



The Ontological Composition and Contemporary Transmission of Traditional Chinese Vocal Art

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SUMMARY: *As a part of Chinese national culture, traditional Chinese music has developed in a unique way over many years through continuous changes and developments. Traditional Chinese singing art serves as the main carrier for Chinese national music and is also an outlet for cultural and aesthetic expression. Over time, the various forms, techniques and artistic ideas of Chinese singing art have been continuously expanding and developing. It has a long history and has greatly contributed to the development of Chinese national vocal music in recent years. Its theoretical systems, technical systems and genre structures are all very complex, so a systematic review of the singing art of all Chinese ethnic groups is a very difficult task. Among all the various ethnic groups in China, the traditional culture and singing arts of the Han majority differ considerably from those of the ethnic minorities. Therefore, in the study of traditional Chinese singing art, this paper will focus on the Han style. Through an organised study of the ontology of traditional Chinese singing art, this paper aims to uncover its deep-seated structure and culture.*

KEYWORDS: *Traditional Singing; Han Folk Songs; Opera Vocal Styles*

1 Introduction

The ontology and contemporary dissemination of traditional Chinese vocal art are significant subjects of study in ethnomusicology, cultural inheritance, and new vocal education at present. As an essential part of Chinese national culture, traditional Chinese music has developed over many years through changes and adaptations in various areas of life, and thus forms a system in Chinese society. However, in the discussion of the current ecosystem for traditional Chinese singing art, a number of basic concepts that frequently overlap in public discourse and academic research need to be clarified first. Terms such as "Chinese folk song singing techniques" [1], "Chinese folk singing style" [2], "Chinese national vocal music", "Chinese national singing", "Chinese traditional singing", and "Chinese original ecology singing style" [3] are frequently used interchangeably. This clarification of concepts is not to resolve the problem of meaning, but rather to avoid serious academic ambiguity and methodological errors that have occurred over a long period due to a lack of clarity on what these concepts refer to.

Currently, due to the widespread dissemination of vocal competitions and professional conservatory circles in mass media, the term "Chinese national vocal singing" (often called Zhongguo Minzu Changfa) is immediately associated with traditional Chinese singing art by most people. This particular name is very well-known in China's vocal music circle and society at large, and is frequently used as a standard in higher education institutions. With the

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continuous deepening of musicological and ethnomusicological research in China, highly divergent views have gradually emerged on the epistemological understanding, denotation, and cultural connotation of "Chinese national vocal singing"; thus, there has been considerable and ongoing controversy within the academic community over its conceptual boundaries and referential scope.

Based on the above analysis, it can be seen that a deliberate exclusion has taken place in this dominant system: the phrase "vocal technique", which often refers only to physiological characteristics of singing, is being used to replace a far more comprehensive and culturally rich concept of "singing art". It covers all kinds of interconnected links, such as "singing technique" and vocal mechanisms, as well as "mastery of compositional style", "regional aesthetic orientation", "linguistic and dialectal phonology", and the intrinsic "spatiotemporal essence of the work". Therefore, it should not be limited to standardized vocal production methods heavily influenced by Western classical pedagogy.

In terms of actual auditory experience and the reality of contemporary performances, most singers who adhere to the so-called "national vocal singing" model show severe convergence and homogeneity. They have a relatively limited range for timbre variation, stylistic interpretation and artistic expression, and performers from different regions around the world sound very similar. Fundamentally speaking, this standardised way removes the local life force of the music and is therefore unable to reflect the rich history and various forms of contemporary diversity in traditional Chinese singing art. It can be seen as a rootless vocal technique that has not been rigorously studied based on the authentic origins, dialectal variations and historical changes of Chinese traditional vocalisation. Moreover, this standardised style is rarely based on an organised review of historical acoustic materials, an interdisciplinary study of cultural inheritance, or a precise investigation into artistic styles of particular regional traditions. Since it has not broken free from the rut of over-emphasis on technical skills, there will be no expression of the individual artistic characteristics of the singers, and the essential, culturally specific expressive needs of traditional songs will also not be met.

Therefore, this paper believes that the theoretical exploration of traditional Chinese singing art needs to shift from subjective pedagogical discussions to a more rigorous investigation of its ontological structure, supported by documentary interpretation, field research, and, most importantly, an empirical analytical system. The term "singing style" cannot be used to encompass the entire traditional Chinese vocal art and is therefore academically unscientific and too general. This criticism directly relates to the deficiencies in the concepts of "Chinese national vocal singing", "Chinese folk singing style" and "Chinese original ecology singing style". On the other hand, the theoretical connotations of "Chinese national vocal music" and "Chinese traditional singing" are relatively closer to the comprehensive nature of the art and can be used interchangeably in academia.

To avoid the historical baggage and pedagogical homogeneity of "Chinese national vocal singing", this paper adopts the concept of "Chinese Traditional Singing" (Zhongguo Chuantong Yunchang) to include all kinds of singing in China. Adjust the clauses to reduce ambiguity in the denotation and connotation. In addition, given that prior qualitative research has often been unable to observe the structure of these traditional forms objectively, this paper will add empirical data. Systematically investigate the ontological structure of traditional Han singing in depth through theoretical deconstruction and quantitative structural analysis to uncover the deep-rooted mechanisms and cultural connotations of the art form, and put forward an effective inheritance strategy for it today.

