

The Creative Style and Characteristics of the Artistic Song "Qinyuan Spring Snow"

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Abstract: As one of the representatives of contemporary Chinese famous composers in the second half of the 20th century, Tian Feng created more than 200 works in his lifetime, the most famous of which is the symphonic chorus "Five Poems of Mao Zedong", known as the "peak in the history of Chinese chorus in less than 100 years", and is another great work after the "Yellow River Chorus", which is deeply loved by the public and is a landmark work. This article takes the first poem "Qinyuan Spring Snow" as an example to explore its creative style and characteristics.

1. Introduction

Mao Zedong is a Chinese revolutionist, strategist, and theorist. During his lifetime, he wrote more than 100 poems, and some of his works have become excellent classical art songs with the creation of modern and contemporary composers. Among them, "Qinyuan Spring Snow" is the most representative. This article will discuss and analyze in detail the creative style and characteristics of the artistic song "Qinyuan Spring Snow"[1].

2. The creative background of "Qinyuan Spring Snow"

"Qinyuan Spring Snow" was a poem written by Mao Zedong in February 1936. It was first published in the Chongqing Xinmin Daily Evening News in November 1945, and then officially published in the "Poetry Journal" in January 1957. The lyrics describe love and praise for the magnificent mountains and rivers of the motherland, praise and praise for revolutionary fighters, and express Mao Zedong's lofty aspirations and great aspirations[2].

The popular saying about this word is that in the winter of 1936, the Red Army organized an Eastern Expeditionary Force to prepare to cross the Yellow River eastward to fight against the Japanese enemy. Starting from Zichang County, the Red Army marched all the way into the Yuanjiagou area of Gaojie Village, Qingjian County. At this point, the Red Army troops rested here for 16 days. From February 5th to 20th, when Mao Zedong lived here, there was a heavy snowfall. There was a vast expanse of snow inside and outside the Great Wall, and the uplifted Qinjin Plateau was covered with ice. The weather was very cold. Even the Yellow River was frozen with a thick layer of ice, losing the surging waves of the past. Mao Zedong was living in the house of Bai Zhimin, a farmer. Seeing this scene late at night, he was quite touched, so he wrote this poem[3].

"Five Poems of Mao Zedong" was produced in the 1970s, and this work is an excellent chorus

divertimento. Tian Feng used a number of Beijing Opera musical tunes in his creation and carefully orchestrated them. Immediately after the performance, he was welcomed by a large audience. Up to now, this work is still a favorite and excellent piece for the masses to sing[4].

3. The Creative Style of "Qinyuan Spring Snow"

(1) A broad and atmospheric musical style

First of all, in the prelude of the work, on the basis of strong (ff), parallel octaves are played on the main chord, playing a melody similar to a march, like a magnificent scroll, slowly unfolding to show people the great rivers and mountains of the motherland. Finally, stay on the dominant chord, and a long duration trill appears on the five notes, which serves as a connection and leads to the main song part of the song[5].

Secondly, in the most lyrical sentence of the entire poem, "Jiangshan is so charming", the composer shifted from a flat B key to a flat E key, with interludes in two octaves, octave intervals, and two degrees progressing upward, pushing the emotions to the climax. The singer sang "Jiangshan is so charming as this" for a long time on the top note of the entire song. In order to emphasize and highlight the practice of the phrase, he repeated it twice to summarize the emotions of the main part and pave the way for the new content of the sub part. This is also the most magnificent and magnificent piece of the entire work, and it fully expresses the majestic and heroic style of Mao Zedong's poetry, with a vision of thousands of miles, a thought of thousands of years, a magnificent and powerful style[6].

(2) The perfect combination of musical and linguistic senses

The melody of the entire piece is strong and catchy, and the direction of the melody and the intonation of the word itself are cleverly integrated, without a sense of conflict. It vividly demonstrates the flat and tonal rhythm of the original word. The first sentence "Northern scenery, thousands of miles of ice covered, thousands of miles of snow floating." (Che) Che Ping, (Che) Che Ping, Che Che Ping (rhyme). The final sound of the three sentences is "flat", and the final sound of the three sentences in the song also stays above one sound. The upward and downward relationships of the other sounds are almost consistent with the tone of the original word recited. The same goes for the rest of the pages, where the melody and the tone of the words almost exactly match.

