

Singing Skills and Artistic Characteristics of "I Live in the Yangtze River Head"

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Abstract: In the first year of the Republic of China, during the period of Mr. Youth master staying in Germany, his musical accomplishment was greatly improved. Although he did not specifically study music, he also learned many other Musical Instruments, especially in music theory and composition. Influenced by Schubert and others, his works have western characteristics. He is good at the combination of Chinese and Western songwriting, and also have western characteristics in musical thought, which is more inclined to expressionism.

Keywords: "I live in the head of Yangtze River "; singing skills; artistic features.

1. Introduction

In the early 20th century, China began to write artistic songs. In the development of artistic song creation, the artistic characteristics and artistic connotation of songs by the key attention. When singing the artistic songs, the singer also needs to closely integrate the complex and profound artistic characteristics of the artistic songs with the singing skills, so as to show the strong artistic style of the song. "I live in the Yangtze River head" as an art song combining Chinese and Western art, the melody is gentle and gentle. After the poem "I Live in the Yangtze River Head" was first and later, when Mr. Qingke composed the song, he closely followed the emotional theme of the poem, requiring that the song melody could be matched with the lyrics to present the strong emotion in the poem. Mr. Qing Zhu is the founder of the field of Chinese art songs and a landmark figure in the history of Chinese music. In addition to "I live in the Yangtze River", Mr. Qing Zhu also composed many classic art songs such as "East to the Great River".

2. Lord's Aesthetic Thoughts

Green Lord in the process of creation attaches great importance to the combination of Chinese and western, during the study in Germany, Mr Green Lord in the process of the style, but also with the style of the Wolf, in the creation of melody is good at western composition techniques to the Chinese traditional ancient poetry, and attaches great importance to the level and oblique rhythm, pay attention to the weight of the word, and according to the way of Chinese recitation to the melody, the way of the combination of Chinese and western, promote the development of Chinese music, more embodies the charm of Chinese traditional culture. At the same time, Mr Green Lord aesthetic thought also extremely advanced significance, "music is the upper language" and "music without borders" is the core content of Mr Green Lord aesthetic thoughts, is also the most profound thoughts, during the period of study, he published works and many papers, and in his domestic music friends letter "I also to talk about the so-called national music problem", have expressed these views. Mr Green Lord very respect for all natural things, his heart is also very simple, pure, he thinks a good voice should be without decoration, all the nature in the

world is the best thing, like the sound of rain falling, thunder, the breeze of the sun, and all the music, is the music, he also make us to music, music has a new understanding.

3. Background Introduction of "I Live in the Yangtze River Head"

3.1. Song characteristics of the art

"I live in the Yangtze river" is a classic art song, art songs in the beginning of the 18th century to the early 19th century, the main characteristic is its complex composition techniques and superb performance skills, in the 1920s, art songs is different from other types of songs, connotation is very deep, and playing skills complex, is a specific genre form, is the perfect fusion of traditional Chinese poetry and modern music. As we all know, ancient Chinese poetry is extremely fine, and the poems selected in artistic songs are also very literary. When these words are perfectly combined with music, their feelings are more delicate, more profound thoughts, and their content and form have different aesthetic feeling. The melody and accompaniment of the art song is also a part of the art song. Its accompaniment generally uses pure piano accompaniment, sometimes also uses the form of chamber orchestra, and the accompaniment of art songs is very exquisite, it enders the atmosphere for the song and players, reveals the inner emotion, making the content of art songs more complete.

3.2. Background of the composer

After the failure of the revolution, the heart of sorrow and resentment of the dark rule in the mind, so he used the song dynasty ci Li Zhiyi word "operator, I live in the Yangtze river" wrote "I live in the Yangtze river", with the ancients describe love for the past years, martyr comrades miss and yearning for the future, work sincere, deep feeling, rich profound connotation. At that time, with the enthusiastic help of her good friend Xiao Youmei, she worked in the school magazine Music Art of Shanghai National Music College. I Live in the Yangtze River Head was published in Music Art in 1930.

4. Singing Skills of "I live in the Head of Yangtze River "

4.1. The use of breath

To well use breath, we must first have the right way of breathing, in the process of singing practice we can find on chest breathing way of breath is generally shallow, generally use chest inhale more appropriate, breathe in with the diaphragm to control breath, and when exhaled breath fulcrum to control the breath stability. To make the song loud and penetrating, breath is an important part.

"I live in the head of Yangtze river" is a very strict breath control, "I live in the head of Yangtze river" the speed of Allegro ma non troppo, so when singing, we should try to control good breath, ready to inhale, relax, exhale must have support to keep the song melody liquidity and coherence, with our breath to support the whole song, do a lyrics a breath, the first sentence of the song tone relatively moderate, have a small weaker processing, so we need to growing place slightly stronger breath, the second sentence,