2 Ontological Constitution and Research Approaches of Traditional Vocal Art

The Ontological Structure of traditional Chinese vocal music includes a broad and deep-seated system of aesthetics. Based on the current classification system of ethnomusicology, the foundation of this system is comprised of three main parts: Han folk songs, narrative performing arts (Qiyi), and traditional opera (Xiqu) [21]. In the past, empirical studies were severely limited by the short-lived nature of sound phenomena. Earlier history books were based on written records such as stone-inscriptions and other fragmented systems of notation, so the exact sound of ancient speech has never been known [22]. Therefore, the current research model in China no longer relies solely on the method of documentary study. By combining acoustic phonetics with quantitative cultural modelling, new research has been carried out to interpret the remaining oral traditions and thus provided historical data; at the same time, it has reduced the influence of subjective aesthetic evaluation in this field.

2.1 Spatiotemporal Characteristics and Acoustic Expression of Han Chinese Folk Songs

Folk songs are the accumulated vocal expressions that originated in the context of agricultural labor and local social production; they have been one of the oldest and most durable forms of continuous cultural inheritance in Han Chinese traditional music. As a deep-rooted regional language, it is also a living space for many people's emotions and life experiences. Han Chinese folk songs have been passed down and changed gradually according to the spread and development of the Sinitic language family over a long period, spreading various group ideas in different places and times [26]. Their exceptional long-term stability can be seen in the continuous cultural inheritance; despite significant dynastic changes and ethnic integrations, Han folk songs have not gone extinct.

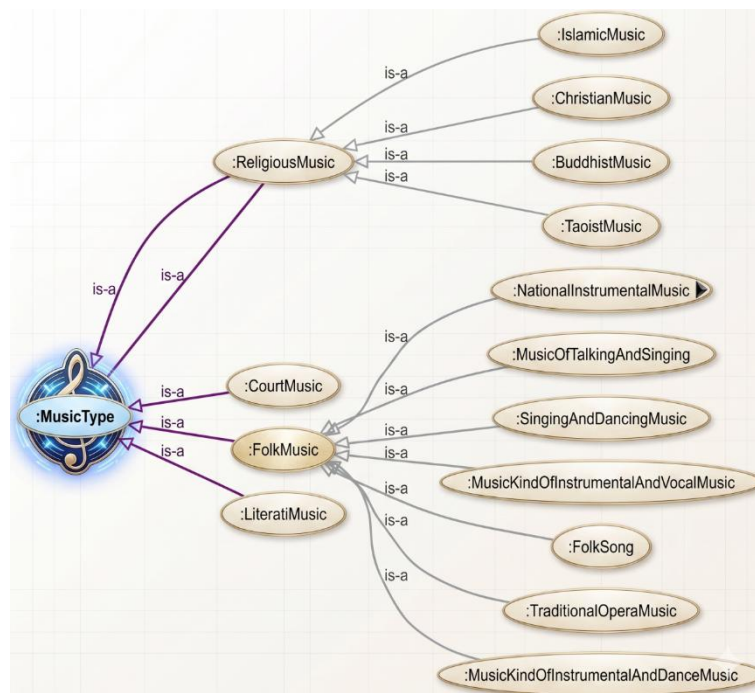


Figure 1: Ontological Evolution Matrix of Ancient Chinese Music Theory

To transcend subjective pedagogical descriptions of these “regional characteristics,” contemporary empirical research increasingly employs acoustic analysis to quantify vocal timbre and stylistic diversity. Specifically, the physiological adjustments of the vocal tract utilized in traditional Han singing—which distinguish its resonant, speech-like placement from the lowered-larynx technique of Western *Bel Canto*—can be empirically modeled using acoustic tube theory. The fundamental resonant frequencies, known as formants (F_n), are mathematically approximated by the following closed-tube acoustic equation:

$$F_n = \frac{(2n - 1)v}{4L}$$

Within this analytical framework, v represents the velocity of sound propagating through the vocal tract (approximately 340 m/s), L denotes the effective morphological length of the individual’s vocal tract, and n signifies the specific formant integer. By empirically measuring F_1 and F_2 values across different geographic demographics, researchers can objectively substantiate the physiological variations driven by local dialectal phonology, thereby offering a robust mathematical metric for evaluating the rich expressive depth and spatial divergence of Han folk songs [25].

