

MUSIC STYLE AND SINGING SKILLS IN RUSSIA ROMANZA SINGING

Ziyang Song

Ph. D, Candidate, Arts Performance Communication, School of Liberal Arts, Shinawatra
University Email: 476717197@qq.com

Nutthan Inkhong

Prof. Dr, Shinawatra University, Email: nutthan.i@siu.ac.th

Abstract

This article aims to investigate (1) The factors that determine the music style of Russian romantic songs. (2) The Application of singing skills in Russian Romantic songs. In order to ensure the objectivity, authenticity, and universal validity of the research results, the population sample of this study was selected from including singers in this field, vocal teachers in universities, Russian returnees who studied abroad, students majoring in vocal performance at music conservatories, teachers who learned from Russian study-abroad individuals, researchers of Russian culture, and listeners, among others. Collect receipts by conducting a reliable questionnaire survey on the population sample, and analyze the data through SPSS. Analyze data through descriptive statistics and content analysis. The research results are as follows: 1. The style of Russian romantic music has gone through three historical stages, and the factors that affect its style should include: historical background, composer, singer, singing techniques, and geographical factors 2. In the process of singing Russian romantic songs, it is necessary to grasp the following aspects: application of the rules of Russian pronunciation, the adaptation of melody and rhythm, distinctive modes, harmonies, and formal structure features, the combination of piano and sound.

Keywords: Russian romantic music; Musical style; Singing techniques

Introduction

Romantic songs are a classic lyrical song form that was prevalent in Europe from the late 18th century to the early 19th century and continues to influence music today. (Huang, 2017, P.23) Renowned Russian musicians have contributed numerous valuable and classic romantic songs to humanity, such as Glinka, Rachmaninoff, and Tchaikovsky. This marked a new and significant stage in the development of Russian music and art in the late 19th and early 20th centuries, representing the final wave of development in the history of European romantic art song styles. The lyrics of these songs are often based on works by world-famous poets such as Pushkin, Lermontov, Zhukovsky, Tolstoy, Heine, Goethe, Shelley, etc. The composition of romantic songs gives these poems eternal artistic vitality and is regarded as one of the most precious treasures in the world's vocal music library. (Zhang, 2021, P.12) Under the influence of European romantic music style, Russian romantic songs have seamlessly integrated with Russian literature, philosophy, and aesthetics. This genre of music was born in such a complex political

environment and literary trend, making it a precious artistic masterpiece in Russian music and a gem in the world of art songs. (Huang,2017,P.64) However, the research on Russian romantic songs in China is still insufficient, and thereis a lack of quantitative research in terms of research methods. This is also the origin ofthis study.

Research objectives

1. The factors that determine the music style of Russian romantic songs.
2. The Application of singing skills in Russian Romantic songs.

Conceptual framework

This article is based on the basic guidance of Huang Sheng's (2017) *Introductionto Russian Romance*, the independent variables are set as historical background, composers, singers, singing techniques, and geographic factors. The dependent variableis set as singing style and the aesthetic evaluation of Russian romantic. The target audience is vocal learners, vocal teachers from music colleges, and professional vocal performers. The specific research framework is shown in the following figure.

