

Musical characteristics and singing analysis of the song “Wangxiang Ci”

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Abstract: *Wangxiang Ci* is a representative baritone vocal work since modern times. It was composed by Yu Youren and Lu Zaiyi in modern times. With its beautiful melody, rich feelings and deep artistic conception, this song vividly expresses the author's desire and feelings of thinking of the country and homesickness and looking forward to the reunification of the two sides of the Taiwan Straits. This paper discusses and analyzes it from the perspectives of creation background, music characteristics, singing characteristics and so on. The first chapter is the introduction, which mainly introduces the creation background of this song, Yu Youren and his "looking at the mainland", as well as the composer Lu Zaiyi; The second chapter analyzes the musical characteristics of *Wangxiang Ci* from the perspective of musical form structure, melody characteristics and accompaniment texture; The third chapter analyzes it from four aspects: pronunciation, singing, emotion, stage and artistic conception. The author hopes that through the writing of this article, we can deepen our understanding of this type of works, so as to better interpret this type of works.

Keywords: Song *Wangxiang Ci*; Musical characteristics; Singing analysis

1. Introduction

Art songs are a common learning and performance genre in the field of vocal beauty. In the past, due to some people's biases towards art songs, such as "small scale", "short length", "low pitch", etc., art songs were once looked down upon by some vocal learners and were considered unable to fully demonstrate their beautiful vocal skills. However, in recent years, these biases have no longer had a foothold in the domestic vocal industry. In fact, the music of art songs is more diverse and colorful than other types of songs. They not only have an elegant style, but also have a profound artistic conception. Therefore, performing art songs requires comprehensive artistic cultivation. In order to better perform artistic songs, vocal learners need to focus on cultivating their musical literacy and skills, including pitch accuracy, rhythm, breath control, sound control, and other aspects. At the same time, they also need to have a deep understanding of the meaning and artistic conception of the lyrics, as well as the emotions and thoughts expressed by the music. Only in this way can they truly interpret the essence of art songs, allowing the audience to feel the beauty and depth of music. As the pioneer of European art song genres, German and Austrian art songs have a solid tradition. Undoubtedly, the maturity, standardization, scientificity, systematicity of artistic forms, as well as artistic value and influence, are beyond the reach of any other art song genre. In the corridor of 19th century German and Austrian art songs, Brahms was a pivotal and pioneering composer who held a unique position in the history of 19th century art songs.

2. An overview of the song "Wangxiang Ci"

2.1 The background of the song "Wangxiang Ci"

Wangxiang Ci is an art song composed by the famous composer Lu Zaiyi and the patriotic poet Yu Youren. This song shows the love for the motherland and the yearning for hometown, as well as the desire for peaceful reunification across the Taiwan Strait. The creation background of the poem of looking at home is somewhat similar to Li Qingzhao's "rumengling", both of which express the feeling of missing relatives far away from home. The difference is that the creation background of *Wangxiang Ci* is more complex and profound. First of all, the lyrics of this song come from the patriotic poet Yu Youren's "looking at the mainland", which expresses the author's deep yearning for the mainland and his hometown. At that time, Mr. Yu Youren was coerced to go to Taiwan alone, and his relatives were all in the mainland. Since then, it has been difficult to meet and live apart from each other. Out of his love for

his country, his relatives and hometown, he wrote this work "looking at the mainland". Secondly, the composer of this song, Mr. Lu Zaiyi, is deeply influenced by German composer Handel. He always takes Handel's words "if my works can only make people feel happy, I will deeply regret it. My purpose is to make people noble in music" as his motto and urges his creation.^[1] Through this song, he expressed his love for the motherland and his yearning for his hometown, as well as his desire for peaceful reunification across the Taiwan Strait. Finally, the creation background of this song is also related to the historical background at that time. At that time, the relationship between Taiwan and the mainland was very tense, and the exchanges and contacts between the two sides were greatly restricted. The creation of this song can be said to be a response and expression to this historical background. It not only contains the author's yearning for the mainland and his hometown, but also reflects the composer's love for the motherland and the yearning for his hometown. At the same time, it is closely related to the historical background at that time.

