

Article

A Study on the Classification and Performative Application of Run Qiang Techniques in Chinese Ancient Poetry Art Songs

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Abstract: As the core vocal ornamentation technique of Chinese ethnic vocal music, Run Qiang techniques are the key to shaping the national charm and artistic style of ancient poetry art songs, and bridge the artistic integration of traditional Chinese poetry and modern vocal music. Domestic academic circles have formed diversified interpretations and classification systems of Run Qiang based on opera, folk song and general ethnic vocal music research, while there is a lack of targeted and standardized technical classification and practical interpretation for ancient poetry art songs. Taking the performance characteristics and aesthetic connotation of ancient poetry art songs as the core, this study adopts literature research, performance practice analysis and inductive summary methods to sort out the authoritative definition and classification of Run Qiang techniques. On the basis of inheriting existing research results, it constructs a targeted five-dimensional Run Qiang system including melodic, timbral, dynamic, rhythmic and singing-style Run Qiang. This study systematically expounds the technical essentials, aesthetic functions and performance norms of each type of Run Qiang, and verifies the practical application value of the system combined with typical work cases. The research aims to standardize the performance application of Run Qiang techniques in ancient poetry art songs, highlight the integration of poetic prosody and vocal art, and provide practical reference for the inheritance, innovation and standardized performance practice of Chinese ancient poetry vocal works.

Keywords: Chinese Ancient Poetry Art Songs; Run Qiang Techniques; Vocal Performance; Classification; Performative Application

1. Introduction

Ancient poetry art songs are a unique genre of Chinese vocal music, which organically integrates traditional Chinese ancient poetry culture and modern western composing techniques, featuring the artistic characteristics of unity of poetry and music. Different from traditional opera and folk songs, this type of work takes poetic conception as the core aesthetic orientation, and its performance effect depends heavily on standardized and appropriate Run Qiang techniques. Run Qiang, as a unique secondary creation technique of Chinese vocal music, is not only a simple melodic embellishment, but also an important carrier for interpreting poetic emotion, shaping national vocal charm and highlighting traditional aesthetic connotation.

Current domestic researches on Run Qiang techniques mostly focus on traditional opera and folk song fields. Scholars have formed mature theoretical achievements on the connotation, function and basic classification of Run Qiang, but the existing classification systems and technical norms are highly inclusive and lack pertinence to the stylistic characteristics and performance rules of ancient poetry art songs. Most studies disperse singing-style Run Qiang techniques into melodic or rhythmic categories, resulting in ambiguous classification and unsystematic technical interpretation, which cannot fully guide the standardized performance of ancient poetry art songs.

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In view of this, this study sorts out and optimizes the existing Run Qiang classification system based on authoritative academic theories and combined with the performance practice of ancient poetry art songs. It outlines five-category Run Qiang technical system suitable for this genre, systematically analyzes the technical essentials, aesthetic logic and application scenarios of each Run Qiang type, and solves the problems of ambiguous classification and irregular application of Run Qiang techniques in ancient poetry art song performance. It is expected to provide theoretical support and practical reference for the standardized inheritance and artistic innovation of ancient poetry vocal music works.

2. Definition and Classification System of Run Qiang Techniques

2.1. Definition of Run Qiang Techniques

Run Qiang is a unique vocal ornamentation and secondary creation technique in Chinese ethnic vocal music, which runs through the whole process of vocal performance. Domestic scholars have formed diversified interpretations of Run Qiang from different research perspectives. From the perspective of melodic lyric adaptation, Yu Huiyong pointed out that Run Qiang is a re-creation technique of enriching melody according to emotional connotation and deriving artistic charm from melodic embellishment, which highlights the re-creative artistic attribute of Run Qiang and its core function of serving work expression and style shaping [1]. From the perspective of performance practice, Dong Weisong defined Run Qiang as artistic embellishment on the basis of original score melody, which is the key to refine the artistic expression of vocal works and complete artistic presentation [2].