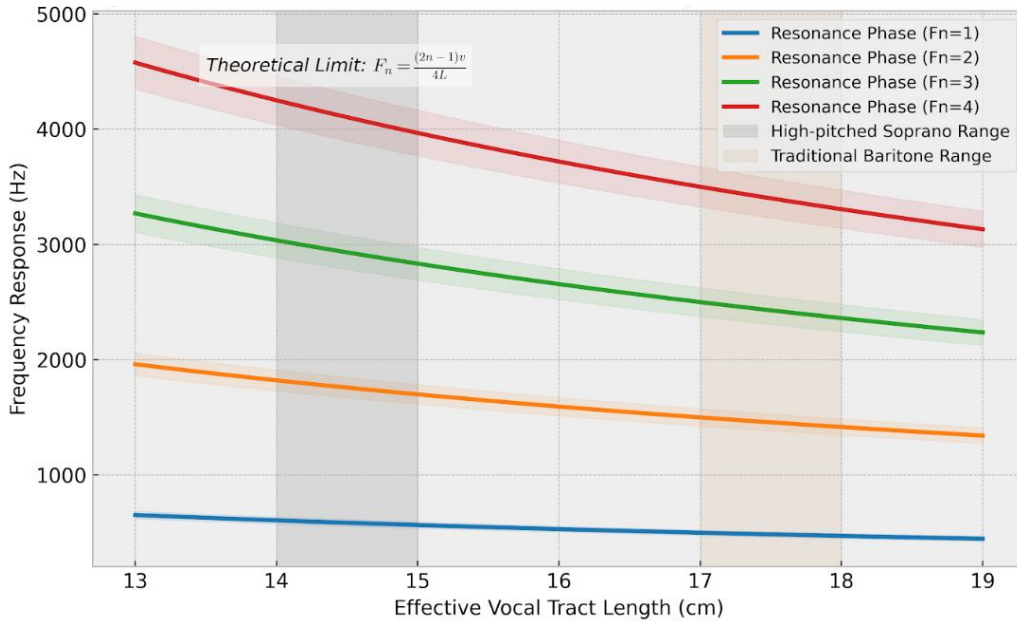


Figure 2: Multi-Dimensional Acoustic Model of Vocal Tract Resonance

2.2 Systematic Vocal Artistry and Linguistic-Melodic Correlation in Narrative Performing Arts

Chinese narrative performing arts, known as Quyi, are a type of art formed through a long history of vernacular oral literature and local vocal expression. As an all-encompassing taxonomic system for all "storytelling arts", Quyi embodies the essence of China's long-standing oral-auditory inheritance [14]. This general genre has been continuously passed down through the development of numerous regional sub-genres and the optimisation of vocal techniques by algorithms to construct character archetypes and reflect changes in society.

Quyi is a high-level ontology of the interaction between linguistic rhythm and melodic contour. To empirically confirm the linguistic-musical relationship, some computational

musicology has been used recently to quantify the exact extent of isomorphic alignment between dialectal pitch contours and musical frequencies via statistical methods. Often, the structural dependency of a melody on text can be expressed as Pearson's correlation coefficient:

$$r_{xy} = \frac{\sum_{i=1}^n (x_i - \bar{x})(y_i - \bar{y})}{\sqrt{\sum_{i=1}^n (x_i - \bar{x})^2 \sum_{i=1}^n (y_i - \bar{y})^2}}$$

In this empirical measurement, x_i represents the fundamental frequency (F_0) variation of the spoken dialectal lexical tone, while y_i represents the corresponding musical pitch assigned to the syllable. A correlation coefficient (r_{xy}) approaching 1 mathematically substantiates the foundational *Quyí* pedagogical paradigm that “the word dictates the tune” (*Yizi Xingqiang*). This quantitative approach decisively proves that the artistic vitality of *Quyí* is not randomly improvised but is strictly governed by the algorithmic mapping of vernacular phonology onto musical pitch [24].

