

An Analysis of the Musicality of Yong Liu's *Yulinling: Farewell in Autumn* Based on the Perspective of Language Musicology

Hongtao Wang, Ruiji Shengchuan*

School of Music and Dance, Guangzhou University, Guangzhou 510006, China

*Corresponding author: Ruiji Shengchuan, shengchuanruiji@gmail.com

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Abstract: From the perspective of linguistic musicology, this paper discusses the musical features of *Yulinling: Farewell in Autumn*, a representative work of Yong Liu, a famous lyricist of the Song Dynasty. Through a systematic analysis of the core elements of the poem, such as rhyme, timbre, key, and rhythm, it reveals the intrinsic connection between poetry and music and proposes a new way of thinking about the modern interpretation of ancient poetic songs. This paper not only enriches the understanding of Yong Liu's works but also provides new theoretical support for modern music education of classical poetry. In addition, this paper explores the practical application value of poetic musicality analysis in cultural inheritance and modern adaptation of classical poems, providing new insights into the contemporary inheritance of cultural heritage.

Keywords: Poetry; Singing; Language musicology; Musicality

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1. Introduction

Yong Liu, with the character of Jieqing (耆卿), and the name of "Minister in White" (白衣卿相), was one of the most famous lyricists in the Northern Song Dynasty. He was highly accomplished in the field of lyrics, and he was especially good at composing slow lyrics, which often express the feelings of travel and sadness of parting. *Yulinling: Farewell in Autumn* is one of Yong Liu's most famous works, and it occupies an important position in classical Chinese literature for its delicate expression of emotion and far-reaching cultural meaning. The work depicts the complex feelings of the lyricist when he leaves the capital and bids farewell to his beloved partner, with its beautiful phrases and harmonious rhythms, which are rich in a strong sense of music and infectiousness.

Studying the musicality of *Yulinling: Farewell in Autumn* not only helps us better understand the artistic value of Yong Liu's works but also provides new ideas for modern music education. Classical poems were often sung in the form of songs in ancient times, which had strong musicality, but with the passage of time, their mu-

sicality was gradually neglected and more attention was focused on their literary value. By exploring the musicality of poems in terms of rhyme, timbre, tonal value, and rhythm, this paper aims to re-explore the musical expressiveness of poems and explore their application in modern music education and performance, especially in how to stimulate students' creativity and expressiveness through the analysis of the musicality of classical poems.

In addition, with the revival of traditional Chinese culture and the rise of nationalistic fervor, more and more people have begun to pay renewed attention to the musical expression of classical poetry. Studying the musicality of classical poetry can provide new ideas for cultural inheritance, and combining classical literature with modern music forms can help make more people feel the charm of traditional culture.

2. Literature review

As an emerging interdisciplinary research field, language musicology aims to explore the relationship between language and music. In recent years, scholars have conducted a lot of research on the analysis of musicality of language, especially on the relationship between classical poetry and music, and have achieved a lot of results. For example, some studies have pointed out that the rhythmic structure of classical poems is closely related to the rhythm and melody of music, and these poems can often be chanted through specific tones and melodies^[1]. At the same time, there are also studies that have explored the correspondence between the timbre and tone of poems and their musical performance, arguing that the tonal characteristics of poems play a decisive role in their musical performance^[2].

In the study of ancient poems and songs, scholars have mainly focused on the analysis of traditional Gongshi Sheet Music. Gongshi Sheet Music is a kind of sheet music used to record ancient music, which records pitch and rhythm with symbols and is widely used in the singing and performance of classical poems. However, with the development of modern music education, how to combine these ancient musical resources with modern music education has become a hot research issue. By combining the theories and methods of language musicology, this study provides a systematic musicality analysis of *Yulinling: Farewell in Autumn*, hoping to provide new perspectives and ideas for research in this field.

In addition, foreign scholars have also done a lot of exploratory work in the study of the musicality of poems. For example, through the study of musicality in Greek and Roman classical poetry, Western music scholars have revealed how ancient poetry was disseminated and interpreted through musical expressions. These research results provide us with useful references and lessons. Similarly, the study of musicality in classical Chinese poetry can also provide new theoretical support for Western musicology and promote cross-cultural exchange and cooperation.