Yu Dugang interpreted Run Qiang from a technical perspective, believing that it is composed of decorative notes attached to fundamental notes, with subtle changes in pitch and duration, integrating Run Qiang technical and emotional expression [3]. Xu Jiangzhen broke through the single technical perspective and proposed that Run Qiang is a core means of transforming fixed score notes into vivid stage performances, shaping vocal charm and national aesthetic characteristics of ethnic vocal music [4]. From the perspective of cultural inheritance, Ding Yaxian emphasized that Run Qiang is a traditional vocal technique accumulated in the long-term development of Chinese folk vocal music, and an important symbol distinguishing Chinese and Western vocal art [5].

In summary, the existing academic definitions of Run Qiang have their own emphasis, but there is no unified standard suitable for ancient poetry art songs. Referring to the authoritative definition in *The Great Encyclopedia of China: Music and Dance Volume*, this study defines Run Qiang as a unique set of techniques for beautifying, decorating and polishing vocal tunes formed in the long-term development of Chinese ethnic vocal art. Adhering to the principles of shaping melody according to words, enriching tunes with emotion, and embellishing tunes with voice, it acts as the core means to shape the stylistic charm of Chinese ethnic vocal music and strengthen artistic appeal [6]. This definition is highly consistent with Ding Yaxian's interpretation of the nationality and ornamentation of Run Qiang. Featuring rigorous connotation and strong adaptability, it can serve as the conceptual foundation for this study.

2.2. Classification of Run Qiang Techniques

Scholars have formed differentiated Run Qiang classification systems based on different research objects. Yu Huiyong divided Run Qiang into four basic categories: melodic, rhythmic, dynamic and timbral Run Qiang, laying a foundational classification framework [1]. On this basis, Dong Weisong (2004) supplemented voiced-stop and other auxiliary Run Qiang techniques to form a six-category system. Xu Jiangzhen classified Run Qiang into articulation Run Qiang, musical element Run Qiang and auxiliary lining cavity Run Qiang based on Chinese phonetics and performance practice [4]. Wang Renyuan and Ding Yaxian also put forward classification standards adapted to opera and folk song performance respectively [7, 8].

The existing classification systems are mostly oriented to traditional opera and folk songs, which cannot fully adapt to the poetic, artistic and stylistic characteristics of ancient poetry art songs. To fit the creation and performance rules of ancient poetry art songs, this study integrates and optimizes previous research findings and develops a targeted five-category classification of Run Qiang: melodic, timbral, dynamic, rhythmic, and singing-style Run Qiang. Among them, singing-style Run Qiang is a technique integrated and expanded in this study. It consolidates Run Qiang forms such as legato Run Qiang, staccato Run Qiang and flung Run Qiang, which were previously scattered under melodic or rhythmic Run Qiang. This results in a more comprehensive and detailed classification that fully meets the performance requirements of ancient poetry art songs.

3. Technical Types and Practical Application of Run Qiang in Ancient Poetry Art Songs

3.1. Melodic Run Qiang Techniques

Melodic Run Qiang is the most fundamental and widely used type of Run Qiang in ancient poetry art song performance. Also known as pitch Run Qiang, it decorates melodic lines through reasonable decorative notes without disrupting the original melodic structure and poetic rhythm. This technique effectively enhances melodic subtlety and layered sense, upgrades overall artistic expressiveness, and perfectly matches the aesthetic characteristics of ancient poetry art songs, which feature elegant rhythm, subtle imagery and profound artistic conception. Based on long-term performance practice and existing research results, this study systematically analyzes four typical melodic Run Qiang techniques: appoggiature, glissando, vibrato, and mordent.