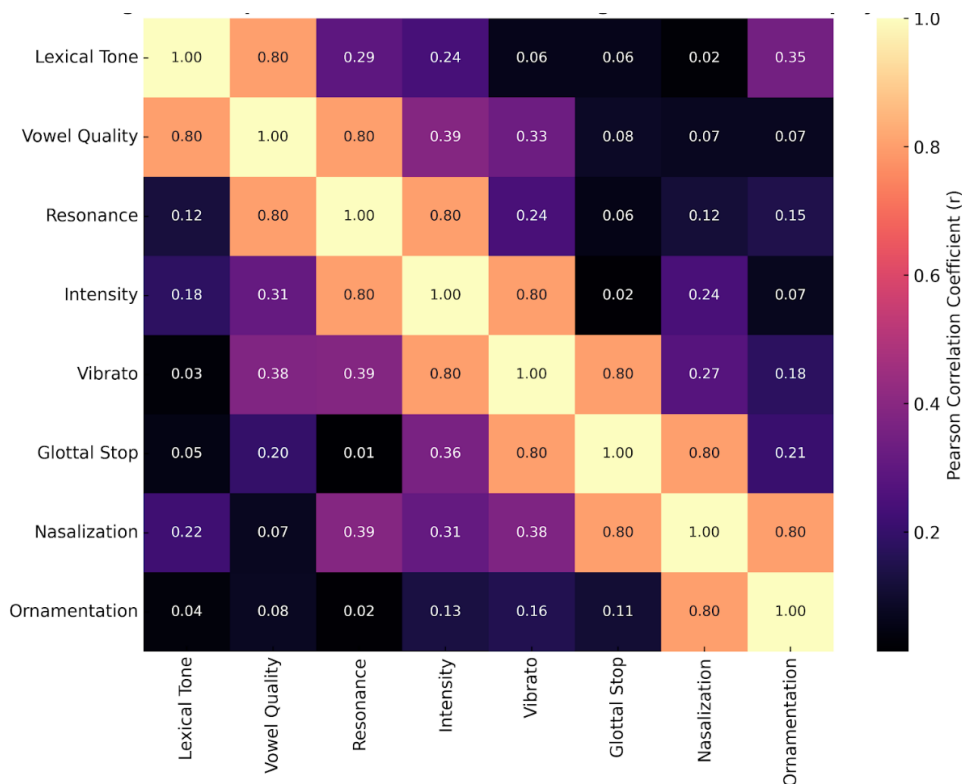


Figure 3: Empirical Correlation Matrix of Linguistic-Melodic Interaction

2.3 Vocal Style Systems, Aesthetics, and Geographic Diffusion in Chinese Opera

Chinese opera (Xiqu) can be traced back to the first song-and-dance imitation of work. The stylistic taxonomy has been developing incrementally in recent years, and today, these elements have formed an integrated theatrical art style that blends singing, spoken words, acting and martial arts acrobatics. According to recent typological analysis based on the lineage of vocal styles, the four main acoustic systems in this system of macro-genre classification are Kunqu, Gaoqiang, Bangzi and Pihuang [11].

Geographically speaking, the extensive distribution of these four macro-vocal systems was closely associated with changes in society and the economy, such as redistribution of the

population, new interregional trade routes and migration of professional theatre groups. To model the geographical spread and cultural diffusion of these operatic vocal systems in a broad sense over a long period, cultural evolution scholars often use the macro-logistic diffusion equation:

$$P(t) = \frac{K}{1 + e^{-r(t-t_0)}}$$

In this deterministic cultural transmission model, $P(t)$ signifies the proportion of a regional population (or geographic sector) adopting a specific operatic vocal style at time t . K represents the maximum cultural carrying capacity or theoretical saturation limit within a given demographic region, r defines the empirical rate of cultural transmission facilitated by migratory troupes, and t_0 marks the temporal inflection point of maximum dissemination velocity [12]. Examining operatic development through the lens of this logistic mathematical model reveals how different vocal styles were aggressively shaped by linguistic and cultural bottlenecks during their historical spread. This rich interdisciplinary synthesis cements opera's status not merely as a qualitative art form, but as a quantifiable phenomenon of cultural evolution.

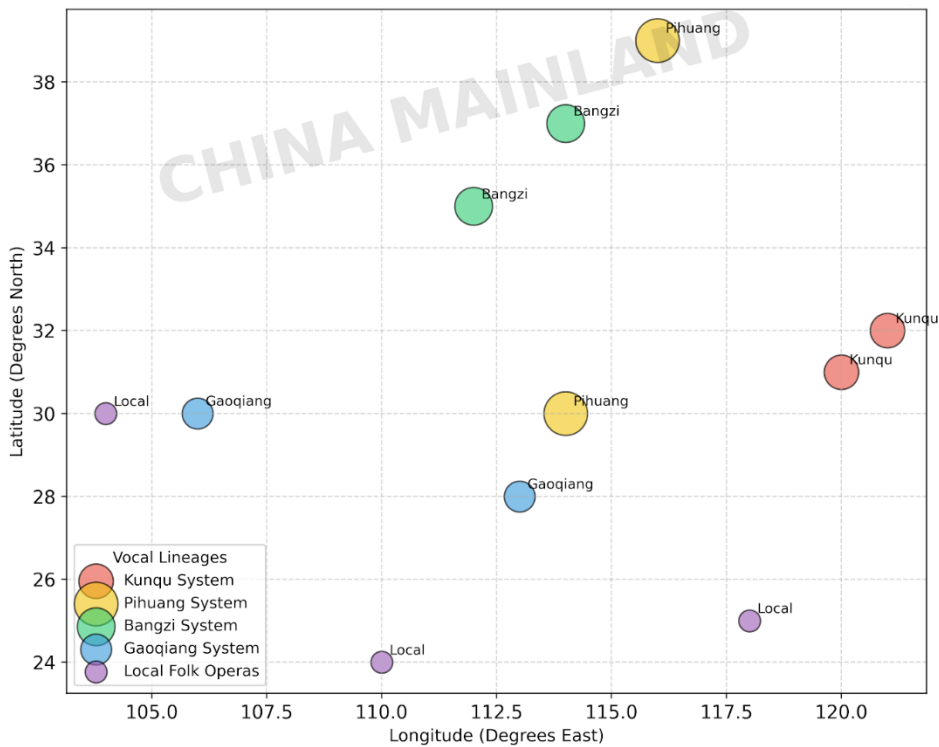


Figure 4: Geographic Clustering and Diffusion of Traditional Opera Vocal Systems

3 The Technical System and Aesthetic Pursuits of Traditional Vocal Art

Based on the ontological construction of traditional vocal art in the previous sections, its main developmental path and pedagogical system are reflected in a highly refined combination of artistic forms, vocal mechanics and transmission patterns. The technical system of Chinese vocal art is not unified; instead, it is an ever-changing aesthetic network that has integrated

regional dialects, cultural traditions and historical changes over time [15].

3.1 Multidimensional Artistic Forms of Expression

The classification system for traditional Chinese vocal expression is based on the environment and social conditions in which people are educated. Different morphological categories of Han traditional folk songs have appeared due to specific socio-economic functions and topographical constraints, such as mountain songs (Shange), work chants (Haozi), and ditties (Xiaodiao). For example, work chants are inherently bold and unrestrained, and have strong rhythms to coordinate group work. On the other hand, mountain songs are high-pitched, soaring and wide-ranging in pitch, suitable for being heard across valleys at a distance; in contrast, ditties have an elaborate structure, symmetrical rhythm and subtle ornamentation that are more suitable for close-range indoor performances [16].

