



To Explore the Singing Skills of the Ancient Poetry Art Song “Night Mooring at Maple Bridge”

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Abstract: Since modern times, most composers have chosen ancient poetry as their theme for music creation. The author selects an art song “Night Mooring at Maple Bridge” created by the famous composer Mr. Li Yinghai as an example, and analyzes the problems that should be paid attention to and the solutions when singing the art songs of ancient Chinese poetry in combination with his years of practical experience in university singing, so as to provide help for the future vocal music study.

Keywords: Ancient poetry; Art song; “Maple bridge at night”; Singing skills

1. The song “Maple Bridge Night Park” by China’s famous composer Mr. Li Yinghai creation.

After the song came out, it won the gold medal of the “1980s Chinese art song creation competition” and was recognized by the music industry. The song “Night Mooring at Maple Bridge”, created by Mr. Li based on ancient poetry works, integrates the traditional seven-tone mode of Chinese music, and the climax at the end uses the traditional six-tone mode, which makes the musical style of the work retain the elements of Chinese folk music to a large extent. From the perspective of singing, this song integrates traditional opera elements into the singing style, which shows that the style of Chinese folk music is more obvious. From the point of view of poetry to the effect, the present paper arrives at an interpretation “is a poem rides, at that time, the tang dynasty poet depressed due to fallen off poetry, on the way return way fengqiao town, he created the first historic tion, so the work in the process of singing by certain singing skills to better grasp the dreary melancholy dominant style. This art song has been performed by many singers, the most representative of which is the version sung by Ms. Wu Bixia. It can be said that it is deeply rooted in the hearts of the people, which is inseparable from Ms. Wu Bixia’s superb handling of the singing skills of this song. This article combines the author’s singing practice experience for many years to analyze how to better grasp the singing skills of ancient poetry and art songs, so as to provide help for the future vocal music learning.

1.1 Words and Expressions

The connotation of language and the smooth and clear articulation of words are the key to shaping the image of characters, expressing thoughts and emotions, and deeply depicting the theme in vocal music art. As an art song of ancient Chinese poetry, “Night Mooring at Maple Bridge” should pay special attention to the correct pronunciation and roundness when singing, and it is necessary to correctly grasp the rhyme of consonants and vowels, so as to convey the deep meaning expressed by ancient poetry to the audience.

The pronunciation of words in singing consists of vowels and consonants. In singing, vowels make the sound coherent and transparent, while consonants play a role of excessive linkage. To grasp the pronunciation of an ancient poetry song, we can find the resonance position of the word by using consonants, and then sing the vowel to the sound position of the consonant, so as to extend the resonance of the vowel. Vowels are airflow out of the lungs to vibrate the vocal cords, making a loud, rounded sound as it passes through the mouth and pharynx without any obstruction. Consonants are in contrast to vowels, where airflow out of the lungs vibrates or not.

Almost every sentence of this song is weak, such as a sentence: “Moon falls, black crow, frost all over the sky” in the “month” word, do not sing the weak sound into a virtual sound, adhere to the position of consonants, to have a sense of telling. In addition, the “full” word, the prefix “M” do not sing the time value is too long, instantly take over, transition to the belly up, here can be understood as the consonant is the prefix, the vowel is the end. In addition, the “frost” word should also pay attention to the interval between the beginning and the abdomen of the word should not be too long. The pronunciation should fall to the vowel, and the sound should be full and make musical expression on the vowel. The end of the word should pay attention to the rhyme to “ang”.

The word “sorrow” in the sentence “jiangfeng fishing fire to sorrow sleep” is the only expression of emotion in this sentence, here should emphasize the rendering. “Mian” in the singing of the word to add a big tremor to small tremor singing treatment, more appropriate to express the poet’s “one chant three sigh” feelings.