Independent variable

Target audience

Dependent variable

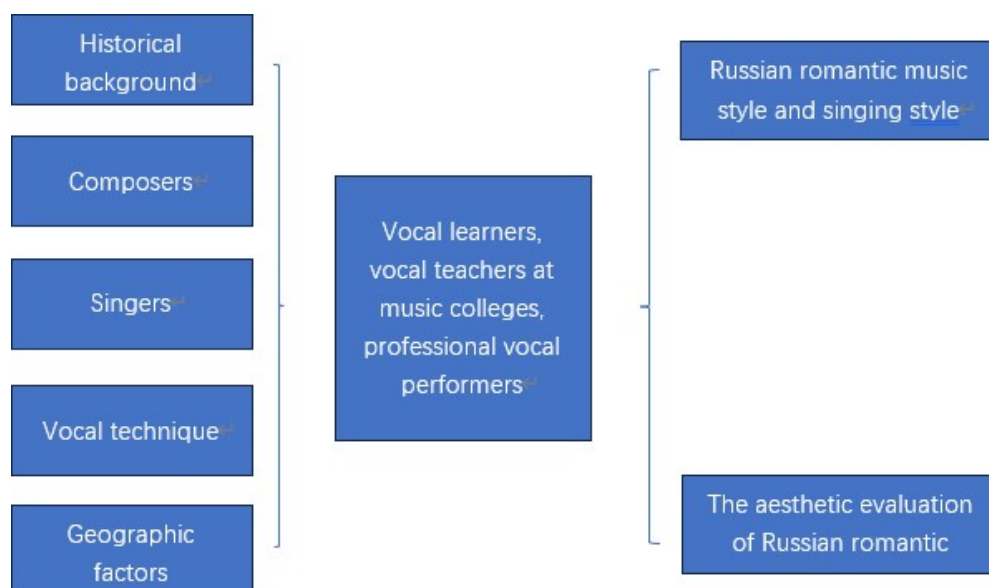


Figure 1. Conceptual framework

Research methodology

According to the research object, content and nature, this paper uses a combinationof qualitative research and quantitative research methods. Qualitative research mainly obtains information and conclusions by analyzing relevant literature. The questionnairewas designed based on the content of qualitative research. Quantitative research obtainsdata through questionnaire survey, and then makes statistics and analysis of the data. The results of the data are used as evidence and

supplement for qualitative research to ensure the objectivity of this research. Finally, the results of qualitative research and quantitative research are compared and evaluated, and they are taken as the basis of the research in order to draw more accurate research conclusions.

In terms of qualitative research, literature research, data collection, and interview methods are mainly used. Firstly, the relevant literature on Russian romantic music is organized, and issues such as its historical development and singing style techniques are sorted out. Secondly, based on the sorting results, propose possible variable relationships (i.e. the independent and dependent variables proposed in this article). Finally, a preliminary demonstration of the variable relationship in this article was conducted through interviews with experts.

Quantitative research mainly obtains research data through questionnaire surveys. The survey subjects of this project are mainly theoretical researchers related to the vocal profession, as well as teachers and students in the field of Russian romantic music. The questions in the survey questionnaire revolve around the content of this study and the knowledge structure of the survey subjects, striving to be accurate and comprehensive, ensuring that the obtained information can truly reflect the objective understanding of the vocal psychology of the survey subject group.

Results

In correlation analysis, this study identifies the direction and strength of the relationship between variables.

Table 1 Correlation Analysis

	Historical Background	Composers	Geographical Factors	Singing Techniques	Vocalists	Singing Styles	Aesthetic Evaluations
Historical Background	1						
Composers	0.711**	1					
Geographical Factors	0.527**	0.716**	1				
Singing Techniques	0.774**	0.733**	0.547**	1			
Vocalists	0.817**	0.876**	0.618**	0.798**	1		
Singing Styles	0.792**	0.814**	0.638**	0.831**	0.850**	1	
Aesthetic Evaluations	0.797**	0.799**	0.634**	0.796**	0.841**	0.887**	1

Table 1 presents the correlation analysis of the main variables in this article,

*represents a significant difference of less than or equal to 0.05 between the corresponding two

variables, **representing a significant difference of less than or equal to 0.01 between two variables. When the correlation coefficient is greater than 0, it indicates a positive correlation between two variables. When it is less than 0, it indicates a negative correlation between two variables. When the coefficient is 0, there is no correlation between two variables. When the coefficient is equal to 1, it indicates a complete correlation between two variables. When the coefficient is -1, it is completely negative. The larger the absolute value, the higher the correlation. In this study, the main focus is on the correlation analysis between Russian romantic music style and singing style and the aesthetic evaluation of Russian romantic, Russian romantic music style and singing style and the aesthetic evaluation of Russian romantic. The specific results are shown in the table below.