Appoggiature serves as a core melodic Run Qiang technique for correcting Chinese pronunciation, adjusting intonation and enriching melodic charm in ancient poetry art songs [9]. In vocal performance, the melodic pitch progression sometimes conflicts with the four tones of Chinese characters, easily causing the common problem of "reversed characters", which leads to separation between poetic text and musical melody. The proper application of appoggiature can effectively reconcile tone-melody contradictions, standardize intonation delivery, and maintain the unity of text phonetics and musical melody [10]. According to score notation forms, appoggiature can be divided into preceding appoggiature and trailing appoggiature. Preceding appoggiature is commonly applied at the beginning of phrases or single characters to adjust lexical tones and conform to Mandarin tonal rules. In contrast, trailing appoggiature is mostly used at phrase endings to extend melodic charm and deepen artistic atmosphere. In terms of note quantity, appoggiature includes single appoggiature and compound appoggiature. Single appoggiature features concise and flexible tonal changes, suitable for gentle, lyrical and delicate musical phrases. Compound appoggiature contains multi-note changes with richer melodic layers, which adapts to phrases with complex emotions and varied rhythmic progressions [11]. In performance practice, appoggiature belongs to auxiliary ornamental notes and must be closely attached to the main notes. Singers are required to strictly control note duration, avoiding occupying the main note's time value or disrupting the overall rhythmic structure. Meanwhile, passing notes and main notes should be connected naturally with stable pitch, moderate dynamic control and accurate accent placement, adhering to the core principle that Run Qiang serves the main melody, so as to embellish the melody while retaining the inherent rhythmic beauty of ancient poetry [12].

Glissando refers to the melodic decorative effect formed by smooth pitch transition between main notes and adjacent notes, including ascending glissando, descending glissando, continuous glissando and interval-fixed glissando [13]. Different from Western glissando, which merely functions as mechanical interval transition, glissando in Chinese ancient poetry art songs integrates technical standardization and emotional expression. It can effectively soften melodic breaks, enhance melodic fluency, and promote progressive emotional development [12]. The application of glissando must be adapted to the stylistic

attributes and emotional connotation of the work. Gentle and narrow-range glissando is suitable for delicate, graceful and implicit works such as "Cooing and Wooing" and "The Pledge", creating a distant, ethereal and lingering poetic beauty. By contrast, rapid and wide-range glissando is more applicable to bold, unrestrained and magnificent works represented by "Charm of a Maiden Singer·Memories of the Past at Red Cliff", highlighting grand momentum and desolate artistic conception. Performance of glissando must follow the moderation principle. Excessively large amplitude, overly fast speed or abrupt pitch transition will destroy the subtle and elegant aesthetic of ancient poetry, resulting in trivial and exaggerated vocal expression. In actual performance, singers should reasonably adjust glissando amplitude and speed according to tonal variation rules of Chinese characters and the overall emotional arc of the work, shaping natural and three-dimensional melodic lines and realizing harmonious integration of poetry and music.

Vibrato is a sophisticated melodic Run Qiang technique formed by rapid and regular alternating vibration between main notes and adjacent notes [14]. Supported by stable breath control and standardized vocal cord vibration, vibrato enriches vocal timbre hierarchy and strengthens emotional penetration, becoming a key technique for shaping work style and highlighting artistic atmosphere [13]. In the aesthetic presentation of ancient poetry art songs, vibrato often imitates the timbre characteristics of traditional guqin music. For instance, in *Orchid Melody*, the long note on the Chinese character "yi" adopts continuous and delicate vibrato to simulate the guqin's traditional "yin-nao" technique, reproducing the distant, ethereal and tranquil artistic temperament of traditional literati music [15]. The specific form of vibrato needs to match the work's style and emotional tone. Soft and uniform shallow vibrato is suitable for delicate and melancholic works such as "Apricot Blossom Shadows" conveying subtle and restrained sad emotions. Sufficient, stable and deep vibrato fits bold and unrestrained masterpieces, enhancing grand and desolate atmosphere. Standard vibrato application can polish vocal quality and improve artistic appeal; however, improper control such as excessive vibration frequency, uneven amplitude and unstable vibration will damage the subtle and profound poetic atmosphere. Therefore, singers should accurately control vibrato frequency, amplitude and sustaining time according to work emotion and stylistic characteristics to ensure that technical processing always serves artistic expression.

