

Musical Characteristics and Technique Application of Liaoning Folk Song Lullaby

Liu Shuwei

Shenyang Conservatory of Music, Shenyang, 110818, China

Keywords: Liaoning folk songs; Lullaby; Musical characteristics; Skill

Abstract: The purpose of this paper is to study the musical characteristics and the application of singing skills of Liaoning folk song Lullaby. As one of the most representative works of Liaoning folk songs, Lullaby has rich artistic value and far-reaching influence. On the basis of introducing the background of the work, this paper analyzes the musical characteristics of the work from three aspects: musical structure, melody music and rhythm. Combined with the creative characteristics, this paper probes into the application of skills in the singing process of works by using research methods such as analysis, practice and reference. Combined with the current environment, this paper puts forward the development and prospect of Liaoning folk songs. It is hoped that this paper will make a modest contribution to the development and dissemination of Liaoning folk songs through the all-round research of the works.

1. Introduction

Liaoning folk song Lullaby is a popular folk song in Northeast Liaoning and even the whole country. It is often compared with Brahms Lullaby, which has extremely high artistic value and is known as China's lullaby. Liaoning folk song "Lullaby" is also called "Youyou Tune" or "Hypnotic Song" in the local area. The lyrics and tunes of the song are characterized by the simple and clear characteristics of lullaby style works, which seems unpretentious, but the ingenious integration of musical elements creates a beautiful and peaceful picture, which can play a good sleep aid effect. In terms of singing, the work belongs to a typical work with artistic conception greater than skill. Although the length is not large, it doesn't involve difficult skills, but it just needs to be combined with the related singing skills of Liaoning folk songs, such as dialect and moistening accent. At the same time, in order to interpret the works more accurately, it is necessary to incorporate correct emotions, so as to inject soul into the works and create a quiet and peaceful picture.

2. Analysis of Musical Characteristics of Liaoning Folk Song Lullaby

2.1. Melodic structure

The musical structure of a work determines the layout and development of the work, and a reasonable musical structure can show the content and emotion in music more accurately. First of all, the musical structure of Liaoning folk song Lullaby, like other foreign lullabies, adopts a simple and

clear musical form. The reason why this minimalist musical structure is adopted is that it targets infants and young children, and the simple form helps infants and young children to accept and understand, thus playing a better role in helping them sleep.

Secondly, in the layout of each phrase, Liaoning folk song Lullaby has a distinctive Chinese traditional music style. On the basis of a paragraph, the work uses the phrase principles of starting, inheriting, transferring and combining in Chinese traditional music, which makes the connection before each phrase closer and shows the characteristics of distinct levels.^[1] The whole work consists of 32 bars, starting with a 9-bar introduction. The introduction part is the statement of the theme added by Zheng Jianchun and Yao Xuehua when sorting out the works. Starting from the 10th bar, the work officially enters the "Qi" phrase. The "Qi" phrase consists of four bars, which are the theme of the work, while the last four bars are the "Cheng" phrase. The "Cheng" phrase inherits the material of the "Qi" phrase at the beginning, and adds brand-new materials at the last two bars. The new material used here is the musical element of the "turn" phrase. Since then, starting from the 18th bar, the work has entered the "Zhuan" phrase, which also consists of four bars. In addition to connecting the elements of the "Cheng" phrase, the phrase also develops new musical elements. The work enters the "He" phrase at 22 bars. The "He" phrase is similar to the reproduction passage in the western composition system. The material used in the work is the fusion of the "Qi" phrase and the "Zhuan" phrase materials, except in the rhythm pattern and pitch with some changes, the work places the melody above the tonic symbol at bar 26 and terminates the song part. Finally, the work starts from 27 bars and ends with a 6-bar section. The singing is mainly humming. This section is also the new music added by the creator in order to increase the artistry of the work in the process of sorting out and creating the work

Throughout the whole Liaoning folk song Lullaby, the structure of the music is very regular, and each stage of beginning, inheritance, transformation and combination is composed of four bars. In terms of material application, each phrase is connected with each other, which promotes the development of the work and makes it form a complete whole.