On the basis of correlation analysis, regression analysis is conducted to further reflect the quantitative relationship between variables with strong correlation. The correlation analysis results of the five independent variables for the dependent variable Singing Style of Russian Romantic Songs are as follows.

Table 2 Regression Analysis of the Singing Style of Russian Romantic Songs

Model	Unstandardized Coefficients		Standardized Coefficients	t	Significance	R ²	F	P
	B	Standard Error	Beta					
(Constant)	-.010	.133		-.076	.939	0.813	341.864	0.000
Historical Background	.155	.037	.167	4.135	.000			
Composers	.158	.044	.183	3.573	.000			
Geographical Factors	.122	.040	.096	3.047	.002			
Singing Techniques	.330	.039	.332	8.507	.000			
Vocalists	.249	.062	.229	4.014	.000			

According to Table 2, the historical background, composers, geographical factors, singing techniques, and singers all have a significant positive influence on the singing style of Russian Romantic Songs. The R-squared value is 0.813, indicating that the independent variables explain 81.3% of the variation in the dependent variable. The regression equation fits the data well. The F-value is 341.864 with a p-value of 0.000, which is less than 0.05, indicating that the regression model is valid. The final regression equation for the singing style of Russian romantic Songs is: Singing Style = 0.155 * Historical Background + 0.158 * Composers + 0.122 * Geographical Factors + 0.330 * Singing Techniques + 0.249 * Vocalists.

Table 3 Regression Analysis of the Aesthetic Evaluation of Russian Romantic Songs

Model	Unstandardized Coefficients		Standardized Coefficients	t	Significance	R ²	F	P
	B	Standard Error	Beta					
(Constant)	.196	.138		1.423	.155	0.785	287.571	0.000
Historical Background	.214	.039	.239	5.510	Significance			
Composers	.128	.046	.153	2.789	.006			
Geographical Factors	.140	.042	.113	3.354	.001			
Singing Techniques	.224	.040	.233	5.576	.000			
Vocalists	.269	.064	.256	4.186	.000			

According to the table 3, the historical background, composers, geographical factors, singing techniques, and singers all significantly and positively influence the singing style of Russian romantic music. The R-squared value is 0.785, indicating that the independent variables explain 78.5% of the variation in the dependent variable. The regression equation fits the data well. The F-value is 287.571 with a p-value of 0.000, which is less than 0.05, indicating that the regression model is valid. The final regression equation for the aesthetic evaluation of Russian romantic music is: $\text{Aesthetic Evaluation} = 0.214 * \text{Historical Background} + 0.128 * \text{Composers} + 0.140 * \text{Geographical Factors} + 0.224 * \text{Singing Techniques} + 0.269 * \text{Vocalists}$.

Discussions

The above results indicate that the five independent variables taken, namely Russian romantic music style and singing style and the aesthetic evaluation of Russian romantic, play an important role in Russian romantic music style and singing style and the aesthetic evaluation of Russian romantic. On this basis, based on the quantitative research results, discuss and analyze the issues raised in this article.

Table 4 Conclusion of experts' opinions

Experts' Name		Wang Tao	Wang	Zhang Chong	Zheng Bin	Zhang	Yang Heping	Chi Jingjing	Liang	Cai Liangyu	Cao Xiaojing
Question 1:	Composer's Individual Style	√					√		√	√	

influences on the style of Russian romantic music?	Regional Style		√	√				√		
	Period Style				√	√				√
Question 2: What singing techniques can the performers change to improve the performance of Russian romantic music?	Articulation	√								√
	Tone/Vocal Quality		√					√	√	
	Emotion			√	√	√	√			√
Question 3: What are the main emotional characteristics of Russian romantic music?	Lyrical Expression	√	√	√			√		√	√
	Narrative Style					√		√		
	Tragic Tone				√					√
Question 4: What is the main impact of the spread of Russian romantic music in China?	Promoting the Popularization of Art Songs	√	√			√	√	√		√
Question 5:	Beneficial									

What is the main impact of the spread of Russian romantic music in China?	for Improving Musical Cultivation of the Masses				√				√		
	Enhancing Singing Techniques			√							

The discussion on the historical development of Russian romantic music style is listed in the table 5.

