, understanding its literature, and understanding its feelings". "Singing well" means the pursuit of artistic expressiveness on the basis of mastering precise vocal technology; "Understanding its text" requires students to deeply interpret the literary connotation, historical background and aesthetic conception of poetry;



"Understanding its feelings" aims to guide it across time and space, resonate with the poet's emotions, and sublimate it into a personal aesthetic experience. This goal restructuring aims to cultivate compound vocal talents who are not only skilled, but also have deep cultural understanding, artistic interpretation and humanistic feelings.

#### 4.2 INTEGRATION AND DESIGN OF TEACHING CONTENT

##### Module 1: Cultural Introduction and Text Study Course

The purpose of the cultural introduction and text study course is the starting point and foundation of the entire integrated teaching program, and its purpose is to guide students to transform from pure "singers" to "cultural interpreters" and inject soul into subsequent singing. This module breaks the traditional boundaries of vocal music lessons and extends the classroom to the realm of literature and history. In the specific implementation, first of all, students are required to no longer passively accept, but to actively explore: under the guidance of teachers, using academic databases, authoritative books and other resources, they can consult and sort out the life experience of the poet Yan Shu, the characteristics of his "graceful and elegant" scholar-official style, as well as the social and cultural atmosphere and the spiritual world of scholars in the early years of the Northern Song Dynasty, so as to understand the specific historical context of the lyrics, and understand that the "parting hatred" in the words is not a desolate sound, but a kind of rationality and restraint unique to the times.

On this basis, the core part of the course is to organize in-depth poetry seminars. In the classroom, the teacher guides students to go beyond the literal meaning and read the text carefully: analyze the sorrowful, lonely and lofty artistic conception network woven by the image groups such as "threshold chrysanthemum", "Lanlu", "bright moon", "Zhuhu", "withered green tree" and so on. Discuss how "last night's west wind withered the green trees, climbed the tall building alone, and looked at the end of the world" from lovesickness in the boudoir to a universal philosophical realm of persistent pursuit of life ideals, and experience the hierarchy and profundity of its emotional connotation. In order to get closer to the phonological essence of ancient poetry, the traditional "chanting" link can even be introduced, so that students can temporarily put aside the melody and chant only according to the rhythm of the flat meter and the rhythm of the word card, and personally feel the inner musicality and rhythm of the language itself, so as to "from the mouth to the heart", truly touch the tendons and souls of the words, and lay an indispensable and rich cultural heritage for the next stage of transforming literary perception into musical expression [9].

##### Module 2: Music Analysis and Singing Instruction Course

The core task of music analysis and singing guidance is to transform the literary insights obtained in the early stage into concrete and tangible sound reality through professional musical means. This module adopts the mode of "hierarchical teaching and parallelism": one is a traditional vocal music lesson, in which teachers and students focus one-on-one on solving the

core technical problems required to sing "Butterfly Love Flower", such as ensuring the precise biting and rhyme required to ensure the "correct words" of ancient poetry language, the stable breath support of expressing long phrases, the use of resonant cavities to shape the mellow timbre, and ensuring the absolute accuracy of pitch and rhythm, laying a solid technical foundation for artistic expression.

The second is a group class or workshop with more integrated characteristics. In this collective environment, the focus of teaching shifts from "how to sing" to "why to sing this way". Teachers and students work together to conduct precise musical analysis based on musical scores: analyze how composers use specific melodic lines, harmonic colors, tonal layouts, and piano accompaniment textures to translate and strengthen the literary conception of poetry. Based on this analysis, the course is sublimated into a design seminar for secondary creation, guiding students to collectively discuss and design the artistic treatment of each phrase - where to use soft weak voice (piano) to express subtlety, and where to express grief with agitated strong sound (forte); how speed expands and contracts subtly with the flow of emotions (rubato); How should the timbre be adjusted according to the different imagery? This process transforms students from passive beatmap executors to active and well-founded music interpreters, truly realizing the organic unity of literary connotation and musical expression.

##### Module 3: Art Practice and Stage Presentation Class

The goal of the art practice and stage presentation course is the final export and test of the entire interdisciplinary integrated teaching program, and its goal is to integrate and sublimate the cultural understanding and musical skills accumulated in the first two modules into a complete and three-dimensional artistic creation. The core of this module is to go beyond "singing" itself and pursue a comprehensive stage performance of "poetry and music". Under the dramatic guidance of teachers, students need to think deeply about how to use non-sound means such as facial expressions, body language, and stage scheduling to externalize the inner imagery and emotions of poetry into visual stage actions. For example, when singing "Alone on a high-rise building, looking at the end of the world", the singer cannot only stand still, but need to concretely create the image of a lonely seeker through the heavy and slow pace of walking, the loneliness of the back, the faintness and longing of the eyes when looking at the distance, and the posture of the arm may be slightly stretched out, so that the audience can not only hear, but also "see" the vast artistic conception, so as to achieve a high degree of unity of sound, emotion and form.