In the entire song, the best expression of its perfection is in the middle, "Cherish the martial arts of the Qin Emperor and the Han Dynasty, slightly losing their literary talent; Tang Zong and Song Zu, slightly losing their charm. A generation of Tianjiao, Genghis Khan, only knew how to bend a bow and shoot a large sculpture. All the way, count the heroes, but also look at the present day." "Cherish" explained himself, and in the front, "Lead countless heroes to bend their waist." Who bent? The word "Xi" pauses for a moment, maintaining its original speed, with a hint of reflection and regret. Using a small second degree downward, it brings out the characters behind it, followed by Qin Emperor Hanwu, Tang Zongsong Zu, and a generation of Tianjiao Genghis Khan. To reflect its sense of eloquence, the key should be a more fluid rhythm of four or three beats. After speaking in a slightly less literary style, Emperor Wu of the Han Dynasty, and a slightly less romantic style, Emperor Taizong of the Tang Dynasty and Emperor Taizu of the Song Dynasty, there was a generation of Tianjiao Genghis Khan. Therefore, the tone remained above the word "Khan", which aroused psychological resonance among the audience. Then, it was changed to a four-two beat, with a more gentle and serious tempo and a steady decline in the tone and speech speed. In addition, the lyrics "only recognize" and "shoot" were used with the singing "down slip". At the same time, the word "curved bow" also needs to be raised with a drag in order to reflect the sliding sound effect of the word "shoot". The word "big" uses rest to pause, and is connected in series to achieve the effect of continuous sound loss. This design has a sense of relaxation and humor.

(3) The Application of Singing in Traditional Chinese Opera

When singing this artistic song, one can feel a strong opera style, even a bold assumption. Singing it directly using the singing style of Beijing Opera should have no sense of conflict.

In traditional Chinese opera, "jio qiang" is also known as "jio qiang" or "drag control", and its prominent musical feature is that one character has multiple tones. The use of swing tones in the music creation of songs can have the effect of strengthening the intonation and tone, emphasizing and highlighting the musical style of the work. The decorative use of Huacai notes in vocal singing can play a role in mobilizing emotions, rendering the atmosphere, and enhancing musical expression. "The composer Tian Feng used the swing tune many times in the creation of the song" Qinyuan Spring Snow. "For example, the word" snow "for" ten thousand miles of snow floating "first rests on the long-term value of a dichotomy note, and then uses the rhythmic style of small dots to swing the tune."

Secondly, in the piano accompaniment part where the phrases are connected, the creative technique of "crossing the door" in Peking Opera is used to imitate the more commonly used Hu Qin in Peking Opera." As the music part of instrumental music accompaniment, "Guomen'er" plays a very important functional role in the musicality of singing. This feature has the unique musical style characteristics of operas and tune systems, and has the functions of setting the tune, paving the mood, creating atmosphere, and strengthening emotional expression. At the same time, as an indispensable music part in the aria, it together with the aria constitutes the integrity of the entire aria music structure. For example, "Qianli Bingfeng" The connection between "and" thousands of miles of snow floating ", as well as the connection between" attracting countless heroes to compete and bend over "and" cherishing the Qin Emperor and Han Wu ". Both use small "gatekeepers" with strong melody to connect. The rhythmic type is very strong, which is conducive to promoting the cohesion between the front and back sentences.

4. The creative characteristics of "Qinyuan Spring Snow"

(1) Complex and variable beats and speeds

In this art song, there are many changes in time and speed. At the beginning of the song, in order to describe the grandeur and grandeur of the great rivers and mountains, the composer uses a second and second beat to reflect the broad melody. The first sentence "Northern scenery, thousands of miles of ice, thousands of miles of snow." In order to better present this atmospheric opening line, the composer changed the "Moderato vast" based on a slower pace of four beats, using four, four, five, four, six, and four, two beats to fully cater to the lyrics' rhyme, and the complex and varied beats also better reflect the cadence of the melody, making the music more vivid and full.

When changing from the scenery of "thousands of miles, thousands of miles" to the scenery of "inside and outside the Great Wall", in order to describe a more specific scene, the composer changed the beat number again at a medium speed to a more fluid and powerful second beat. In this part, the composer also used text on the spectrum several times to remind the specific speed changes during singing, such as "comparing" (gradually slower) and "returning to the original speed of" comparing high ", "On a sunny day, look at the red makeup wrapped in plain clothes." In the middle, "must" (slightly slower), "clear" (gradually slower), and "look red" (return to the original speed).