2.2. Melody characteristics

Melody is the first element of musical works, which determines the style and development direction of music. Melody includes three main elements: pitch, time value and volume, and other elements. First of all, from the macroscopic point of view, the melody of Liaoning folk song Lullaby is generally gentle and beautiful. Although there is a big jump in the interval of individual phrases, the melody starts with a wavy line, and matches the big jump between individual phrases, forming the unique musical style of Northeast folk songs. It also caters to the characteristics of "youyou" in "youyou tune".^[2] Secondly, from a concrete point of view, the whole piece consists of 26 bars, and the whole piece adopts the b-symbol six-tone mode in the national mode, and there is no transposition. The pitch is basically kept in the mid-low range. Among them, the work begins with a melodious prelude. Because folk songs usually have no prelude, the music score studied in this paper is created by the newly added prelude by Zheng Jianchun and Yao Xuehua after sorting out. The addition of the prelude makes the work more complete and artistic. The melody-themed display of the prelude basically appears in the form of harmony and the heavy feeling of the chords highlights the warm style of the work.

After the prelude, the work enters the formal theme, and the melody begins to develop from the bass area first, creating a warm and peaceful picture. However, this progress has not been continued. At the next festival, the style of the work suddenly changes, and there is a five-degree jump from low to high, which caters to the characteristics of northeast folk songs with high notes. Since then, the work has entered the "Cheng" phrase. In the "Cheng" phrase, the melody of the first two sections is

the material derived from the change and development of the "Qi" phrase, and the latter two sections are brand-new materials added to connect the "Zhuan" phrase. The new material has been further developed in the process of progress, which makes the melody gradually change from sparse eighth notes and quarter notes to continuous sixteenth notes, and this way of progress also highlights the linguistic nature of folk songs and music. At the same time, in the melody of the works, there will occasionally appear some iconic syncopation and hidden decorative sounds of Northeast folk songs. These unique melodies highlight the style of Northeast folk songs and are the crowning touch of the works.^[3]

2.3. Rhythm and beat analysis

The integration of different beats and various rhythm patterns in rhythm is one of the important elements in China's folk song system, and it is also the most distinctive feature to distinguish and identify folk songs in various regions. First of all, Liaoning folk songs usually choose conventional and concise beats such as 2/4 and 4/4 as time signatures in the application of beats, and the beats are rarely changed in the works, thus reflecting the simplicity and simplicity of folk songs. The folk song "Lullaby" is 2/4 beat, and the law of 2/4 beat from strong to weak caters to the nature and style of lullaby, and it can be easily accepted by infants and young children, thus playing a better sleep aid effect. Secondly, in terms of rhythm pattern, Lullaby is mainly composed of long eighth notes, quarter notes and sixteenth notes. The end of each phrase is a quarter note with a long time value. Although a small number of continuous sixteenth notes are added to it, it returns to the original long rhythm pattern at the end of each phrase. As can be seen from the layout of rhythm. The whole song of Lullaby is characterized by slow speed and long rhythm. Finally, based on the characteristics of the rhythm and beat of Liaoning folk song Lullaby, it can be seen that the rhythm and beat cater to the style of lullaby, and the diversification of rhythm patterns and ingenious layout form a layout of first slow, then fast, and then slow. Make the works show a development law that advances slowly and won't appear too sloppy. Such rhythms and beats are consistent with the speed at which the mother puts the child to sleep, and thus have a better practical effect.