Mordent is a typical short-distance melodic Run Qiang formed by rapid fluctuation between main notes and adjacent auxiliary notes, mainly divided into upper mordent and lower mordent with distinct expressive functions [13]. Upper mordent increases melodic brightness and liveliness, suitable for bright, relaxed and cheerful musical phrases with open atmosphere. Lower mordent deepens melodic thickness and emotional depth, perfectly adapting to wistful, implicit and profound musical passages [11]. As a supplementary decorative technique, mordent performance emphasizes brevity, naturalness and appropriateness. The fluctuation process should be concise and smooth without rigid modification or excessive amplification. It is forbidden to make decorative notes overpower main notes, which will cause chaotic melody and unbalanced rhythm. In terms of work adaptation, simple and restrained mordent processing is adopted in elegant and fresh-style works such as *Cooing and Wooing* to retain ancient simplicity and elegance. For works with delicate and layered emotions such as "The Beautiful Lady Yu·Listening to Rain" moderate mordent embellishment can increase melodic fluidity, enrich emotional layers and inject vivid artistic vitality into the melody.

3.2. Timbre Run Qiang Techniques

Timbre Run Qiang is a core Run Qiang category centered on vocal technique adjustment, which shapes unique artistic effects by changing vocal placement, resonance state and breath delivery [16]. Different from melodic Run Qiang that changes pitch structure, timbre Run Qiang focuses on polishing vocal texture, realizing the matching of vocal tone and poetic emotion, and achieving in-depth integration of poetry connotation and vocal expression. The timbre Run Qiang system of ancient poetry art songs mainly

includes breathy voice, true-false voice transition and resonance-based Run Qiang, which constitute the multi-dimensional timbre shaping system of ethnic vocal music [9].

Breathy voice is a unique vocal technique with natural sigh-like vocalization characteristics. Its technical principle lies in moderately opening the glottis before vocalization, allowing part of the breath to overflow naturally, and maintaining relaxed vocal cord and resonant cavity state during singing [13]. Without deliberate resonance enhancement and rigid vocal compression, breathy voice presents soft, hazy and subtle vocal texture, which is highly suitable for interpreting delicate, melancholic and ethereal aesthetic temperament. This technique is widely applied in typical elegant-style works including "Mooring by Maple Bridge at Night", "The Beautiful Lady Yu·Listening to Rain" and "The Shadow of Apricot Blossoms", which can accurately restore the poets' subtle melancholy, lonely mood and implicit emotional state. Nevertheless, breathy voice is not applicable to bold, grand and powerful works such as "Charm of a Maiden Singer·Memories of the Past at Red Cliff". Blind application will weaken the majestic momentum and heroic bearing of the work, destroy the unified artistic layout, and lead to disjointed style and emotion.

True-false voice transition Run Qiang realizes diversified timbre changes by adjusting the proportion of true voice, false voice and mixed voice, and is an important technical means of timbre shaping and emotional layering [13]. Ancient poetry art songs cover diverse styles from delicate and graceful to bold and unrestrained, which put forward high requirements on flexible voice switching and balanced voice proportion. Mixed voice is the most widely used core singing state in such works, formed by the overall integration of head resonance and organic blending of true and false voice. It combines the solid texture of true voice and the transparent, ethereal quality of false voice, presenting the unique vocal characteristic of "neither purely true nor purely false voice". The vocal cords maintain a relaxed and balanced vibration state, which can accurately express the delicate, implicit and layered emotions of ancient poetry works. In practical performance, voice proportion must be dynamically adjusted according to work style. Elegant, quiet and ethereal works represented by "Orchid Melody" adopt transparent and soft false voice as the main singing state to reduce the heaviness of true voice and highlight literati's indifferent and elegant temperament. Bold and desolate masterpieces take resonant and powerful true voice as the core, enhancing vocal drama tension and highlighting magnificent artistic momentum.