Table 5 Formation and Development of Russian Romantic Music

Formation and Development of Russian Romantic Music				
Timeline	Background	Characteristics	Representative Figures	Their Major Works
The Origins of Russian Romantic Music (Early 18th Century)	Russian culture underwent a significant transformation from the "East" to the "West" during a turbulent and evolving period characterized by political power shifts, changes in economic foundations, and societal transformations.	The works reflect national sentiments and the lives of ordinary people. Subsequently, influenced by factors such as waltzes, mazurkas, and other dances, there were many developmental factors.	Aria Biyev	"The Nightingale"
The Middle Period of Russian Romantic	During the transition from the feudal era to the capitalist era, songs were introduced into	The incorporation of Russian folk music materials into the compositions, creating music with distinct national characteristics. Primarily focused on the masses, the music	Borodin Dargomyzhsky	"Beyond the Distant Homeland"; "The Blue

Music (Mid-18th Century to Late 18th Century)	Russia through frequent foreign trade and exchanges, integrating with local folk music.	is easily understood, and the methods of singing and expression tend to be relatively simple, usually accompanied by instruments such as piano or guitar.	Cui Vilegovsky	Pigeon Moans"; "My Beloved Sat Last Night"
The Golden Age of Russian Romantic Music (19th Century)	Russia experienced two crucial events, the first being the war between Russia and France in 1812 and the second being the December 1825 uprising, a rebellion against the Russian Empire.	The artistic techniques used are relatively complex, with rich acoustical effects. Russian folk music features are evident, and there is a strong romantic sentiment in the music.	Glinka Rubinstein The Mighty Handful Chaikovsky	"Night"; "The Furious Stream"; "Moonlit Night"; "Flea's Song"; "Song of the Tsiganka Girl"

In short, Russian Romantic music is deeply rooted in Russia and combines the cultural influences of the Russian nation with various other cultures, giving it its own artistic identity and influencing other types of music. It has propelled the unique expressive qualities of Russian music onto the international stage, becoming a significant symbol and cultural identification of Russian music in the history of world music. As a result, it holds a crucial position throughout the entire history of Russian music and is irreplaceable. The development of Russian Romantic music is less than two hundred years old, but in this short time, it has gone through periods of inception, growth, and peak. They have made tremendous contributions to the world as a whole, with their speed of musical development, the number of musicians, and the influence of their musical works leaving the world astonished. Though their musical history is brief, their contribution to the world is monumental and indelible.

Singing techniques related to the presentation of Russian romantic songs are shown in the Table 6.

Table 6 Grasping and Presenting the Singing Style of Russian Romantic Music

Artistic characteristics	1.	Unique and unique creative tradition.
	2.	Integration of epochal and national characteristics
Mastering	3.	Diversified presentation of theatricality
	4.	The combination of realism and romanticism.
	Application of the	1. Pronunciation techniques of vowels in singing

Grasping and presenting the singing style of Russian romantic music	singing techniques	rules of Russian pronunciation	2. Pronunciation of consonants in singing.
		The adaptation of melody and rhythm	1. Cultural Connotation 2. Accompaniment Type 3. Melody Type
		Distinctive modes, harmonies, and formal structure features	1. From the perspective of modes, Russian romantic music often adopts a strong lyrical style in minor keys. 2. In terms of harmony, Russian romantic music primarily relies on tonic chords, but it also frequently uses altered chords and colorful chords. 3. In terms of formal structure, Russian romantic music adopts a form similar to art songs.
		The piano and vocals are perfectly combined.	Romantic music mainly consists of pillar-style accompaniment textures, where the accompaniment and singing complement and enhance each other.
	Presentation of emotional characteristics in Russian romantic music	1. Understanding the emotions conveyed in the song itself. 2. Imagining oneself in the situation and emotionally immersing in the performance.	
	Analysis of individual romantic music pieces	1. Singing Technique Personality in "The Nightingale" 2. Singing Technique Personality in "The Lark" 3. Singing Technique Personality in "Dream"	

