

An analysis of the aesthetic characteristics of the art song "Great River Goes East"

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Abstract: Art song is a unique musical genre that first appeared in Europe in the early 19th century. After the May Fourth Movement, art songs were introduced to China from Europe and were supported by many musicians. Under the promotion and development of these masters, art songs soon flourished in China. Art songs have developed so far, and many excellent works have emerged. As the first Chinese art song, "Great River Goes East" is of great significance to the study of the art song genre. This paper explores the artistic conception and connotation of "The Great River Goes East" through a brief appreciation of the background, lyrics and characteristics of the song.

Keywords: Art songs; Aesthetic characteristics; Artistic conception; Affective characteristics

1. Introduction

The song was composed by the Qing Master when he was studying in Germany in 1920, which is the first work of Chinese art song. About ten years later, he set up his own "X bookstore" in Shanghai, and subsequently published a musical score with a staff accompanied by a special piano. Since then, "Great River Goes East" has been very popular with vocal singers. In terms of creation, Qingzhu adopts some western composing techniques, and uses the musical expression techniques to create a series of music with the meaning expressed by Su Shi in this poem, so that the work is full of broad and simple charm, and has a cool musical style, and is also full of romantic fantasy style.^[1] This is the crystallization of the author's feelings about the world. In a foreign land, composing for this ancient poem of Su Shi is also full of strong emotions of missing the motherland.

2. The creation background of the art song "Great River Goes East"

"Great River Goes East" is the first art song work in China, which was written by the Qing Master when he was studying in Germany. After returning to China, he published this work in Shanghai. After its publication, "The Great River Goes East" was widely loved by singers, and until now, "The Great River Goes East" is still a must-sing song in various music professional colleges and universities. In the creation of "The Great River Goes East", the Qing master used western composing techniques to create the artistic meaning of the words of "Nian Nu Jiao·Memories of the Past at Red Cliff". Qing Master in a foreign country in Germany to the motherland poetry to create music, naturally also makes the works full of homesickness and patriotic feelings.

"Nian Nu Jiao·Memories of the Past at Red Cliff" on the Chibi scenery, under the memory of the hero Zhou Yu, and finally borrow the ancient chant today, with their own feelings as the end. Su Shi is sad, using the past to satirize the present, think of their own bumpy experience, ambition is difficult to pay, the heart is inevitably dissatisfied resentful. Although Su Shi's political journey was difficult, he was still full of confidence in life. And "Nian Nu Jiao·Memories of the Past at Red Cliff" is the most true portrayal of Su Shi's complex feelings.^[2] And this true portrayal and the experience of the Qing master at that time can be said to be the same. He used the writing method of Tongpu to express the bold spirit and the feelings of nostalgia for the past and the present in the original poem, and also expressed the same feelings with the original poem. Influenced by the artistic songs of Schubert and Wolff, "The Great River Goes East" pays attention to the artistic conception expressed in the original work, and emphasizes the use of artistic techniques to express the emotion and connotation of the original words. The Qing Master uses the writing forms of European art songs and opera arias to truly express the lyrical feelings of the original work, and also accurately express the artistic conception and heroic imposing force described by Su Shi in "Nian Nu Jiao·Memories of the Past at Red Cliff".

3. The aesthetic characteristics of the art song "Great River Goes East"

Art songs developed with the European romantic literature movement. In China, the New Culture Movement in 1919 not only drew on Western culture, but also paid attention to its combination with our own national culture. In particular, poets such as Hu Shi and Liu Bannong, the pioneers of new culture, created literary and conditions for the birth of art songs. After the "May Fourth New Culture Movement", some musicians represented by Xiao Youmei and Wu Mengfei, under the influence of CAI Yuanpei's vigorous advocacy of aesthetic education, set up a number of new orchestras throughout the country. These musical activities pave the way for the creation of art songs to a large extent. Some intellectuals and musicians began to use the tune of western music to fill in the lyrics and produced "art song" is the earliest embryonic form of art song in our country.^[3]

Su Shi's "Nian Nu Jiao·Memories of the Past at Red Cliff" is a representative work of the bold school of Song Ci. Overtie Chibi, undertie Zhou Yu, finally with their own feelings as a conclusion. Writing magnificently, drawing out the thoughts of remembering the past with all kinds of hearts and minds, comparing Zhou Yu's heroic and unfulfilled life experience with himself, but not sad and sad, but brimming with a kind of heroic ambition. Green master, formerly known as Liao Shangguo, studied in Germany in his early years, and joined the Northern Expedition revolution after returning home, was wanted by Wang Jingwei and "fugitive music" for six years, and changed his name to Green Master. In terms of music creation, he wrote many artistic songs, most of which were composed for classical poetry, such as the song "I Live on the Yangtze River" for the Northern Song poet Li Zhiyi's "Bu Yuan" and "Great River to the East" for Su Dongpo's "Nian Nu Jiao·Memories of the Past at Red Cliff". Among them, "Great River Goes East" is the earliest art song composed by ancient poetry in modern China, and it is also a fine work among many works in this kind of vocal music art.