2.2 The influence of the song "Wangxiang Ci"

The song "homesick words" expresses people's yearning for their hometown and relatives incisively and vividly in the form of music. It touched people's deep feelings, making many people feel the resonance of heart and emotion when they hear this song. This kind of emotional transmission and expression makes this song a music work of universal significance, which can transcend the limitations of time and space and region, and move people from different cultural backgrounds. Secondly, this song also expresses the desire for peaceful reunification across the Taiwan Strait. It appeals to people to pay attention to the development of cross-strait relations through the form of music, and expresses the expectation and desire for the peaceful reunification of the motherland. This appeal and expression had special significance and value in the historical background at that time. It stimulated people's patriotic feelings and national consciousness, and promoted the harmonious development of cross-strait relations. The artistic achievement of this song has also been widely recognized and praised. Through exquisite music creation and singing skills, it transforms the emotion and artistic conception of the lyrics into specific musical images, making the songs more expressive and infectious. This artistic achievement not only reflects the talent and level of composers and singers, but also makes a positive contribution to the development of China's music industry.^[2]

To sum up, this song is not only the expression of homesickness, but also the love of the motherland and the expectation of the reunification of the motherland. The composer Lu Zaiyi deeply understood Mr. Yu Youren's patriotism and yearning for his hometown. His music style was desolate and dignified, which made people cry. This song deeply touched the soul of the Chinese people and is a sad song.

3. Musical characteristics of the song "Wangxiang Ci"

3.1 Musical structure

The introduction part is divided into two stages. The first stage is the descriptive introduction, from subsection 1 to subsection 10. At this stage, the accompaniment texture uses the column chord tremor technique to perform, creating a desolate and sad music emotional color of the whole song. From section 1 to section 3, the sad and heavy atmosphere is more obvious after the emergence of stress. From section 4 to section 10, the tragic atmosphere was once again played up. The second stage is the topic introduction, from section 11 to section 12. At this stage, the rhythmic type changed from columnar chords to broken chords, which became more soothing and played a connecting role. The whole introduction part gradually introduces the theme of the song through different rhythm and chord changes, laying a solid foundation for the later singing part.

Paragraph a is a square and integral passage composed of four phrases, which is composed of a combination of the relationship between the beginning and the end. The a phrase starts with the be feather mode, and the color starts to be bright after the off key in bars 15-16 is transferred to the BG palace mode; In subsections 17-18, the following lines are highlighted and changed into be feather mode; Subsections 19-20 gradually turn from weak to weak, ending with a generic chord, which plays a connecting role. The structure of the A1 phrase is the same as that of the a phrase. The mode is changed to BG palace mode, and the broken chord of the octave of the piano voice part is changed to syncopation.^[3] At the end, it returns to the be feather mode. The intensity symbol gradually increases from weak to strong, and finally ends with the upper column chord, gradually accumulating emotions. The bars 25-26 of B1 sentence raise the rhythm of bars 17-18 of B sentence by three degrees, and the continuous change of strength

strengthens the color and emotional contrast of the work. When performing, the increase of singing strength and the change of speed lead the song to the climax, which leads to the main melody of the song in sections 27-29. This part is the climax of the whole song, which pushes the emotion of the song to the peak through strong changes in singing strength and speed.

Paragraph B is a non square integral paragraph of two phrases, which is composed according to the comparative relationship. This part is the climax of the song, with a large number of triplets, and the intensity mark is medium strong - medium weak - weak. In order to make the music more sad and tense, the use of triplets has been enhanced, and the strength has been changed, and the connection between the phrases has become more close. The mode of section B is still be plume mode, mainly medium speed, and the speed is significantly accelerated. This part develops the dignified atmosphere of the previous paragraph, and at the same time, the depressed emotions of the former part also begin to vent here.

The strong emotional contrast between C phrase and D phrase makes the emotional color of B paragraph more vivid. Starting from the 33rd bar, the accompaniment texture is transformed into a soothing form of decomposing the octave, which makes the scale go down while returning the mood to the situation of loss and depression again, and also makes the work more varied. The connecting part is an important part of the work. It uses the lyrics "Hmm" to replace it. Compared with the former part, the rhythmic type is expanded in rhythm, and the vocal part is sung with continuous humming. Subsections 40-43 are developed in the way of repetitive melody creation, which is adagio. In the accompaniment texture, one part adopts the decomposition chord of the main chord, and the other part develops in line with the melody part, removing the bass part and highlighting the sad color of the humming part. Paragraph A1 is the variation and repetition of paragraph A. It is a non square and integral four phrase paragraph, which is composed of the relationship between the beginning and the end. Mainly in the piano voice performance development music theme. The speed changes from broad board to medium speed, starting with medium strength and turning to medium weak before the voice appears. At the beginning of section 56, human voice is added to the harmony part to set off the development of melody. The singing strength of this part gradually increased, pushing the emotion of the song to a climax. At the same time, the continuous octave ascending chord is used in the piano voice part to enhance the tension and drama of the music. This part is one of the climaxes of the whole song, which pushes the emotion of the song to the peak through the close cooperation between the vocal part and the piano part. This part pushes the emotion of the song to a climax by humming, and also paves the way for the following A1 paragraph.