Resonance-based Run Qiang changes vocal texture, penetration and three-dimensional sense by flexibly adjusting nasopharyngeal, chest and head resonance positions, realizing the precise matching of timbre, poetic rhythm and emotional connotation. Flexible resonance switching avoids rigid single timbre and monotonous vocal expression, greatly enriching the artistic expressive dimension of singing. Different resonance positions have distinct aesthetic functions and applicable scenarios. Nasopharyngeal resonance presents deep, subtle and restrained tone, which is good at expressing lingering sorrow and distant desolation, perfectly matching melancholic works such as "Three Variations on the Yang Pass". Chest resonance features full, thick, stable and powerful tone, suitable for bold and unrestrained works to shape grand and magnificent artistic atmosphere. Head resonance is bright, transparent and highly penetrating, mostly used in high-pitched areas and emotional climaxes of works to strengthen emotional tension and artistic impact. For example, in the high-pitched chorus part of "Cooing and Wooing", proper head resonance processing softens the sharpness of high notes while retaining vocal clarity and liveliness, which perfectly fits the simple, fresh and elegant style of the original poetry.

3.3. Dynamic Run Qiang Techniques

Dynamic Run Qiang refers to the melodic Run Qiang technique that shapes musical atmosphere and enriches performance layers through vocal intensity contrast and graded dynamic adjustment [17]. Although it shares the basic concept of dynamic variation with Western vocal dynamics, dynamic Run Qiang in ancient poetry art songs has distinct

national aesthetic characteristics. Western dynamic changes mostly serve melodic structure and formal layout, while Chinese dynamic Run Qiang takes poetic emotion and artistic conception as the core orientation, focusing on subtle, implicit and layered in-phrase dynamic fluctuations rather than drastic and abrupt dynamic contrast. This technical feature highly fits the subtle, restrained and profound aesthetic temperament of ancient poetry. Combined with the performance characteristics of sample works, this study divides dynamic Run Qiang into three core types: dynamic contrast Run Qiang, crescendo and decrescendo Run Qiang, and dynamic fluctuation Run Qiang.

Dynamic contrast Run Qiang is the most basic and commonly used dynamic Run Qiang technique, which highlights emotional progression and layered mood changes through reasonable strong and weak vocal contrast [17]. In performance, dynamic contrast should be closely combined with poetic emotional logic and musical phrase structure. Emotional transition parts can adopt "soft-to-loud" or "loud-to-soft" dynamic switching to highlight emotional twists and turns; phrase endings can use weak dynamic convergence to create distant and lingering artistic conception; emotional climax sections can appropriately increase vocal intensity to strengthen artistic tension. Taking "Charm of a Maiden Singer-Memories of the Past at Red Cliff" as an example, the opening line describing the rolling river adopts a typical soft-to-strong dynamic progression. The initial gentle and steady dynamic simulates the slow flowing of river water, and the subsequent gradual intensity increase sets off the magnificent momentum and the poet's broad-minded emotion, realizing the organic integration of scene description and lyric expression. It is worth noting that dynamic contrast must adhere to the implicit aesthetic of ancient poetry, avoiding excessive contrast and exaggerated processing that leads to rigid and unnatural performance. Meanwhile, dynamic changes should match the ping-ze tonal rhythm of poetry to prevent unclear articulation and insufficient emotional expression caused by excessive weakening of key words.