In addition, because of differences in regional dialects and large-scale climate conditions, the local folk songs are also quite different from one another. Organize the many types of these manifestations into categories and make a typology matrix.

Table 1: Typological Classification and Regional Features of Traditional Chinese Vocal Arts

Broad Category	Sub-Genre / Form	Primary Acoustic & Performative Characteristics	Representative Regional Styles
Han Folk Songs	Work Chants (Haozi)	Rhythmic synchronization, strong vocal attack, heavy chest resonance, collective call-and-response.	Yellow River Boatman Chants, Sichuan Timber Chants.
	Mountain Songs (Shange)	Free rhythm, expansive range, sustained high-register phrasing, falsetto interjections.	Northwest Hua'er, Shaanbei Xintianyou.
	Ditties (Xiaodiao)	Symmetrical structure, delicate ornamentation, narrative focus, breath-supported gentle phonation.	Jiangnan Mo Li Hua, Jiangsu Wuxi Jing.
Narrative Arts (Quyi)	Spoken Dominant	Rapid articulation, precise tonal inflection, comedic pacing, minimal melodic intervention.	Northern Xiangsheng (Crosstalk), Pingshu.
	Sung Dominant	Elaborate melodic embellishment, prolonged vocalization of vowels, sustained breath control.	Yangzhou Qingqu, Wenzhou Daci.
	Hybrid (Speak-Sing)	Seamless transition between rhythmic recitation and melodic singing, instrumental coordination.	Suzhou Pingtan, Heluo Dagu.
Traditional Opera	The Four Major Systems	Complex character-role (Hangdang) voice types, falsetto-chest voice blending, strict metrical constraints.	Kunqu (Melismatic), Bangzi (Rhythmic/Percussive), Pihuang.

Based on the artistic characteristics of storytelling and singing in Chinese Quyi (folk performing arts), forms can be systematically classified as those primarily focused on "speaking", those centered on "singing", and those operating at the complex intersection of "both speaking and singing". Similarly, traditional Chinese opera, when divided according to its etymological origins of vocalization, includes fundamental macro styles such as Kunqu, Gaoqiang, Bangziqiang, and Pihuangqiang. According to the current distribution of genres, the highly institutionalized representative types are Peking Opera, Pingju, Yueju, Huangmei Opera and Yu Opera; each requires a different physiological configuration of the vocal organs [13].

3.2 Vocal Techniques and the Primacy of Dialectal Phonology

Quyi, folk songs and traditional opera generally use language to present rich dialectal culture and intrinsic artistic flavours in an elegant way (Yunwei). In traditional Chinese singing, significant emphasis is placed on the expression of the "lyrics"; rather than using uniform modifications of vowels to extend the resonant space in the Western classical tradition, Chinese traditional vocalists also need to consider both the whole melody and small-scale tonal changes in various regional dialects.

The performers need to convey the musicalised language to the audience through extremely specific articulation and enunciation. The initial consonants (Shengmu), medial glides (Yuntou), main vowels (Yunfu) and final consonants (Yunwei) of a syllable must be consciously coordinated with subglottic breath pressure in sequence. The beginning should be done quickly and sharply; in the middle, it needs to connect smoothly and create a change in tone; finally, it should have a precise anatomical close to produce a pleasing rhyme [17].

3.3 Mechanisms of Stylistic Transmission and Cultural Evolution

Historically, the structural development of these vocal traditions did not involve institutions. Most of the folk songs were not created by specific individuals; instead, they were passed down orally and gradually developed through generations of performance by the people of the countryside. Folk artists were also the originators, participants, teachers and spreaders of this sound inheritance at the same time.

Table 2: Diachronic Evolution of Stylistic Transmission in Chinese Vocal Arts

Historical Phase	Transmission Mechanism	Agent of Preservation	Structural Adaptability
Pre-Modern (Oral Tradition)	Intergenerational mimicry, experiential learning during labor.	Agrarian communities, nomadic tribes, itinerant artists.	High fluidity; localized improvisation based on daily life.
Guild & Master-Apprentice (Ming/Qing)	Strict hierarchical lineage (Kou Chuan Xin Shou), rote memorization of repertoire.	Professional Quyi and Opera troupes, specific familial lineages.	Stylistic codification; establishment of rigid genre boundaries.
Modern Institutionalization (20th Century)	Conservatory standardization, integration of Western pedagogy.	State-sponsored music conservatories, institutional composers.	Synthesized aesthetics; blending of traditional material with modern polyphony.
Contemporary Digital Era (2023-Present)	Multimedia archiving, digital algorithmic distribution, virtual reproduction.	Academic researchers, global media platforms, neo-folk artists.	Rapid cross-regional hybridization; risk of acoustic homogenization.

With the rapid pace of urbanisation in recent years, the original environment of rural life for traditional folk songs has gradually disappeared. Therefore, many contemporary composers and ethnomusicologists have arranged new-era folk songs based on archived traditional motifs. The new transmission model will keep the basic phonetics of the original work but add an arrangement that is more appealing to modern concert halls [22]. Quyi began as a type of popular folk jokes, gradually developed into the form of religious storytelling (Sujiang) during the Tang Dynasty, and finally formed specialized professional guilds. About 400 special kinds of Quyi are still in use today and have been very durable.