Paragraph B1 is the variation and repetition of paragraph B, and the non square integral paragraph of Sanle sentence is formed according to the comparative relationship. From the beginning of section 64, the music mood gradually became excited. The C1 phrase develops on the basis of the C phrase in a superimposed way, and gradually reaches the climax of the whole song through a series of processing, such as speeding up, strengthening, increasing the volume, and emotional outburst, where the grief is most vented. At the end of the climax, the strength is weakening, and the following glide shows the whole tragic color of the work to the extreme again. The accompaniment texture of D1 phrase is changed into a triplet in the form of decomposition chord, and the bars 76-83 are changed twice to form a supplementary termination returning to the music theme, so that the work ends in a more stable termination. This part pushes the emotion of the song to the climax through a series of processing techniques, and gradually weakens after the climax, showing the ultimate tragic color. At the same time, through repeated changes and supplementary termination, the work is more complete and balanced.

3.2 Melody characteristics

In the prelude of the song, the color of sadness is obvious. The main chord of the be feather tune is added with an external chord. With the sudden increase of the volume, it shows a discordant effect and creates a dignified and sad atmosphere. In Section 10, the two octaves without the middle voice are superimposed, presenting an extremely empty sound effect, which further deepens the desolate atmosphere. The prelude of sections 11-12 is not only a continuation of the previous music, but also a new development of music. In this part, after walking out of the sad mood, slowly accumulate the mood, paving the way for the later singing part. Such a prelude design has laid a sad and heavy emotional tone for the whole song.

The singing part of section a is based on the be feather tune and starts in section 13. The lyrics "bury me on a high mountain" are displayed in the sad color of feather mode, which appropriately conveys the mood and mood of Mr. Yu Youren when he was writing. "Looking at my hometown" in subsections 15-16 is transferred from be Yu to BG official tone of the same official system. The color and mood become bright, as if they see hope. In order to highlight the sentence "hometown is invisible", the

composer repeated it twice in a downward mode. The second time, although the pitch is reduced, it accentuates the tone. In the 19th-20th bars, the music developed to a semi terminated state. The lyrics of bars 21-22 are the same as before, and the mode is changed to the BG palace tune, at the same time, the syncopation is changed to the decomposition chord of the octave. Compared with bars 17-18, bars 25-26 improve the overall sound area and increase the volume significantly. The vision from "looking at my hometown" to "looking at my mainland" has been gradually extended, and the volume and tone of the song have been increased. As a result, the song has been pushed to a climax after a series of development and changes. Finally, it fell back to "only crying", which made the whole song reach a climax in the sad and painful emotion, and then ended with deep sadness and helplessness.

In subsections 30-39, the song was pushed to a small climax with the change of singing strength and speed under the two times of "the sky is vast, the wild is vast, and the state-owned war is on the mountain". A large number of continuous triplets are used in the accompaniment texture, which not only makes the connection between each phrase closer, but also greatly increases the tension of the music. In the 33rd bar, the feebleness of the word "Shang" is reflected by the way of weakening and descending the scale. The repetition of the same lyrics appears in sections 34-39, which tends to "smooth" the "outbreak". The intensity and speed of the 38th bar became more gentle, and the octave replaced the dense triplet. In sections 40-47, the humming of 8 sections is used as the connecting part of the song, which is also a highlight of the song, reflecting the uniqueness of composer Lu Zaiyi in the creation of art songs. In this passage, the support of bass for melody is deleted, and the music becomes ethereal and sad. From section 48, the vocal part was replaced by pure piano texture, but the music theme remained unchanged. Through the changes of strength, speed and harmony, the new elements of music are highlighted. In section 56, the vocal melody voice part develops with "Oh" and "ah", and changes and repeats the music theme in the form of sub melody accompaniment. Although these two words have no real meaning, the corresponding melody phrase "bury me on a high mountain, look at my mainland; the mainland is invisible, only crying" will come to mind. The vocal accompanies the melody in the form of "accompaniment", and sublimates the music and emotion here in the form of "song without words".