3.1. Structure - symmetrical up and down

"Great River to the East" is a two-part structure with an epilogue, the whole song is based on e minor, the first section is 1-22 bars, mainly in e minor, the mode is: e minor - B flat major - e minor. The second stanza is 23-53 bars, mainly in E major, and the mode is E major - e minor. In addition to the end as e minor, the understatement of the song is carried out in bright and extended E major, and this nature of E major can better show the calm, calm, meaningless and confident general image that the work wants to express. The final part turns back to e minor again, and laments the author's melancholy mood and bold and unrestrained character.

The whole song of "Great River to the East" is divided into two parts by the original, and it is mainly a way of narration, with a solemn broad plate, depicting the magnificent, vast and magnificent beauty of the Chibi. It is a lively andante and the melody turns into lyric melody, which vividly shows the image of Zhou Yu, a famous historical star.^[4]

The music is divided into two parts, and tie down Chibi, paving the way for the appearance of the hero. The first two sentences of the word are particularly majestic, and the space-time background is also extremely vast and distant. The work of "Great River Goes East" is mainly based on e minor. In the beginning of the work, Qingzhu does not use the prelude and introduction, but adopts a relatively direct method to directly convey the exclamation emotion in the theme to the audience, which makes the music more powerful and highlights the momentum of the lyricist's description of Zhou Yu. Tie down Zhou Yu with deep emotion. First of all, with "remote thinking" lead the five-sentence set to depict the image of Zhou Yu. As a romantic Confucian general, the author first talks about the happiness of his marriage, with the beauty of the hero, but also shows Zhou Yu's romantic and handsome, young and promising, enough to be envied. It's also a reminder of the significance of this war. In this part, the author uses the singing melody to express the colorful style of "Gongjin in that year".

At the same time, in the western two-part structure, the work also presents the structural characteristics of Chinese traditional music, such as starting, bearing, turning and combining. The two sections of the first part are beginning and continuing, the second part of the contrast is turning, and the end is combining.

3.2. Musical character -- strong and sad

The Qing Master emphasized the bold momentum and nostalgic lyrical emotion in the original, he advocated that music should not be restricted by the rhyme of the poem, and should use music to depict

the artistic conception of the poem. He said: "The new style of music composition is to use music to play the meaning of the poem, not to use music to match the rhyme of the poem."

The whole melody of "Great River to the East" can be divided into two parts according to the upper and lower and tie down pattern of the original Ci, which can also be regarded as a two-part qu form with an end.

The first part is "solemn broad plate", which starts with the melody of Kunqu singing style, and adopts the recitative form of Western opera. In the narrative tone, there will also be bold and heroic melody, which is basically one word and one tone. With solemn panels, it depicts the magnificent, vast and magnificent beauty of the Red Cliff.

The second part is "vivid Andante", he uses aria style melody, long breath, big melody, full of lyricism and singing. Depicting the hero's inner tenderness, expressing the author's longing for the ancient hero's feelings, the music is accompanied by a strong and sad weather in the mild and elegant. This kind of treatment better matches the original words under the historical figures, historical events of thinking and exclamation. "Think of Gongjin in the past" to "the masts Lu ash" formed an open music segment. This section, the melody changes repeatedly, the rhythm is slow, which brings people into the sexual memory of Zhou Yu and Zhuge Liang's heroic spirit.^[5]

3.3. Melody style -- the combination of aria melody and declarative melody

In this song, although the Qing Master uses the writing form of art songs and the European opera aria and shading techniques, it accurately expresses the spirit of the original lyrics to sing the ancient and express emotions, and also highlights the bold style of Su Dongpo's lyrics. Of course, it also expresses the composer's feelings about the ancient and the present.

At the beginning of the song, it has the momentum of "the wind and the sea and the rain in the sky", which is basically recital style, but without losing its melody beauty; In the middle of the song, it gives people a feeling of heroic and romantic; At the end of "life is like a dream", it seems to be depressed, but "a also libation Jiang Moon" still gives people a sense of Jian rushing to the sky.^[6]

The treatment of the epilogue plays a crucial role in the whole work. Although it is only a short sentence, it plays the role of a summary of the whole work, so it should be relaxed in emotion, give the listener a space to think and aftertaste, sing the epilogue, and draw a perfect full stop for the whole work.