3.4 The Aesthetic Core: Linguistic Precision and Ornamental Embellishment (Runqiang)

Examination of the skill formation and cultural inheritance of the three primary traditional vocal arts shows strict technical requirements. Traditionally, classical operatic theory has been the rule that a performer's voice must be clear when singing. The performer needs to know the exact tone laws of the words and avoid meaning shifts; at the same time, they should be perfectly in time.

Clarity is not enough; the sense of art and Yunwei must also be expressed in a way that is worthy of a good performance. A good combination of physiology and cognition of language and music is needed, and the mechanism of "ornamental vocal embellishment", known as Runqiang in academia, needs to be emphasized.

Table 3: Taxonomical Breakdown of "Runqiang" (Vocal Embellishment) Techniques

Embellishment Category	Technique Description	Aesthetic Function & Impact
Pitch-Based (Microtonal)	Portamento (sliding), appoggiatura, glissando between targeted linguistic tones.	Blurs the rigid boundaries of the pentatonic scale; mimics the natural inflection of spoken dialect.
Timbral (Resonance)	Alternation between heavy chest voice (Daben Sang) and pure falsetto (Xiaosang).	Creates dramatic acoustic contrast; highlights specific character traits or emotional extremes.
Rhythmic (Agogic)	Syncopation, deliberate delay or anticipation of the downbeat (Shou Yan).	Generates psychological tension; enhances the conversational, storytelling nature of the performance.
Articulatory (Phonetic)	Guttural stops, specialized breath releases (Touqi), or exaggerated consonant biting.	Amplifies textual clarity; adds localized "earthy" texture to the vocalization.

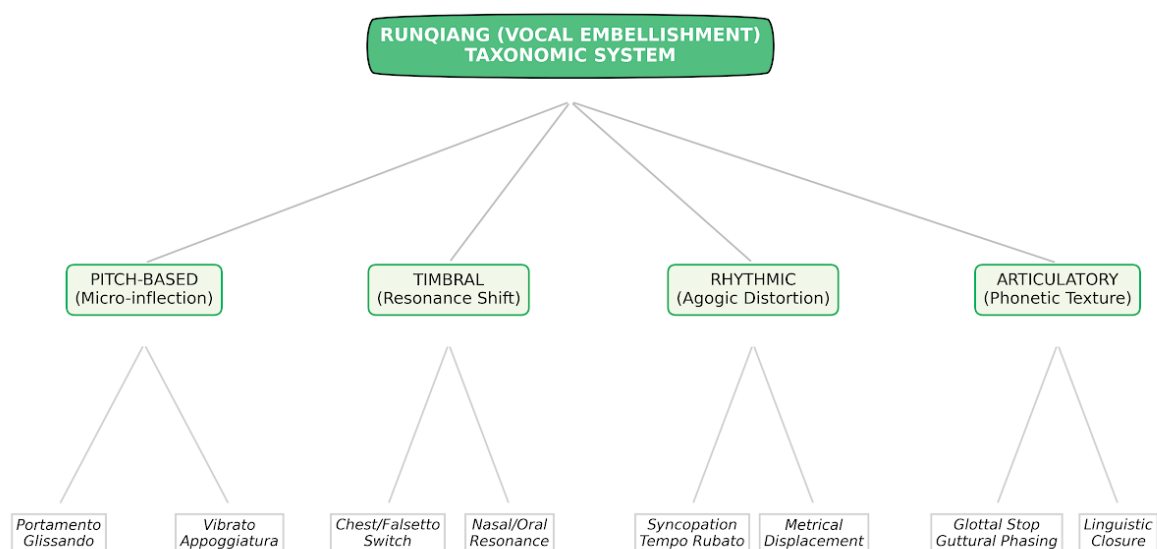


Figure 5: Hierarchical Taxonomy of Runqiang Techniques

Modern ethnomusicological studies have shown that Chinese traditional music is structurally based on a system of intoned recitation. The notated musical score usually presents only the basic outline of the melody, and according to tradition, performers are expected to add their own improvisational flourishes during live performances, as shown in Runqiang [18]. By using good breath control and pharyngeal adjustment, the singer can make the work more beautiful while adhering to the modal system.

Both traditional Chinese vocal theory and its empirical-stage practice have been accumulating acoustically over several hundred years. Therefore, although there are new institutional effects nowadays, the technical requirements of contemporary national vocal music have changed little and are still based on the rich foundation of traditional vocal art.

4 Contemporary Inheritance of Chinese Traditional Art and Reflections on Chinese National Vocal Music

The current ecosystem of Chinese national vocal music is undergoing significant changes at present. Over the past century of pedagogical development, its course has been determined by the system's absorption of external methods. However, to build an enduring model for the future, scholars need to critically break down this development in three ways: the epistemic effect of cross-cultural vocal mechanics, the cognitive division in modern education, and strategic methods for the inheritance of indigenous culture.