The beginning of section 63 is the melody part in the accompaniment texture. The singing part of this section is not a simple empty beat here, but the termination of the whole melody phrase and the accompaniment part. The two voices echo each other. "The sky is vast, the fields are vast, and the state-owned war on the mountains" has appeared three times in this part. The first musical element is almost the same as the previous one, and the emotion becomes stronger through the promotion of music. The composer chose different accompaniment patterns to show the change of mood, adopted more intensive double parts, and gradually strengthened the triplet and reversed it, giving the sentence a strong upward push. At the same time, although the melody developed downward, the tension was enhanced. The second time appeared in bars 68-71. With the acceleration of speed and strength, the scale continued to rise to the highest point of the whole song, and the dull emotions accumulated here were fully vented. After the appearance of the climax, the composer adopted the relatively rare glide weakening treatment in vocal music works, which made this place like a low voice sobbing, and the sad and dreary color of the whole song was also vividly displayed here. When the third time appeared, the gradually sinking music speed and intensity formed a strong contrast with the previous two times. The lyrics promote the development of music in the way of change and repetition, and each appearance can give people a different sense of shock. The two repetitions of "on the mountain, the state-owned war" end as a supplement to the previous sentence. Here, the two repetitions are not simple repetitions, but the continuation and development of the past, which is the highlight of the work. The appearance of supplementary termination greatly alleviates the shock and driving force brought by the climax of the previous whole song, and ends in a more stable and soothing way without appearing abrupt. The large air change port in front of the final "Shang" not only takes into account that the singer can keep the breath stable, but also conforms to the auditory habits of most Chinese music in the termination. The final repetition not only develops the ending of the music, but also closely integrates the lyrics with the connotation of the song. At the end of the song, it creates a sad and helpless mood again. The lyrics and tunes, melody and voice, emotion and scene blend perfectly at this time.

4. Analysis of the singing of the song "Wangxiang Ci"

4.1 Articulatory cavity

The pronunciation and intonation of the song "Wangxiang Ci" is very unique, which requires the singer to accurately grasp the pronunciation and intonation of each word. In the process of singing, we

need to pay attention to the clarity and accuracy of pronunciation, as well as the fluency and emotional expression of the line. Specifically, the singer needs to bite each word accurately and clearly to avoid ambiguity or ambiguity. At the same time, we should pay attention to the change of intonation, and express the emotion and artistic conception of the song through the fluctuation of intonation. When singing "Wangxiang Ci", the articulation and intonation should be closely combined with the melody and rhythm of the song, which should not only maintain the fluency of the song, but also fully express the emotion and artistic conception of the song. Therefore, singers need to have high musical literacy and singing skills to accurately grasp the pronunciation, intonation and emotional expression of the song.

The tone of Chinese characters is complex, so when singing, the singer must ensure the accuracy and clarity of pronunciation, and also combine the voice and melody of the song, so that the lyrics, melody and singing can be integrated, and the meaning of the lyrics can be better expressed. Bel canto requires that the chest cavity, mouth cavity and head cavity are integrated. Therefore, in the process of singing, we should pay attention to the pronunciation characteristics of language intonation, enunciation of appropriate melody, and the coordination of chest cavity, mouth cavity and head cavity. For example, in Subsection b, the emotional expression in Subsection b should be more passionate. When singing the refrain "Tian", the vowel "I" to "an" should be rhymed quickly, while "an" is temporarily left in the head cavity to pave the way for the singing of "wild". "Shang" is a long sound of two short segments. With better respiratory support, lengthen "a" to make it sound smoothly under better respiratory support, and then use a gradually weakening method to return to "ang". When the singer hummed continuously on the eight bars of the connecting part, the position of the chest resonance and the head cavity should be synchronized, just like a soft sob, using the breath to drive the flow of music. With the pure piano accompaniment of 48-55 bars, "Ao" became soft, while "a" opened his mouth, pushing the music to a moderate intensity climax.

4.2 Emotional expression

The lyrics of the poem "homesickness" specifically express the deep yearning for hometown and the desire for the reunification of the motherland. The lyrics "bury me on a high mountain, look at my hometown" express the author's strong desire to be buried on a high mountain so that he can overlook his hometown. The "hometown is invisible and can never be forgotten" expresses the author's attachment to his hometown and his grief and helplessness of being unable to return to his hometown. These lyrics reflect the author's deep longing for his hometown. At the same time, the lyrics also express the desire for the reunification of the motherland. This reflects the author's hope and desire for the peaceful reunification of the motherland. By depicting the scene and emotion of his hometown, the yearning feeling is transformed into a specific musical image, which expresses the author's deep feelings for the mainland and his hometown.