Crescendo and decrescendo Run Qiang are sustained dynamic techniques based on sufficient vocal duration and stable breath support, suitable for single syllables, long notes or complete musical phrases [13]. Different from instantaneous dynamic contrast, they realize gradual and continuous dynamic transition, often cooperating with tempo variation techniques to enrich musical layers. Functionally, crescendo is mainly used for emotional accumulation and atmosphere rendering, continuously pushing musical emotion to climax and enhancing progressive tension. Decrescendo is mostly applied to phrase and section endings, forming the alternating artistic effect of tangible sound and intangible lingering, which is highly consistent with the lingering and implicit aesthetic of ancient poetry. Works such as "Mooring by Maple Bridge at Night" rely on delicate decrescendo processing to render the lonely, cold and quiet night scene and the poet's wandering melancholy. This technique puts forward high requirements on singers' breath control. Sufficient, stable and sustained breath support is the premise of uniform dynamic gradation. Insufficient breath support and unstable vocal state will easily cause tense vocal cords, forced pronunciation and stiff tone, resulting in blurred dynamic layers and loss of delicate ancient temperament.

Dynamic fluctuation Run Qiang shapes vivid and delicate musical rhythm through continuous, subtle and irregular dynamic changes, simulating the tonal fluctuation and emotional rhythm of ancient poetry [13]. Different from regular crescendo and decrescendo, dynamic fluctuation emphasizes natural and flexible emotional ups and downs rather than mechanical and formal dynamic changes. The typical representative work "The Beautiful Lady Yu-Listening to Rain" sets three rain-listening scenes corresponding to three life stages, with layered emotional changes and differentiated dynamic fluctuation processing. The youthful rain scene adopts gentle, relaxed and smooth dynamic fluctuation to reflect the carefree and comfortable youthful state. The middle-aged wandering rain scene appropriately increases dynamic fluctuation amplitude and contrast to set off the sorrow of drifting and the desolation of life ups and downs. The old-age twilight rain scene returns to subtle and tranquil dynamic changes, matching the peaceful and indifferent state of mind after experiencing life vicissitudes.

The whole piece completes complete emotional narrative through delicate dynamic fluctuation, realizing the perfect unity of sound, scene and emotion.

3.4. Rhythmic Run Qiang Techniques

Rhythmic Run Qiang is a flexible rhythmic adjustment technique exclusive to Chinese ancient poetry art songs, which breaks the rigid fixed rhythm of Western staff notation through flexible processing of pause, tempo and rhythmic tension [17]. The core feature of this technique is "elastic beat value", that is, the basic beat unit is not mechanically fixed but dynamically adjusted according to poetry syntax, tonal rhythm and emotional demand [16]. It effectively solves the problem of disjointed rhythm between fixed score rhythm and flexible poetic chanting rhythm, and is the key technique to realize the integration of singing rhythm and poetic rhythm. This study divides rhythmic Run Qiang into three systematic categories: breath-pause Run Qiang, tempo-varying Run Qiang, and rhythmic tension-and-release Run Qiang.

Breath-pause Run Qiang is the foundational rhythmic technique, with its core advantage of unifying breathing logic, poetic syntax and emotional rhythm [15]. In score creation, many composers do not mark breathing positions in detail, which requires singers to independently design scientific breathing points according to poetry punctuation rules and tonal structural characteristics, avoiding arbitrary pauses that cause sentence fragmentation and incoherent emotion. The length and interval of pauses need to adapt to emotional tone: light, short and shallow pauses are suitable for serene, elegant and relaxed passages; slow, long and heavy pauses are applicable to melancholy, heavy and profound emotional passages. In the classic work "Mooring by Maple Bridge at Night", appropriate extended pauses at the end of each poetic sentence perfectly set off the quiet, cold and lonely night atmosphere, highlighting the poet's wandering melancholy and distant homesickness. Standard breath-pause processing can effectively optimize the recitation sense of singing rhythm, strengthen the musicality of poetic language, and realize the organic integration of breath, rhythm and emotion.