4.1 Cross-Cultural Assimilation and the Epistemological Crisis of Homogenization

Historically, the modernisation of Chinese national vocal music has been promoted by the systematic introduction of Western classical vocal techniques, such as the structural application of the Bel Canto method in 20th-century Chinese conservatories. Through continuous institutional reform, cross-cultural integration has gradually improved the physiological

capacity, dynamic range and acoustic projection of Chinese singers, thereby creating a new theatrical art form that can support large-scale symphonic accompaniment [23].

Although there have been some progress in biomechanics, a serious problem of knowledge has arisen. Currently, the whole world of singing lacks deep theoretical support for indigenous folk music, and thus has failed to foster new forms of folk singing.

Table 4: Biomechanical and Aesthetic Divergence: Western Bel Canto vs. Traditional Chinese Vocalization

Analytical Parameter	Western Classical (Bel Canto) Paradigm	Traditional Chinese Vocal Paradigm (Zhongguo Chuantong Yunchang)
Laryngeal Positioning	Consistently lowered larynx to maximize subglottic pressure and vocal tract elongation.	Flexible, speech-level laryngeal posture adapted to dialectal pitch contours.
Resonance Strategy	Pharyngeal and Chiaroscuro (dark-light) resonance; uniform vowel modification.	High-frequency "mask" resonance; localized oral twang; preservation of sharp consonants.
Aesthetic Objective	Homogeneous timbre across the entire vocal register; absolute legato phrasing.	Timbral heterogenization; distinct vocal colors representing specific theatrical roles (Hangdang).
Linguistic Priority	Tone is prioritized over text; vowels are heavily modified for maximal acoustic output.	Text dictates the tune (Yizi Xingqiang); linguistic tones are strictly preserved.

When the universalised standards for vocal tract shaping and resonance strategy are set according to Western pedagogical ideals, many localised linguistic features and microtonal inflections of traditional Chinese singing are lost. Although modern Chinese national vocal music has a rich history and is influenced by traditional culture, at present, its educational environment risks losing its connection to society and language. Failure to keep the fine-tuned acoustic balance of imported projection methods and native-dialectal phonology will result in the loss of the intrinsic and irreplaceable artistic spirit of traditional singing in a globalised era [26].

4.2 The Pedagogical Dichotomy: Technical Virtuosity vs. Embodied Cognition

Moreover, as an inherently embodied and highly practice-oriented subject, vocal music education in China has traditionally been divided institutionally: a strong emphasis has always been placed on technical skills at the expense of theoretical understanding. At present, most vocal trainees at conservatories focus on the physical training of their voices, learning contest-oriented pieces, and shallowly applying the style of these pieces.

As a result, there is a noticeable lack of in-depth academic study at present of the theoretical foundation, historical semiotics and aesthetic philosophy underlying the music being performed. Therefore, the actual performance of singing is not associated with its meaning and tradition [19]. To this end, modern ethnomusicology has been promoting the application of "practice-as-research" (PaR) more and more frequently, believing that the actual practice of performance generates unique, untranslatable forms of embodied knowledge.

Table 5: Matrix of "Practice-as-Research" (PaR) Implementation in Vocal Pedagogy

Cognitive Domain	Traditional Conservatory Approach	PaR (Practice-as-Research) Framework
Knowledge Acquisition	Rote memorization; unidirectional instruction from master to apprentice.	Iterative somatic experimentation; reflective journaling; stage-based data collection.
Role of the Performer	Passive executor of the composer's/instructor's artistic will.	Active researcher, ethnographic participant, and co-creator of theoretical knowledge.
Evaluative Metrics	Pitch accuracy, vocal agility, and stage presence.	Integration of historical context, authenticity of dialectal phonology, and theoretical articulation.
Theoretical Output	Disconnected textual analysis produced solely by non-performing musicologists.	Embodied insights synthesized directly from the physiological and emotional act of singing.

The development of traditional vocal theory should no longer be based solely on the detached textual analysis by armchair cultural historians. It should be based on the embodied insights, somatic experiences and iterative syntheses of the active vocal practitioners themselves. Only when the solid foundation of theoretical studies in deep teaching meets practical art creation can Chinese opera be revitalised organically in the times of digitalisation.

4.3 Strategic Pathways for Sustainable Transmission and the Dual Mandate

Therefore, to solve the problem of homogenization in national vocal music, a systematic and scientific method for cultural inheritance is required. Contemporary practitioners and academic custodians in the field of singing need to meet the "dual mandate" of modern times: bravely use biomechanical science from the outside world to enhance the efficiency and durability of vocal performance, and at the same time, engage in an all-encompassing, self-examined exploration of indigenous culture.

Table 6: Strategic Ecosystem for the Sustainable Transmission of National Vocal Music

Strategic Pillar	Implementation Methodology	Expected Academic/Artistic Outcome
Acoustic Archiving	Utilizing spectrographic analysis to document the exact formant frequencies of aging folk artists.	Creation of an objective, quantifiable database of traditional regional timbres.
Curricular Reform	Mandating rigorous courses in regional dialectology and historical linguistics within conservatories.	Performers capable of executing authentic Runqiang (embellishments) based on linguistic logic.
Interdisciplinary Innovation	Merging computer music modeling with traditional repertoire for contemporary stage productions.	Broadening the demographic appeal among younger audiences while maintaining ontological core.