The singer must analyze the lyrics in order to better grasp the connotation of the work. Take paragraph a of this work for example: before singing paragraph a, the singer should focus all his attention on the sad and deep musical atmosphere generated by the prelude, as if he were on the top of a mountain and looking at the other end of the distance. At the end of the prelude, the author puts forward appropriate singing methods and corresponding requirements for singers in terms of volume and intensity. At the beginning of a song, the volume control is an important factor to determine the emotional tone. If the volume is too high, it will destroy the sadness and sadness of the prelude, making it look more like an empty shell without inner sadness. From the perspective of poetry, this passage is not "singing", but closer to "crooning". "Crooning" means that singers should well support the circulation of Qi, so as to avoid the phenomenon of "Qi Deficiency" in the throat when singing at a high position. At the same time, singers should also focus on their eyes and look far away. In this section, the change of mode occurs many times, so in the specific singing, we should make corresponding adjustments according to different modes. The expansion of the connotation of songs requires the singer's emotion to be coordinated with the process of music, and reflected in the tone, volume and other aspects. For example, the change of "invisible in the mainland" occurred twice in the way of descending the scale,

When singing the song "only crying", he should control the volume and make his voice more powerful, so as to make the song more harmonious. At the second time, he should emphasize his pronunciation and feelings. The words "only" in "only crying" express the author's helplessness. The syncopal "you" is stressed and plays a role of emphasizing logical stress in singing. The "pain" in "crying" should be gradual and gradual. Therefore, in terms of breath control, you should be fully prepared and calmly write this sentence. The gradual processing of three tones, five tones and nine tones made the word "cry" reach the first climax of the whole song.

4.3 Stage performance

The skill of singing is only a means of expressing emotion, and the fundamental goal of singing is "singing with words, voice with meaning" and "singing with emotion, with both voice and emotion", to express the connotation of songs with true feelings. First of all, we should put ourselves into the situation of the lines, so that the audience can "sound in its environment"; Singers need to deeply understand the content of the lyrics, including the emotions, artistic conception and thoughts expressed in the lyrics. Through the in-depth understanding of the lyrics, the singer can better grasp the overall meaning of the song, so as to more accurately express the emotion and artistic conception of the song in the process of singing. Secondly, if a singer wants to move the audience, he must first move himself. During the singing process, the singer needs to feel the emotional tone of the song, including the sadness, heaviness, missing and other emotions expressed in the song. By feeling the emotional tone of the song, the singer can better grasp the overall atmosphere of the song, so as to express the emotion of the song more accurately in the singing process. "Moving the audience" is the goal of the performance. "Moving yourself" only when the singer wholeheartedly invests, the inner appeal and the inner sense of faith will be distributed from inside to outside. Third, to sing "true feelings", the singer must be inseparable from the true feelings of real life. Singers should have a spiritual collision with composers and lyricists to experience what they want to convey when creating. Take the ending of this song for example. When singing, we should mobilize our feelings and emotions, so as to make the singing more natural and realistic. If the singer has good breath support and vocal cord control ability, he can sing these four bars without breath at bars 68-71. In the process of singing, singers need to pay attention to the control and use of voice, including the control of timbre, volume and pitch. Through reasonable voice control and use, singers can better express the emotion and artistic conception of the song, so that the audience can feel the charm of the song more deeply. This can not only better show the shock of string music, but also push the emotion to a climax. The word "mountain" in the highest voice is also easier to pronounce, and easier to vent their emotions. As if the last cry, the last look at the distant hometown. When it changes with the development of music and the change of mood, you can experience the progress of music and perfectly integrate yourself with the artistic conception of the song. In this way, singing will become more natural.

5. Conclusion

Chinese art songs, with their sincere emotions, profound lyrics and moving melodies, are unique in the east of world music. The song "homesickness" conveys the sadness of leaving the country and the thought of homeland, which makes Yu Youren's homesickness and homesickness fully revealed. The composer luzaiyi wrote the song "homesickness Ci" on the basis of the unforgettable emotion in the original poem.

Through the analysis of the original poem, I deeply realized its strong literary value and profound emotional expression. At the same time, it analyzes the melody characteristics, musical form structure and accompaniment texture of the song "Wangxiang Ci", and summarizes the composer Lu Zaiyi's superb creative techniques and the appropriateness and shock of his melody.

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