In summary, each song in Russian romantic music is an expression and release of emotions. A deep analysis of the singing style in Russian romantic songs reveals that the emotional characteristics are consistently present in the lyrics, which greatly influences the performance of the works.

Singing in Russian romantic music aims to express emotions towards the music itself, so there are specific requirements for the singing.

Firstly, it is important to understand what the music is conveying and what emotions need to be expressed. The singer needs to immerse themselves in the music in order to better convey its emotional content. This requires the singer to engage in deeper learning and analysis to better grasp its underlying meanings.

Secondly, it is necessary to enhance artistic cultivation and understanding of the lyrics. Romantic music is based on poetry, and its lyrics possess high literary and artistic qualities. In order to express the lyrical nature of romantic music, singers must continuously improve their artistic cultivation

and literary comprehension abilities, enabling them to explore and discover the content of the works.

Thirdly, in terms of singing technique, it is important to regulate one's voice and avoid using "ornate" tones. Instead, a sincere and natural tone should be adopted. In terms of breathing, the singing should reflect lyricism and fluency, with natural and smooth breaths. Sufficient support and control over energy are required, as well as attention to the division of musical phrases and transitions of breath, ensuring that the breath flows naturally. Additionally, emphasis should be placed on highlighting the light resonant quality of higher pitches. In romantic music, soft tones are often used to express delicate emotions. This requires singers to control the resonance of their voices, producing softness without sounding hollow. The voice should be textured and profound, conveying a sense of depth, in order to deliver a recitative-style music with great style and charm. Lastly, singers can consciously engage in chanting during training to better express the lyrical singing of romantic music. Since the lyrics of romantic music are mainly based on poetry, singers can incorporate their own preferences, along with the Russian accent, and use their breath control to manage their emotions. By continuously repeating and seeking the melody, charm, and artistic conception within the singing, the singer can truly achieve a smooth and flowing voice, maintaining a close relationship between music and poetry.

Conclusions

This article selects Russian romantic songs as the research object and focuses on the historical development, repertoire, composers, lyricists, and singing techniques of Russian romantic songs in a chronological order. The aim is to conduct comprehensive and detailed theoretical research to establish a theoretical foundation and practical guidance. Although the focus of this article is not on practical teaching and performance, it implies possibilities for further research and provides suggestions for the teaching and dissemination of Russian romantic songs, so that the research goes beyond mere theoretical discussions.

To summarize the main contributions of this research: Firstly, a large amount of literature has been collected and integrated, providing the author with a comprehensive understanding of the chosen topic. By studying the research achievements of predecessors and extracting the essence from them, the research on the singing art of Russian romantic songs can fully demonstrate its comprehensiveness and inclusiveness. Secondly, through specific musical analysis, combined with the historical background and the composers' upbringing environment, the unique charm of Russian romantic song singing art is revealed. By examining the research object from different perspectives, the aim is to achieve a systematic and in-depth study of the chosen topic. Thirdly, by combining the current teaching and performance status, this research explores and analyzes the future issues that need to be addressed, the policies to be formulated, and the necessary measures to be taken in the field of Russian romantic song singing art. This reflects the forward-thinking and predictive nature of the research. Fourthly, first-hand information and data obtained through field surveys are studied to understand the significance and value of Russian romantic song singing art today, ensuring that the recommendations proposed in this research are practical in the

future.