3. The application of singing skills of Liaoning folk song "lullaby"

3.1. Use of breath

The use of breath is one of the biggest difficulties in singing the Liaoning folk song lullaby. Combined with the artistic characteristics of the works, it can be seen that although the melody of the works generally shows a steady trend, there will still be a big jump of five and six degrees before the phrases. At the same time, as a local folk song, the works have certain local characteristics, such as the unique vocals in Northeast China, glide and decorative sounds in music, etc. The singing of these elements all requires flexible application skills. Only by making your breath "alive" can you calmly deal with it. First of all, in the second phrase after the beginning of the work, that is, the 13th bar, there is the first big jump in the process of the work, and it is also the place where the highest note of the whole piece appears. When singing this phrase, you should pay attention to the state transition, that is, quickly change from the previous middle and low state to the state of singing high notes. The specific method is to inhale your breath and prepare for the next singing after the previous phrase is finished, and be prepared to open your head and teeth, so as to move your breath upwards at the beginning of the performance, and use a half true and half false "real fake voice" to sing the phrase.

Secondly, in view of the fact that there are many syncopated sounds and long-term legatos in the works, these places need to ensure the stability of breath, which is also commonly known as "hanging" in vocal skills, such as the humming part at the end of the works, which has a compact melody and

many big jumps. The specific method is to subconsciously pay attention to the stability of abdominal breath when singing, and constantly tighten the control of abdominal muscles while using leg support in the process. The longer the singing time or when different skills need to be used, the abdominal muscles need to be constantly tightened to keep their fulcrum unchanged, so that the breath will not change because of the use of long-term or different skills.

Finally, in the singing of short-term value and dense melody, it is easy to cause the disorder of time value caused by uneven breath, such as the "turn" phrase and "harmony" phrase of the work. If the breath is unbalanced during singing, it will also affect the artistry of the work. Therefore, in order to develop a good breathing rhythm in the singing of these phrases, it is recommended to use metronome to assist in the practice singing stage. If you still can't control your breath calmly, you can use the method of decomposition exercise or granulation exercise to take apart each phrase and practice.

3.2. Pronunciation and pronunciation

Language is an important feature that distinguishes Liaoning folk songs from those in other regions. This work is a folk song art work compiled on the basis of native folk songs, so it not only retains the style of Northeast dialect in language, but also makes the work have certain literariness because of artistic collation. First of all, the lyrics of the work are filled in against the phrases, and there are four lyrics in total. First of all, Erhua sound is the most important feature of Liaoning dialect. Almost every phrase in the works has the lyrics of Erhua sound. When singing, it should be noted that these Erhua sounds should not be too stiff when singing "Er", but should use light pronunciation to pass the word "Er" at once. In terms of details, in the second phrase of the work, the lyrics are "Cricket, called Clank, just like the sound of the strings". There are two words "Er" in this phrase. It should be noted that different methods should be used to bite out the two places. Among them, the first word "Er" is the formal lyrics, and the conventional pronunciation method should be used. That is, when pronouncing, the tongue rolls up and bites out the vowels "e" and "r" completely; The "er" in the second "Qinxianer" is the sound of "er". When pronouncing words, you should adjust the degree of tongue rolling and gently bring it over. Secondly, in addition to the word "er", the word "ah" is also a frequent modal particle in the works, "ah". It also belongs to the special modal particle in Liaoning dialect. When pronouncing words, the ending sound can't be simply sung as "a", but the return rhyme of "er" should be added, which is more in line with the style of Northeast folk songs. Finally, in the pronunciation of words in other lyrics, we should pay attention to the combination of the strength and weakness characteristics of the beat of the work. The work chooses 2/4 beat, and the law of strength and weakness is from strong to weak.^[4] Therefore, when singing, we should pay attention to lightening the pronunciation and rhyme of weak beats, so as to make the line feeling of the work more obvious and more vivid

3.3. Emotional expression

Emotion is the most important and complicated element in singing musical works. Liaoning folk song Lullaby seems to have simple and single emotions, and many people define it as a song full of maternal love. However, based on the melody, lyrics and language characteristics of the work, it can be seen that the emotions of the work are actually complicated. Therefore, only by comprehensively considering the details of all aspects of the work can the artistry of the work be completely displayed in singing. First of all, the first lyric of the work is "The moon is bright, the wind is quiet, and the leaves cover the window lattice". It can be seen from the lyrics that the mother at this time is depicting the late-night environment for the child who is about to sleep. Therefore, when singing, she can't use too strong maternal love or affection, but needs to beautifully depict the quiet night in a lighter lyrical way. The second phrase, "Cricket, called Clank", is different from the freehand brushwork of the

