

A Study on the Creative Style and Singing Characteristics of the River Flowing

Liqing Chen

College of Music, Baoshan University, Baoshan, Yunnan, 678000

Abstract: Xiaohe Tangshui is a folk song of Yunnan Province. It was created by Yin Yigong in 1947. It was originally sung by jiangku and incorporated into the Journal of teaching singing. Therefore, Xiaohe Tangshui began to be spread gradually. In the process of the spread of little river, many famous singers in our country have sung this song, which shows its position in the industry. However, this song has a profound background, a great difficulty in singing, and a high demand for the singers. Therefore, in order to sort out the difficulties in the performance and singing of little river, this paper will study its creative style and singing characteristics.

Keywords: The stream; the style of creation; the characteristics of singing

1. Introduction

The song "little river flowing water" has been highly praised since it was created. However, it has the characteristics of national customs and extremely high singing difficulty, which makes many people who are interested in the song flinch. Up to now, none of the singers who have sung the song is not "national treasure" figures in the singing circle of our country, such as Li Guyi, Gong Linna, Peng Liyuan, Tan Jing, etc. It can be seen from the performance of ordinary singers when they try to learn the little river flowing water that most of these singers are not unable to practice the song well because of its large range, mainly because they are difficult to grasp the details and characteristics of the song, so the significance of this study is to provide better practice ideas for regular singers [1].

2. The creative style of the little river flowing

2.1 Strong national flavor

The little river flowing water is a folk song from Yunnan, which contains the strong national flavor, and it is difficult to define it as a song of a certain nationality, that is, there are many kinds of ethnic groups in Yunnan, Han nationality and a large number of ethnic minorities gather here, while the little river flowing water describes the scene Yunnan people see in their life, but it also contains the overall national spirit of Yunnan people. For example, the lyrics in the beginning stage of "small river flowing water" are "the moon comes out bright and Wang, bright and Wang". This way of expression of lyrics is not the way we usually speak, but a relatively common way of saying in Yunnan. Therefore, the creation style of this song has a strong national flavor and diversified embodiment [2-3]. Fig. 1 music score of the little river flowing.

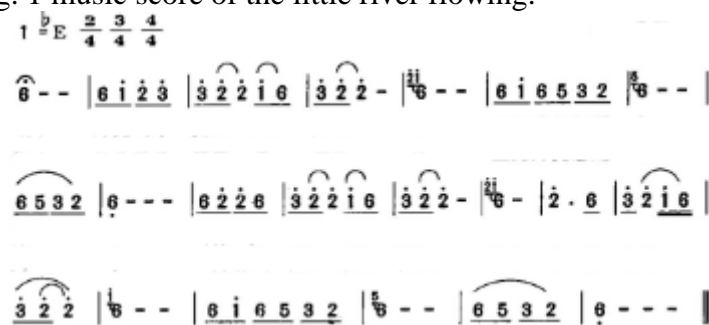


Fig. 1 music score of little river flowing

2.2 Pay more attention to melody

The lyrics of the whole song of "little river running" are few and have a circular structure. Compared with the popular "pop songs" in modern times, the lyrics are barren. The beauty of "little river running" is mainly reflected in the melody, which is one of its creative styles. For example, from the accompaniment point of view of "small river flowing water", it creates a scene of "small river flowing" by playing a large number of national musical instruments together, and uses scales to show the sound of "small river flowing" in different states, making people immersive. Thus it can be seen that the creation of "little river flowing water" mainly focuses on melody, while lyrics and singers only play a role of supporting melody and artistic conception, which is totally different from the complementary relationship between lyrics, singers and melody in ordinary songs.

2.3 Emotional reality

First of all, the song "little river flowing water" was created at night, which can be confirmed by the lyrics of "bright and bright moon", so this song is used by the author to express his feelings when facing the scene of "little river flowing" at night. This feeling can be really realized from the song, which shows that the emotion of this song is very real. Secondly, if the little river is regarded as an article, the literary color of the song is very distinct, which makes the description of the scene more vivid and profound, and strengthens the impression of the listeners on the song, which is also the embodiment of the true emotion of the song.

3. The application of "Chinese cultural elements" in Western Piano Works

3.1 The singing characteristics of the river

The singing characteristics of the little river flowing water can be divided into five parts, namely, breathing method, enunciation, resonance, timbre and emotion. The following will analyze the characteristics of these five parts, and at the same time, analyze the application mode of each singing characteristic.