Melody from A to E after word level, "water" from E four degrees into the small groups of A, melody advance after strength change for "p", and back to the next section, the song here to a small climax, so the breath control here is very important, it will directly affect the integrity of the song, so the breath here after advance. This way of singing can make the song more delicate, more in line with the situation of the song, and bring people a sense of continuity. The third sentence with the tone of question, to express the heart of the solemn and stirring, until the last sentence to slow down, so we need to "not" after the breath, can be firm, full of deep feeling to sing the song more full. The human voice area has the chest voice area and the head voice area. In order to overcome the rupture of the sound area change, it is necessary to emphasize that when singing, there should first be a completely pure and comfortable singing extended sound supported by the smooth breath, and then various skills can be developed on this basis. Great attention should be paid to the establishment of stable basic skills. A weak voice should be in his own conditions of the sound to develop, the most important thing is to make the sound of the whole range unified. In order to make the sound full and strong, the individual bass should be trained, so that the bass is relaxed and bright, without any shortcomings, and then extended to the middle sound area, so that the middle sound area is as perfect, relaxed, plump, round and bright as the bass sound. Singing to make the voice is very concentrated, too loud singing will hinder hearing their own shortcomings. However, young singers should not sing quietly too early. It is easy to sing quietly, but once they become a habit, they can not perform their works well in a large venue. Always use the strong volume to practice the basic skills. Grasp the maintenance, strengthening and control of breathing, do not practice the weakening on a tone. When practicing this technique, the breath should be steady. First, the change of the sound volume should be controlled entirely by the breath, but not by the throat changes.

4.2. Writing and speaking in the singing process

About words is our language ability, language is very important to singing, song melody, emotion is on the basis of language, have good language ability under the same melody

will be more beautiful, more emotional, so we need to consciously practice, to improve the level of singing. So we should pay attention to distinguish the pronunciation of each word at ordinary times, distinguish is flat tongue or warped tongue, is the front nasal sound or after the nasal sound, bite the word must bite the word, not too loose and not too tight, and to extend the belly of the word to make the sound round, continuous, unified. Before usual practice a song we can use the way to read to sing again, "I live in the head of Yangtze river" is an art song, so his lyrics is very neat, also very elegant, like the first sentence, we first to read every word accurately, reading voice position to concentration, hang high read out, when reading can slow down, pay special attention to each word character, abdomen and rhyme. Sometimes in the singing process, the melody of the song appears inverted characters, such as the "long" in the second sentence of the song "Drink the Yangtze River water", it is easy to hear the four-tone "chang". In this case, we can add a small slip to make the language more real. These small treatments of the words make the music more delicate and make the listener more comfortable.

4.3. Emotional grasp of the singing process

Song singing is a form of art, art is to better express people's emotions, so the interpretation of a song contains a lot of emotions, all the joys and sorrows in the song are the expression of people's emotions. Only when an excellent singer pays attention to the processing of emotion in the process of singing, can the core, the most real content of the song to the audience, only the singer who can accurately grasp the emotion, is the most charming singer. How to accurately grasp the emotion, in my opinion, the most important is to understand the background before singing song, understand the songwriter when lyrics heart want to express the true idea, a good work, behind it often contains a profound story, contains the author inner strong feeling, so we need to bring the author's mood to sing songs, deeply, comprehensive to analyze music, using our voice, using different emotions to act. Singer also try to improve their ability, heart to experience everything around, to experience different life, to enhance their life experience, only enhance themselves, in the face of songs we can better feel and understand the tune to express, like the song "I live in the Yangtze river", we need a comprehensive understanding of the songwriter emotion, also want to understand the author of the time background, to express the meaning, only to understand these plus their own understanding, we can better grasp a piece of thoughts and feelings.

5. The Artistic Characteristics of "I Live in the Head of Yangtze River"

5.1. The curved-type structure analysis

"I live in the head of Yangtze River " is a small single two-part structure of the song, the song beat number is 8 / 6 beats, the overall structure is divided into the upper and lower parts, the upper and lower parts are not a simple parallel structure, Mr.Qing Zhu organically combines the two parts together, which also makes the emotional step forward. In terms of tone layout, this tune is mainly in G major, and at the beginning of the music, the melody is close to e-minor, and then transferred to the major D of the main tone, and the melody is repeatedly alternating between e-minor and G major. This creation technique is not like the traditional composition techniques,

which reflects the originality of Mr. Qing Zhu. The overall speed of the song is not very fast allegro, which is also conducive to the expression of the singer's emotion. The whole song has three parts: introduction, A paragraph and B section. The introduction part is 1-4 bars of the song, and the introduction type is tone type introduction. A paragraph is 5-20 bars of the song, which is divided into two sentences with parallel squares. B is 21-68 bars of the song, divided into three phrases, also a square structure. The accompaniment of the whole song is the decomposition of the sixteenth tone and the six company of the string tone. The first shot is placed in the low part position, and the first shot is stopped. The whole continuity is smooth like the river. With such an accompaniment as a background, more foil out of the deep feeling of singing.

5.2. Analysis of artistic characteristics

All around the Yangtze river, profoundly embodies the unique connotation of art songs, the author green Lord with distinct music style embodies the poem originally artistic conception, at the same time his inner sad, sadness express incisively and vividly, the melody of the song also like river rolling, natural long, the structure of the music is very founder, truly expressed the lyricist inner thoughts and expectations for the future life, the firmness of love. The background of the Times has the influence of various revolutionary movements, the influence of German music aesthetics, as well as many experiences. These many factors make the Lord deeper description of his inner political ambition, desire for revolution and deep patriotic feelings.

6. Summary

"I live in the head of Yangtze river " is a song with rich national characteristics, is the good representative of the 20th century modern art songs, it is li lyrics, green main composition represents the Chinese traditional excellent works, simple and profound song language, all to the Yangtze river water as clues, with continuous river expressed the author heart deep thoughts, lyrics length is not long but very exquisite, borrow water lyric makes here more long, the style of the song in the Chinese traditional poetry unique charm while using the Chinese and western composition, makes the whole song song unique style.

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