Tempo-varying Run Qiang enriches the hierarchical sense of performance through flexible tempo switching of fast, slow and gradual transition, including largo Run Qiang, allegro Run Qiang and gradual tempo change Run Qiang [17]. Largo Run Qiang is suitable for elegant, quiet and delicate ancient poetry works. The slow and leisurely tempo reserves sufficient space for timbre polishing, vibrato embellishment and emotional precipitation, which is conducive to interpreting distant, implicit and lingering artistic conception. However, the slow tempo must maintain stable internal rhythm to avoid loose rhythm and dragging melody. Allegro Run Qiang adapts to bold, passionate and magnificent works, with compact and neat rhythm to highlight grand momentum and unrestrained emotion. Singers need to ensure clear articulation and accurate pronunciation under fast tempo to prevent superficial emotional expression caused by excessive pursuit of speed. Gradual tempo change includes progressive acceleration and deceleration. Acceleration is mostly used for emotional sublimation and climax eruption to accumulate musical tension layer by layer; deceleration is commonly adopted at the end of phrases and works to form lingering and endless artistic effect, which is widely used in emotionally tortuous works such as "The Beautiful Lady Yu·Listening to Rain" and "Phoenix Hairpin·The Garden of Shen".

Rhythmic tension-and-release Run Qiang adjusts the tightness and relaxation degree of phrase rhythm to form flexible rhythmic changes, breaking the mechanical flatness of single rhythm [13]. Tense and compact rhythm strengthens musical tension and emotional conflict, suitable for intense, depressed and passionate passages; relaxed and gentle rhythm creates tranquil, distant and ethereal artistic conception, adapting to implicit, fresh and elegant emotional expression. The reasonable alternation and organic coordination of tension and release make the performance dynamic and layered, lively and natural. In the Yuan Qu art song "Plucking Laurel Branch·Spring Love", the overall relaxed and smooth rhythm cooperates with soft breathy Run Qiang, fully presenting the young woman's gentle yearning for love and the simple and natural aesthetic of Yuan Qu

poetry. In performance, singers must accurately grasp the rhythmic balance, avoiding chaotic phrasing caused by excessive relaxation and rigid performance lacking vitality caused by excessive tension, so as to maintain the optimal rhythmic state suitable for ancient poetry aesthetic.

3.5. Singing-Style Run Qiang Techniques

Singing-style Run Qiang is an innovative and independent classification constructed in this study, which targets the stylistic characteristics of poetry recitation and national vocal charm of ancient poetry art songs. Traditional academic researches disperse legato, staccato and flung Run Qiang into melodic or rhythmic categories, resulting in confused classification and unsystematic application. This study integrates the above typical singing-style Run Qiang techniques independently, defining them as singing-style Run Qiang. Different from other four types of Run Qiang that focus on musical element embellishment, this category centers on vocal articulation, phrasing logic and breath operation, which is the core symbol distinguishing Chinese traditional Run Qiang from Western vocal techniques, and effectively supports the poeticization and nationalization of ancient poetry art song performance.

Legato Run Qiang is the most basic and widely used singing-style technique, relying on uniform, stable and continuous breath support to realize seamless connection between syllables and coherent progression of melodic lines [17]. It is mainly applied to scenery-description and lyrical ancient poetry works with gentle tone and tranquil emotion. Different from Western *bel canto* legato which pursues thick and unified timbre, Chinese legato Run Qiang focuses on reproducing the cadence of poetry recitation, featuring smooth, ethereal and natural vocal lines. In performance, singers need to maintain sustained and stable breath support to produce round, delicate and mellow tone. Meanwhile, it is necessary to strictly follow Chinese articulation rules, standardize the pronunciation proportion of initial consonant, vowel nucleus and final ending of each character: clear and crisp initial consonant, full and extended vowel nucleus, and gentle fading final ending, avoiding sluggish pronunciation and blurred articulation [16, 18]. Standard legato processing ensures the coherence of melody and the fluency of poetic emotion, highlighting the elegant and profound classical charm of works.