To summarize, studying the musicality of Yong Liu's *Yulinling: Farewell in Autumn* can not only enrich the research content of language musicology but also provide new perspectives for Chinese and Western cultural exchanges. By drawing on the research methods of musicality in other cultures, we can have a more comprehensive understanding of the musicality of classical Chinese poetry, thus providing new possibilities for the modern interpretation of ancient poetic songs.

3. Research methods

This study employed a variety of analytical methods in linguistic musicology, mainly including metrical analysis, timbre analysis, tonal analysis, and rhythmic analysis. First, the metrical structure and its influence on musical expression were explored by analyzing the rhyme and vowel timbre in *Yulinling: Farewell in Autumn*.

Rhyme analysis is an important means to study the musicality of poems, and the choice of rhyme not only affects the sonic beauty of the poems but also directly influences the rhythm and melody of the poems when they are sung.

Secondly, timbre analysis is mainly concerned with the timbre of vowels in the lyrics and their influence on the phonetic effect of the whole lyrics. When Yong Liu composed *Yulinling: Farewell in Autumn*, he made full use of the variations in the timbre of vowels to enhance the musicality of the lyrics. For example, the alternation of open and closed vowels used several times in the lyric creates an obvious phonetic contrast, which makes the lyric more layered and expressive when it is sung.

Third, tonal analysis involves the relationship between Chinese tones and melody. The four-tone system of Chinese gives each character a different pitch and tone variation, and this variation plays a key role in the musical expression of the poems. By analyzing the tones of each line in *Yulinling: Farewell in Autumn*, we can find out how Yong Liu makes use of the changes in tones to make the lyrics more expressive in terms of melody. In particular, the use of Gongshi Sheet Music provides a valuable reference for understanding the melody of the lyrics by recording pitch and rhythm.

Finally, the rhythmic analysis focuses on the influence of the sentence structure and syllable composition of *Yulinling: Farewell in Autumn* on its musical rhythm. When Yong Liu composed the lyrics, he carefully designed the sentence reading and rhythm, which gave the whole lyric a unique sense of rhythm when it was sung. By analyzing the flat and oblique structures in the lyrics, we can better understand their rhythmic variations and their contribution to the musical performance.

The study object was Yong Liu's *Yulinling: Farewell in Autumn*, which is not only of high literary value but also widely sung for its musicality. In the course of the study, we systematically analyzed the characteristics of its musicality through a close reading of the text of the lyric, combined with ancient scores and modern musicological theories, so as to provide new references for the musical interpretation of classical poems.

In addition, this study also compared *Yulinling: Farewell in Autumn* with other Song lyrics by means of comparative analysis to explore the uniqueness of Yong Liu's lyric works in terms of their musicality. Through this method, we can better understand Yong Liu's musical thinking in his lyric compositions and his contribution to the development of musicality in Song lyrics.

4. Research findings

4.1. Rhyme and timbre

The choice of rhyme and vowel timbre of *Yulinling: Farewell in Autumn* makes an important contribution to its musical beauty. Yong Liu's skillful use of rhyming feet in the lyric makes the whole lyric harmonious in sound and lingering in the aftertaste when it is sung. In particular, the tone of the vowels in the rhyme scheme determines the overall rhythmic effect of the words and enhances the musicality of the words. For example, in the opening line of the lyric, "The cold cicadas are mournful and cut, and the evening at the long pavilion," the rhymes are "cut" and "evening," which are soft in tone and set a low and mournful tone for the whole lyric.

In addition to the choice of rhymes, Yong Liu also created rich timbral effects through the matching of vowels in his lyrics. For example, in "Where are you awake tonight? In the line "On the bank of the willow, the moon is broken by the dawn breeze," the matching of vowels makes the whole sentence extremely harmonious, enhancing the lyricism and musical beauty of the work. This exquisite arrangement of timbre makes *Yulinling: Farewell in Autumn* more infectious and expressive when sung.