In the latter part, "Cherish the Qin Emperor and Han Wu...", the rhythm changes to a strong and weak triple beat, and a four and three beat, which describes the great achievements and achievements of these greatest figures in history more easily

"And the sense of humor, which is understated in the poem, is not worth mentioning." "In order to pave the way for the following" several celebrities still look at the present day. "When" only

know how to bow and shoot large sculptures, "it was changed to a more serious and regular four and two beats, reflecting the boldness of Mao Zedong's great man, emphasizing his" cherishing "and more firmly believing that" still look at the present day. ". At the end of the article, "Counting romantic figures and looking at the present day," the speed was changed to a more fluid four or three beat, and the speed was doubled (quarter notes are equal to dotted quarter notes). The lyrics were repeated repeatedly, pushing the emotions to a climax. On the last occasion, the speed was changed to a more stable fourth fourth beat, and the speed was doubled (with a dotted quarter note equal to a quarter note). With a majestic and solemn speed and beat, the entire song ended brilliantly.

(2) Powerful breath support and application

The entire work, whether it is accompanied by a huge harmonic texture, or the broad range of the song, as well as the majestic atmosphere of Mao Zedong's poetry itself, requires the strong breath of the singer as a support. The entire piece of music is full of ups and downs, powerful and forceful, hardly giving the singer a chance to pause and adjust. The entire song requires the singer to complete at one go, continuous and extremely difficult.

The first sentence is "The scenery of the Northern Kingdom, thousands of miles of ice." Gradually, "Ten thousand miles of snow float." At the beginning of the speech, the word "Li" stops on the small character group 2, and stops for three beats. On the basis of not breathing, continue to rise, standing on the small character group 2, g, which is the limit of baritone's voice height. After stopping for two, four, and three beats, you also need to "add flowers", similar to the swing tune of Beijing Opera, and finally stop on the dominant tone, "The opening line of a loud voice left most singers out of reach."

The second point is that there have been two consecutive occurrences of "Jiangshan is so charming" on the top note of the entire work. The opening is the g of the small character group 2, and it is worth staying for a long time. Then, it comes again, with the beginning and end resting on the g of the group group 2, up to four beats long. It is a great test of the singer's breath.

The third difficulty lies in the closing sentence of the song, "Counting the romantic characters still looks at the present day," and "Counting the wind." Under the premise of extra strong (fff), the big six spans, staying at the g in the small character group 2. Then, driven by the triple tone, staying at the falling a in the small character group 2, plus the free extension, and finally staying at the main tone g for 13 beats, with a strong ending.

(3) Accurate stage performance

Regardless of the form of performing art, it is very important for actors on stage to have good expressiveness. In traditional opera, "hands, eyes, and body movements" are often emphasized, emphasizing that the artistic performance of actors on stage is crucial. Vocal music is a music art that combines audition and listening. Good stage performance can make the interpretation of works more vivid and vivid, and can also bring a better visual experience to the audience.

In the stage performance of the first work "Qinyuan Spring Snow", excessive body movements should be reduced, and in grasping the essence, qi, and spirit of the work, bold movements should be made in the high-pitched parts or important vocabulary, such as "competing to bend over", "so much charming", and other words. More attention should be paid to the mastery of eyes, language, tone, and other aspects. The eyes must be deep, as if a great river and mountain were in front of us. The hand movements can draw on the body styles of Peking Opera and traditional Chinese opera, such as the "appearance" and "palming" techniques in Peking Opera, to express the charm of traditional Chinese opera in a more vivid and calm manner. To more accurately convey emotions to the audience.

5. Conclusion

The song "Qinyuan Spring Snow" is a very excellent artistic song among Chinese vocal music works. Through analyzing this song, we can further appreciate the grandeur and grandeur in Chairman Mao's heart, with a sense of grandeur and heroism flowing through the lines. Based on the composer Tian Feng's understanding of the ancient poem "Qinyuan Spring Snow", the singer performs a "second creation" when singing this song. He should carefully study the creative background, cultural connotation, and musical language of the song to deeply explore and speculate on the psychological state of the author when creating the song. Through the writing of this article, the author has gained a deeper understanding and understanding of the great work "Qinyuan Spring Snow", and also has a higher respect for our great leader Mao Zedong.

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