To further expand the breadth and depth of integration, this module actively introduces interprofessional collaboration mechanisms. It can cooperate with dance majors to invite dancers to create an artistic dance according to the meaning of the words, form a dialogue and emotional echo with the singer's singing, and extend the narrative of the music with the rhythm of the body; It can also be linked with art or digital media majors, and the student team will jointly design and produce dynamic ink style projection backgrounds, lighting color schemes or symbolic stage installations based on their understanding of the lyrics, visually presenting the picture sense of "threshold



chrysanthemum sorrowful smoke" and "bright moon and west wind". This collaboration breaks the traditional framed stage limitations of vocal performance and constructs a multi-sensory art field that integrates auditory, visual, and kinesthetic senses, which not only greatly enriches the stage expression, but also allows students to personally feel the innovative vitality stimulated by the cross-border collision of different art disciplines in practice, and finally fully achieves the teaching goal of cultivating their comprehensive artistic literacy and teamwork ability [10].

#### 4.3 INNOVATION OF TEACHING EVALUATION SYSTEM

Under the interdisciplinary integrated teaching paradigm, the traditional evaluation system with a single singing technical level as the core can no longer adapt to the new training goals, and it is necessary to carry out innovative reconstruction to build a diversified, procedural and comprehensive new teaching evaluation system. The core of the system is to break through the limitations of "sound theory" and "one test to determine the sound", extend the evaluation perspective from the terminal singing effect to the entire learning and creative process, and comprehensively measure the comprehensive artistic literacy of students. Specifically, the evaluation content needs to be significantly expanded from three dimensions: first, it is the evaluation of basic singing skills, including pitch, rhythm, vocal methods, etc., which is still an indispensable professional cornerstone; the second is the evaluation of the depth of cultural understanding, which can be assessed by requiring students to submit short essays on the special appreciation of the lyrics of "Butterfly Love Flower" and making text analysis statements in seminars. The assessment method includes asking students to record singing videos and attach a detailed "artistic processing elaboration report", explaining how they design strength, speed, timbre and stage performance according to their understanding of the meaning of words, so as to evaluate their ability to transform literature into music for the second time.

In the final grade evaluation, technical performance, text comprehension, and creative practice can be comprehensively considered according to certain weights. This multidisciplinary evaluation system not only reflects all the efforts and gains of students in interdisciplinary learning more fairly, but also plays a powerful "baton" role - it guides students to attach great importance to cultural accumulation and creative thinking from the beginning, and actively combines literary interpretation with artistic practice, so as to fundamentally ensure and drive the effective implementation and final success of the entire interdisciplinary integration teaching program.

### 5 CONCLUSION

From the perspective of interdisciplinary integration, this study systematically discusses the theoretical basis, practical path and evaluation mechanism of the integration of vocal music teaching and ancient poetry culture in colleges and universities, and conducts an in-depth analysis of Yan Shu's "Butterfly Love Flower, Threshold Chrysanthemum Sorrowful Smoke Orchid

Weeping Dew" as a typical case. Research confirms that liberating vocal performance from mere technical training and deeply integrating it with literature, history, drama and even visual arts is not only feasible but necessary. This integration is by no means a simple superposition of disciplines, but through the organic interaction of "interpreting music with literature and transmitting text with music", a new teaching paradigm has been constructed, which effectively solves the dilemma of "emphasizing skills over literature" in the current vocal music teaching, so that students can master the superb singing skills while more deeply understanding the cultural essence and aesthetic connotation of ancient poetry, so as to realize the sublimation from "technique" to "art". Practice shows that through the integrated teaching design of the three modules of "cultural introduction, music analysis, and stage presentation", students' humanistic quality, artistic expression, creative thinking and interprofessional collaboration ability have been significantly improved. Therefore, the conclusion of this study is that the interdisciplinary integrated teaching based on ancient poetry and art songs is an important strategic direction of vocal music teaching reform in colleges and universities, which has core value for cultivating compound vocal talents in the new era with profound cultural heritage, outstanding artistic creativity and broad academic vision, and provides a concrete art education program for inheriting and revitalizing the excellent traditional Chinese culture and deepening the construction of "new liberal arts".

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