4.2. Tonal value and melody

Chinese tones play a key role in the formation of the melody of *Yulinling: Farewell in Autumn*. By precisely grasping the tones, Yong Liu incorporated the four tones of the Chinese language into the melody of the words, making it more in tune with the natural meter when chanting. At the same time, the Gongshi Sheet, as an important means of recording melodies in ancient times, recorded the pitches and rhythms of the lyrics through symbols, which provided valuable references for understanding the melodies of the lyrics.

In addition, Yong Liu's skillful use of tones makes *Yulinling: Farewell in Autumn* more melodically layered. For example, in the couplet "Sentiment has always been sad about parting, and it is even more embarrassing to see the cold fall of the Qing Autumn Festival," Yong Liu's use of four tones creates a stark contrast in the melody of the words and enhances the expressive power of the work. This sensitive grasp of tones gives *Yulinling: Farewell in Autumn* a unique flavor and artistic impact in its musical expression.

4.3. Sentence reading and rhythm

The sentence structure and syllabic composition of *Yulinling: Farewell in Autumn* have a direct impact on its musical rhythm. Yong Liu carefully arranged sentence reading in the lyrics, which makes the whole lyric present a natural and smooth character in rhythm. The change of level and oblique not only makes the phrases rhythmic but also provides structural support for the interpretation of music. For example, "Where are you awake tonight? The reading and rhythmic arrangement of "The willow bank, the moon in the morning wind" reflects the unique advantage of the lyric in its musical expression.

In *Yulinling: Farewell in Autumn*, Yong Liu skillfully employed pauses in his sentences, making them full of rhythmic variations. For example, in the couplet "Looking at each other with tearful eyes, I am speechless and choking," the combination of pauses in sentence reading and changes in level and oblique tones makes the whole phrase dynamic in rhythm and enhances the musical expression. This subtle arrangement of sentence reading and rhythm makes *Yulinling: Farewell in Autumn* more musical and infectious when sung.

5. Discussion

Through the analysis of the musicality of *Yulinling: Farewell in Autumn*, we find that Yong Liu fully considered the phonetic characteristics of language in his lyric composition, making his works not only infectious in literature but also highly expressive in musical expression. This discovery is of great significance to the understanding of Yong Liu and the musicality of his works, and at the same time provides new ideas for the modern interpretation of ancient poems and songs.

In modern music education, the analysis of the musicality of classical poems can be used as an innovative teaching method to guide students to deeply understand the artistic value of classical poems through the combination of language and music^[3,4]. This not only helps to improve students' musical literacy but also provides a new way for the inheritance of traditional culture. Therefore, applying the analysis of the musicality of poems to modern music education has wide academic and practical significance.

At the same time, studying the musicality of classical poems also helps to promote the modernization and adaptation of classical literature. For example, by adapting Yong Liu's *Yulinling: Farewell in Autumn* into modern songs or stage plays, we can let more young people feel the charm of classical poetry. This kind of adaptation not only requires a deep understanding of the musicality of the original work but also needs to be combined with modern music and theater expression methods, so that classical poems can be brought to a new life on the modern stage^[5,6].

In addition, the study of the musicality of poems can also provide new ideas for the protection and inher-

itance of cultural heritage. For example, by recording and passing down the musicality of classical poems, we can provide valuable information for future cultural research and education. At the same time, this kind of recording and inheritance can also be displayed and disseminated by means of modern science and technology, enabling more people to contact and understand the essence of classical Chinese culture^[7-9].

6. Conclusion

Through analyzing the musicality of Yong Liu's *Yulinling: Farewell in Autumn*, this paper reveals its uniqueness in terms of rhyme, timbre, key, and rhythm. The study shows that the musicality of the poem is an important dimension in understanding its artistic value, as well as a key to the modern interpretation of classical poetry. Future research can further explore the musical characteristics of other classical poems and apply them to modern music education and performance practice, contributing new theories and methods to the modern transmission of traditional culture. In addition, this paper emphasizes the important role of the study of musicality of classical poems in cultural inheritance and calls for the further promotion of research and application in this field through a multidisciplinary approach.

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