Staccato Run Qiang is a characteristic segmented singing technique formed by delicate breath pause and vocal cord relaxation, with distinct syllable segmentation and neat articulation rhythm [18]. It is not rigid vocal interruption or silent pause, but intentional rhythmic segmentation based on poetic syntax and emotional demand, which can effectively highlight the four-tone fluctuation of Chinese characters and the rhythmic cadence of traditional poetry recitation [17]. According to pause degree and expressive function, staccato Run Qiang is divided into light break and heavy break. Light break is applied to short, delicate and lyrical phrases to distinguish sentence layers and refine recitation rhythm. Heavy break is used for powerful, resonant and emotionally intense phrases to strengthen intonation tension and highlight passionate mood. In the performance of "Cooing and Wooing", proper light staccato processing forms staggered and neat rhythmic layering, which avoids the flat and dull defect of single legato performance, fully showing the simple and natural poetic rhythm and fresh classical charm of the original work.

Flung Run Qiang is an important emotional Run Qiang technique used for emotional deepening and artistic conception rendering at key phrases and emotional climaxes (Wang, 2022). It is divided into dragging Run Qiang and parabolic Run Qiang with distinct technical forms and aesthetic functions. Dragging Run Qiang is characterized by stable and sustained extension of main notes, enriching vocal timbre layers and lingering artistic resonance through reasonable duration extension [13, 19]. It is suitable for graceful, lyrical and distant-style works, and is often combined with vibrato and breathy voice to create endless aftertaste. In *Three Variations on the Yang Pass*, the moderate dragging processing of the ending character realizes slow fading of sound quality, perfectly interpreting the poet's reluctant farewell and deep sorrow. Parabolic Run Qiang relies on

elastic breath control and register switching to form a high-low fluctuating parabolic vocal trajectory [20]. With flexible fluctuation and strong emotional tension, it is suitable for dramatic and emotionally contrasting passages. The upward parabolic Run Qiang adopted in the chorus part of "The Beautiful Lady Yu·Listening to Rain" cooperates with traditional oral projection technique, forming powerful and solid articulation and naturally rising melodic line, which fully releases the poet's life ups and downs and lingering grievances, realizing the perfect integration of technical processing and emotional expression.

4. Conclusion

Run Qiang technique is the core embodiment of the national charm of Chinese ancient poetry art songs, and the key to realize the organic integration of traditional poetry culture and modern vocal art. Aiming at the problems of scattered classification and unclear pertinence of traditional Run Qiang theories in the performance of ancient poetry art songs, this study constructs a five-dimensional technical system of melodic, timbral, dynamic, rhythmic and singing-style Run Qiang on the basis of sorting out domestic authoritative research results. This system makes up for the deficiency of traditional classification in adapting to poetic aesthetic and performance characteristics, and realizes the systematization and standardization of Run Qiang application in ancient poetry art songs.

This paper systematically expounds the technical essentials, aesthetic functions and applicable scenarios of various Run Qiang techniques, and verifies the practical value of the system combined with typical work cases. The research shows that different types of Run Qiang techniques have distinct functional orientations: melodic Run Qiang enriches musical layers, timbral Run Qiang shapes emotional tone, dynamic and rhythmic Run Qiang optimize performance rhythm, and singing-style Run Qiang highlights national vocal charm and poetic recitation rhythm. The coordinated application of multiple techniques can perfectly interpret the artistic conception and emotional connotation of ancient poetry, and realize the unity of technique, emotion and aesthetic.

In future performance practice and teaching research, we should take this standardized classification system as the basis, combine the stylistic characteristics and emotional connotation of different ancient poetry works, flexibly and appropriately apply Run Qiang techniques, avoid blind and excessive Run Qiang, and always adhere to the artistic principle of "technique serving emotion". It is hoped that this research can provide effective practical guidance for the standardized performance of ancient poetry art songs, promote the innovative inheritance of traditional Chinese vocal Run Qiang art, and boost the spread and development of ancient poetry vocal music culture.

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