Turn words “gusu city hanshan temple” in the “cold” “mountain” two words, words before lost after the final word when connected to the initials, singer should maintain open cavity, abstract, singing the initials voice when the swimmer in the teeth in the front of the above two front teeth, voice when the swimmer in the finals on the teeth after pharyngeal nearest molar tooth position, to ensure that the air channel is smooth, avoid the occurrence of nasal.

The word “ship” in the sentence “midnight bells to the passenger ship” is called the rhyme in the poem. In vocal music, generally speaking, the feet or syllables are usually in the force-beat or in the position of the bar. If the first sound at the beginning of the rhyme word falls on the board position, it is called the solid board; If the last beat of the prolongation falls on the board, it is called the backboard. “Maple Bridge Night Park” this song is basically the way of rhyme with the bottom plate.

1.2 The use of breath, timbre and sound location

In the singing of the first phrase, to use the method of weak sound, breath to slow operation, in the “moon fall black cry” breath; When singing the word “frost”, because the interval span is wide, it should be in the stable support of breath under the condition of sudden outbreak, help to sing this word more full; The word “heaven” at the end of the sentence ends the first sentence with three sighs in succession. While keeping a low mood and a steady breath, we should also pay attention to maintaining and unifying the singing position.

When performing the second phrase, “Jiang Feng the fishing” pick up “for sorrow sleep” is a big jump, five interval for the interval span large phrase in the process of singing to do the processing of a sleek lines, not the processing of terraced, processed sound will be slightly fruity and full of elasticity, note also couldn't carry a larynx otherwise it will cause in the process of singing breath sounds very stiff, that is to say, high-pitched singing will not come up, will not solid bass. You should sing in an open humming state with well controlled breathing.

When the end note of the second phrase is followed by the third phrase, there is an octave big hop interval from the first group of small words to the second group of small words. The high pitch is required to be sung weak-pitched, so as to avoid the hard top singing in the high pitch. The expected timbres can not be achieved by using extra force. The solution of high pitch has a certain relationship with the speed of the airflow. When singing high pitch, the airflow should be accelerated, and there should be a feeling of gasping in surprise. Be ready to inhale, avoid the phenomenon of lifting air, and keep the upper suction and the lower sigh.

When singing the third phrase, pay attention to the breathing orifice and breathe after “out of town”. The character “Su” of “Gusu” is composed of five different pitches with fewer sounds and more. During singing, pay attention to the position of singing not to move with the change of pitch.

The fourth phrase is the climax of the whole song, which requires that the singing state should be more excited and active, and the relaxed breath of the body should naturally sink. Singing in a relaxed state can achieve a satisfactory singing effect, and it is absolutely not to perform in the climax with the whole body tense and mechanical waiting for the first half of the beat. When singing the word “to”, the time of the beat is longer, which also requires adequate breath in advance, and the flexible use of head cavity resonance to show clear, high and rounded timbre. In the singing process can do fade processing will be more poetic charm.

The fifth phrase is not only the epilogue, but also the repetition of the fourth phrase. When singing, the low timbre can be used to express the lonely mood of the author and the desolation of the environment. As the final part of the tone area is low, it is necessary to prepare for inspiration and sing actively to maintain the unity of singing position. The so-called “bass singing”, bass do not press down, catch the word to catch the strength, catch the strength to catch the gas.

The poem “Night Mooring at Maple Bridge” created by the poet Zhang Ji has been sung for more than one thousand years, spanning thousands of years. Mr. Li Yinghai, a bosom friend of Zhang Ji, set the song for this poem, making it more widely spread. Both the poems created by the poet Zhang Ji and the musical works created by Mr. Li Yinghai are very wonderful. For vocal music learners, this is an excellent work that can test the singer's technical level and artistic accomplishment.

2. Conclusion

Through the writing of this paper, the author also has a deeper understanding of the unique charm of ancient poetry and lyrics art songs. In the future vocal music learning, I will be involved in more ancient Chinese poetry and lyrics art songs, and do further in-depth study and research on such songs.

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