previous environment, and it needs more delicate realistic techniques to depict the chirping of cricket. Since then, in view of the "inheritance" phrase here, the emotion should also "turn" the phrase tendency, so as to sing the metaphorical sentence "like the sound of the strings" with gentle emotions. Secondly, looking at the emotional application of the whole song, many people define the emotion of the work as "maternal love", but this positioning is not accurate. The work is more like a mother telling a story to her child before she goes to bed, so when using emotion, we should pay attention to the word "control", and use gentle emotion, and sing as kind and natural as usual in singing, so as to avoid the emotion being too single or strong and affecting the style of the work

4. Development Status and Prospect of Liaoning Folk Songs

Through the analysis of Liaoning folk songs Lullaby, it can be seen that Liaoning folk songs have distinct regional characteristics and artistic value, and the beautiful style of Lullaby is contrary to the high-pitched and passionate style of Liaoning folk songs in ordinary peoples cognition, thus reflecting the diversity of Liaoning folk songs. Regarding Liaoning, the first thing people think of is not Liaoning folk songs, but Liaonings rich folk life and iconic dialects with black earth colors. Folk songs have also become one of the blind spots of Liaonings external display image. Although many high-pitched and passionate northeast folk songs have entered peoples field of vision in recent years, these folk songs are only the tip of the iceberg among many styles of Liaoning folk songs, and there are still many folk songs with different styles, such as lullaby and lover, which have not been developed and spread.

In view of the current situation of Liaoning folk songs, it is very important to explore the combination of tradition and modernity in the development and dissemination of northeast folk songs. Folk songs carry rich historical and cultural connotations, so we must actively seek the combination point with modern elements on the basis of maintaining their original characteristics. For example, in the current popular short video industry, among many short video applications, we can see many short videos about Northeast China and Liaoning, but there are very few videos related to Liaoning folk songs and music, and the only short videos are also uploaded by individual users, which can achieve effective publicity effects. In other words, the dissemination of Liaoning folk songs on the Internet has not formed a systematic system, and it is imperative to mobilize all walks of life, establish a systematic dissemination system, and publish all kinds of materials about Liaoning folk songs in various forms, such as courses, performances, singing, etc. At the same time, Liaoning folk songs can also be integrated into other types of works as background music. Finally, education is also a force that can not be ignored in the inheritance of folk songs. Incorporating Northeast folk songs into school music curriculum or extracurricular activities can enable students to get in touch with and learn this traditional art form in the classroom.

5. Conclusion

To sum up, this paper starts from the musical characteristics of Liaoning folk song Lullaby and introduces the application of technical skills in combination with singing practice. From the application of skills, it can be seen that although the length of Liaoning folk song Lullaby is small, it is the saying that "although a sparrow is small, it has all internal organs". Every phrase or even every festival in the work needs to be grasped carefully, and the use of emotion is the difficulty of the work. When practicing this work, you should be empathetic and bring yourself into the role of your mother. Finally, this paper analyzes the development prospect of Northeast folk songs according to the current environment and puts forward some suggestions for reference. The development of Northeast folk songs still has a long way to go. I hope that through continuous deepening research, more Northeast folk songs will enter peoples field of vision and enrich everyones study and life.

References

- [1] Wang Shuhuan. *A study on the stylism of folk songs in Northeast China* [D]. China Conservatory of Music, 2021.
- [2] Gao Zichun. *A brief analysis of the singing characteristics of Northeast folk songs* [D]. Shanghai Conservatory of Music, 2016.
- [3] Wang Xinle. *Comparative analysis of two styles of lullabies* [J]. *Popular Literature and Art*, 2017, (02): 162.
- [4] Zou Hongyun. *A brief discussion on the differences between two Chinese and foreign "lullabies"* [J]. *Northern Music*, 2014, (18): 57 +69.