By making a conscious effort to introduce scientific acoustic methods in Chinese national vocal art without losing sight of the local phonetic and aesthetic needs of traditional singing,

the academic community can successfully expand the development path for Chinese national vocal music. The above strategic ecosystem will ensure that traditional singing is no longer a static museum exhibit but a living tradition with dynamic traits that can be brought to the attention of the international community [20]. Innovation in the context of inheritance is now the only way to deal with the problems caused by globalisation in art.

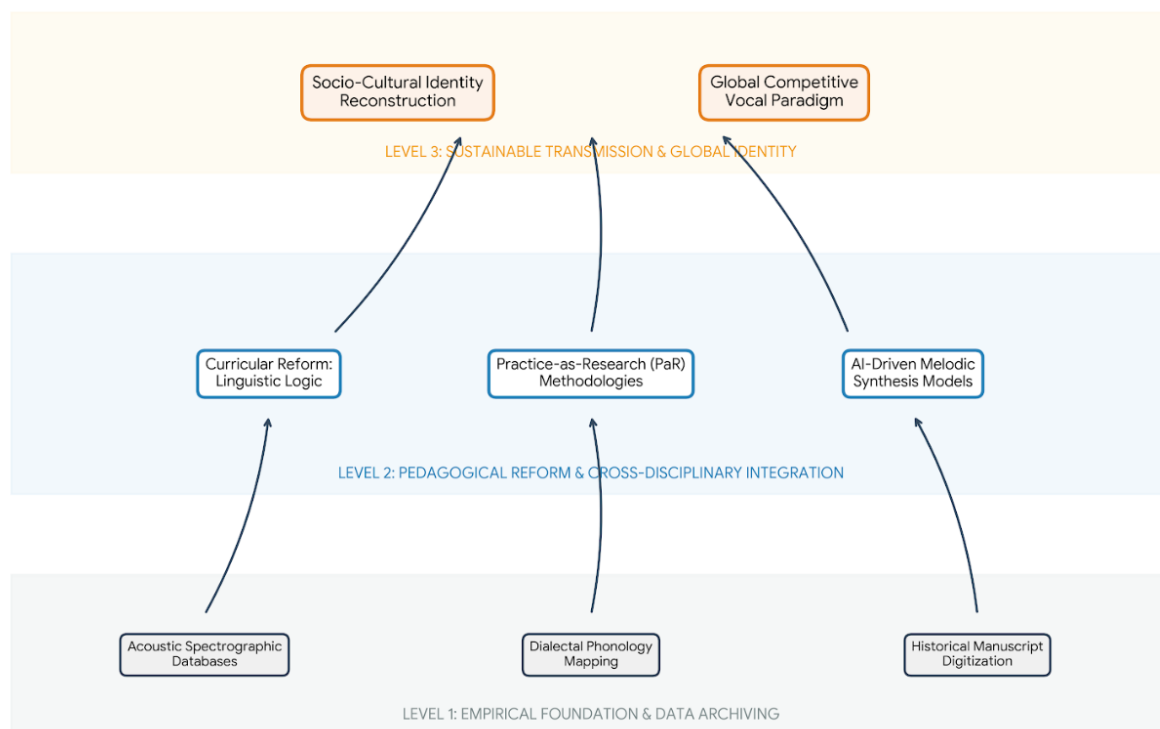


Figure 6: Strategic Roadmap for the Sustainable Transmission of Chinese National Vocal Art

5 Conclusion

Fundamentally, vocal art is an intrinsically corporeal and stage-based performing art. Although providing theoretical ideas, if these do not connect with the actual acoustic environment and are only based on looking back at old documents, they will be more like abstract speculation without real-life value. By structurally integrating empirical methods, such as the acoustic index, the cultural diffusion equation, and a statistical correlation model, as shown in this paper, they can be combined with live performances. On the one hand, they can quantitatively verify the epistemological relevance of the historical vocal treatises, and at the same time, they can offer decisive support for the new development path of current vocal theory. Therefore, this paper will systematically analyze and empirically reconstruct traditional Chinese singing without subjective aesthetic judgments.

In addition, this paper believes that the current pedagogical and theoretical levels of Chinese national vocal music should be firmly based on its native ontology. The subject matter should not be restricted by restrictive teaching ideas, such as a standardised, institutionalised "national vocal singing", nor should the uncritical application of the Western Bel Canto system be used. At the same time, scholars should not be tempted to replace the highly specialised vocal mechanics of a single regional opera or narrative art indiscriminately with the whole-system

theory of traditional national vocal art. Based on the stringent academic research conducted on traditional vocal theory, and integrated with the contemporary model of "Practice-as-Research" (PaR), its underlying evolutionary logic connecting historical Chinese vocal practice with modern teaching concepts is now clearer.

Traditional Chinese singing art is a rich, broad and acoustically durable system that serves as an important repository for the aesthetic wisdom and dialectal spirit of the Chinese nation. With the advance of globalisation and the widespread diffusion of culture nowadays, there is a need to systematically rethink the original spirit and performance patterns of Han folk songs, Quyi, and traditional opera. It has established a strong, empirically verified humanistic foundation and provided the necessary theoretical support for the future development of contemporary Chinese vocal arts. Through the strategic combination of the cultural heritage of sound and global scientific innovation, while still maintaining language at its foundation, Chinese singing art can convey and preserve its unique features in the world of acoustics authentically.

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