3.2 Singing characteristics

(1) Breathing method

Breathing is a skill that any vocal singer must master. Correct breathing mode is the key factor to maintain the singing state and support the change of singing method. Under this condition, first of all, as a folk song, Xiaohe Tangshui has higher requirements for breathing method. Second, it is difficult to sing Xiaohe Tangshui. There are many long sounds and high notes, which requires a huge number of singers Breath can complete singing, and breathing method, as a factor affecting the amount of breath of the singer, will also affect the singing quality of the little river flowing water. In general, it is suggested to adopt the "chest abdomen linkage" breathing method for the correct breathing method of "river running". This method can allow the singer to accumulate enough breath in a short time, while maintaining the explosive power of breath in the treble area. Fig. 2, 3 and 4 are the steps of "chest abdomen linkage" breathing method.



Fig. 2 steps of "chest abdomen linkage" breathing method (1)



Fig. 3 steps of "chest abdomen linkage" breathing method (2)



Fig. 4 steps of "chest abdomen linkage" breathing method (3)

(2) To enunciate

As a folk song, the singer of "little river running water" must have a round mouth, clear articulation and a round mouth when singing. If the articulation is not correct, it is easy to destroy the artistic conception created by the song. At the same time, although the lyrics of "little river running water" are not many and pay attention to the melody, the lyrics, as a factor supporting the melody and artistic conception, the singer must express his sincere feelings through the lyrics. Therefore, small In the singing of "river flowing water", it is suggested that the singers should do a good job in Putonghua practice and learn how to express their emotions by changing the way of enunciation.

(3) Resonance

If a singer wants to sing any song well, he must learn how to make use of the resonance area to make sound, especially the songs with wide range and high requirements for timbre. According to Gong Linna's application of resonance area in the singing of "flowing water", when singing this song, the singer must fully open his mouth, nose, pharynx and chest cavity, and apply these resonance areas to the whole singing, so as to create a profound scene.

(4) Timbre

To some extent, timbre is a person's natural condition, which can not be changed in general, but we can beautify our timbre through some skills, which is of great help to the singing quality. In the singing process of the little river flowing water, because the scene described in this song is the scene of "the little river flowing at night", the voice color of the singer should be thin but not thin, high but not high, and he should use the voice color to sing like a poem. Under this condition, it is suggested that the singer should use the "head cavity" resonance method to beautify his voice color, so as to achieve the purpose.

(5) Emotion

The emotional expression of songs is not a simple use of skills. It requires the singer to put his own feelings into the use of skills. The emotion in the little river running is very pure. The main expression is the emotion of "A Mei missing a Ge". This kind of emotion belongs to a kind of not strong "love". It is quiet as the little river running, but it is also divided into the level of importance and urgency. The singer should master this characteristic to sing.

3.3 Application of singing characteristics

The five singing characteristics of the little river flowing water are not immutable. The singers can apply these characteristics according to their own understanding of the songs, such as highlighting the expression of emotion in singing. This way is different from person to person and cannot be generalized. However, when the singer is still unable to decide how to sing "river running", we can refer to the previous singing results for analysis, that is to say, in terms of the cover performance of "river running" by Miss Gong Lina, because miss Gong Lina has an extremely wide range of sound and sufficient breath, so when singing the climax part, the high pitched voice is the biggest highlight of the whole song. It not only brings the impact on people's hearing, but also describes the scene in a wonderful and beautiful way without losing emotion.

4. Conclusion

To sum up, this paper expounds the creative style and singing characteristics of "little river flowing water". The former can let the singer know more about the background story of the song, and the latter can provide the singer with singing ideas. At the same time, the paper analyzes the application requirements of the singing characteristics of "little river flowing water", according to which the singer can build his own version of "little river flowing water".

References

- [1] Monica A McHenry, Joseph Evans, Eric Powitzky. Effects of Bel Canto Training on Acoustic and Aerodynamic Characteristics of the Singing Voice [J]. *Journal of Voice*, 2015, 30(2):198.
- [2] Matsumoto J. Differences of characteristics of music singing between in usual Karaoke and in Hitokara [J]. 2016, 140(4):3428.
- [3] Man Liang, Zhang Heng, Zhao Ling. The important role of Mongolian traditional ecological education culture in conservation and sustainable utilization of rangeland resources——A case study in the Ordos Plateau [J]. *Pratacultural Science*, 2014, 31(1):187-192.