4. Analysis of artistic conception of the art song "Great River Goes East"

The master of the Qing Dynasty, with the way of writing, focuses on expressing the bold momentum and nostalgic lyrical emotion in the original words. Influenced by the artistic songs of Schubert, Wolf and others, this work pays attention to the content and artistic conception of poetry, and emphasizes the use of music to depict the artistic conception of poetry rather than the rhyme of poetry, and opposes the rhyme of poetry as the chain that fetters music. "Rhyme is the kind of thing that announces the death of music," he said. The new style of music composition is to use music to develop the meaning of the poem, not to use music to match the rhyme of the poem.

On the back cover of the score of "The Great River Goes East", there is an article written by the Qing master - "The Author's Words", which recalls the production of "The Great River Goes East" : in the summer of 1920, the Qing master and his friends paddled a boat to the lake for an adventure tour in the thunderstorm, and the spirit was greatly excited. When he returned to his residence, "while listening to the sound of wind, rain and pine outside, he suddenly got the motive for this song, and after thinking about it all night, tomorrow, after eating breakfast, he sat down in front of the piano, made a slight repair of the motive obtained last night, and then wrote it out in Su Dongpo's poem, which is the origin of this song." The Qing Master uses the writing form of European art songs and opera arias to convey the spirit of the original poem to express the longing for the past by singing historical places, accurately grasps the bold style of Su Dongpo's "the great man of the Kwandong, holding the iron sheet, singing the river to the east", vividly expresses the artistic conception described by Su Dongpo's poems, and also expresses the composer's emotion of losing the past to the present. It is the best embodiment of the theory of "scene integration" in the classical poetry aesthetics theory of China since Song and Yuan Dynasty, which is about "scenery is merciless, emotion is not born without scenery" and "scenery is in emotion".^[7]

The whole qu is divided into two parts according to the upper and lower and tie down pattern of the original ci, and can also be regarded as a two-part qu form with an end. The first part is the "Majestic Platen", which changes tonality between G major and e minor. It starts with the melody of Kunqu singing style, and adopts the form of recitative narration. In the narrative tone, there are bold and heroic melodies from time to time, basically one word and one tone. Piano accompaniment ups and downs, aptly reflects the original words bold spirit and mood. When singing, we should grasp the heroic mind of the hero, sing the big line in the phrase, and do not lose the breath at the rest. With positive breath support, the sound comes out better; The word should be clear and accurate, the beginning should be clear, the abdomen should be full, and the end of the word should be closed. The line should be rounded and smooth, so that the sense of resonance in the language can be maximized through the "vowel" in the final. The piano accompaniment should correspond to the singing melody, the keys should be strong, and the pedals should be clean. In the interlude between bars 8 and 14, the composer uses octaves and chords, and uses an urgent and tight rhythm to vividly depict the grand meaning of "breaking through the sky, shaking the shore, rolling up a thousand piles of snow." Next, "through the empty" and "cracked bank", the piano accompaniment should have strength and dynamics, and the two sentences of "rolling up thousands of piles of snow" should be sung and accompanied in one go, conveying the spectacular heroic weather of the music.

The second paragraph is "vivid Andante", basically stable in E major, using aria style melody, long breath, big melody, full of lyricism and singing. The lyrics have romantic color, depict the hero's inner tenderness, and express the author's nostalgia for the ancient hero's feelings. The music is mild and elegant with a strong and sad atmosphere. When singing, the tone should be soft and deep. [8]The breath should be smooth, the melody should be consistent. The words should be clear and natural, pay attention to Chinese flavor, and the resonance can be slightly darker than the first half. The piano accompaniment is a rolling up and down arpeggio, full of flowing lyricism. The lyrical passage ends up in e minor, with a long pause that makes the music staccato. Here, there must be enough breath support. To the end of the song, "Life is like a dream", the mood turns, thinking of itself, not issued a sigh, a kind of immersion in the pursuit, the confused atmosphere of missing spread. Finally, she suddenly sings "A bottle also libjiang Moon" with a strong tone (ff). It dramatically pulls the emotion back into the display, restoring the true color of the bold emotion. The singing here should make a strong contrast to the different emotional colors before and after, make full use of resonance, pay attention to the intensity of the sound and the change of the music. This art song is often sung by a baritone voice, with a lesser proportion of tenor singing.

5. Conclusions

Ancient poetry art songs, the artistic conception is deep, full of endless artistic charm. "Great River Goes East" inherits the creation technique and style characteristics of German and Austrian art songs, and combines the characteristics of Chinese traditional music and language characteristics. It is a unique artistic achievement produced after the exchange of Chinese and Western music culture in the early 20th century. Many famous singers in our country have sung "Big River to the East" this art song, different parts, different singing forms, different singers have their own different ways to deal with the interpretation, and no matter what kind of way can give people a new feeling.

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