Fifthly, based on principles such as scientificity, systematicity, and simplification, the research focuses on Russian romantic song singing art, from the analysis of its origins, development, composers, lyricists, classic repertoire, and singing techniques to the exploration of singing styles and the factors influencing the dissemination of singing art. The analysis also includes the impact and significance of the dissemination of Russian romantic songs in China, forming a systematic construction that bridges theory and practice.

In conclusion, this research on the singing art of Russian romantic songs contributes to both theoretical analysis of its musical aspects and practical feasibility in future teaching and performance practices. This article implements a combination of theory and practice in its research. It provides a comprehensive and detailed introduction to both the analysis of musical characteristics and the composers themselves and the eras they lived in, demonstrating the author's pursuit of theory. In terms of practice, Firstly, in terms of theoretical significance, this article examines Russian romantic music within the context of historical development. In terms of content, it is a macroscopic and microscopic, multidimensional, and multi-perspective study that covers the analysis of the creative process and the musical elements in the works, particularly providing a detailed interpretation of Russian romantic music. In terms of methodology, historical methods are integrated throughout the writing, and a synthesis of theories and concepts such as music aesthetics, communication studies, and new historicism is employed, aiming to apply a methodological approach to the theoretical analysis. In summary, the article aims to construct an academic framework centered around piano accompaniment, making the research significant in terms of theory.

Secondly, in terms of practical significance, this article examines the performance art of Russian romantic music within the historical context, clarifies its dissemination in China, and explores the status of Russian romantic music on the Chinese stage through questionnaire surveys. The intention is to provide reference paradigms for academic research. Additionally, a systematic and meticulous study of Russian romantic music can guide the teaching of vocal performance in higher education institutions, laying a solid foundation and preparing for better artistic practice. This helps students consolidate their theoretical knowledge, establish the connection between theory and practice, and improve their comprehensive competence, making the research valuable in terms of practicality.

Thirdly, in terms of demonstration significance, the content related to the questionnaire survey not only explores the influence of the performance art of Russian romantic music in China, thus supplementing evaluative content for theoretical research, but also attempts to combine theory and practice and use theory to better guide practice. This article focuses on the research of the performance art of Russian romantic music, with the hope of improving the understanding of various aspects of this art form and providing more possibilities for its dissemination, inheritance, and development in China. At the same time, the author also hopes that this research can provide feasible ideas for future similar studies. Based on the issues discovered in this research, the author suggests that scholars broaden their research perspectives in future studies and expand their focus

to other fields, placing the research of Russian romantic musicperformance art within the context of global music development. Additionally, theauthor hopes to have the opportunity to spend more time researching the performance art ofRussian romantic music in the future, conducting field visits to schools or theaters in order to obtain more direct and accurate data and firsthand information.

Suggestions

For the study of Russian Romantic music, here are some proposed future research directions:

1. Relationship between musical styles and history: Conduct in-depth research on the relationship between Russian Romantic music and the social, political, and cultural contexts of the time. Analyze musical elements such as melodies, harmonies, and rhythms to explore how musical works reflect the atmosphere and ideological concepts of the era.
2. Composers' styles and characteristics: Study the creative styles and individual characteristics of different Russian Romantic composers, such as the Mighty Handful (Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov). Investigate their musical language and compositional techniques.
3. National themes and expressive forms: Research common national themes and the influence of Russian folk music in Russian Romantic music. Analyze works that incorporate folk melodies and folk-dance forms to explore their musical characteristics, functions, and cultural significance.
4. Comparative and contrastive studies: Conduct comparative studies between Russian Romantic music and Romantic music from other countries or regions, such as German Romantic music or French Romanticism. Examine the commonalities and differences in Romantic music under different cultural backgrounds, deepening our understanding of Russian Romantic music.
5. Performance practice and interpretation methods: Study the performance practice and interpretive methods of Russian Romantic music, including techniques, expressive approaches, and performance traditions. Through analyzing recordings and performance practices of different musicians, explore how to better capture and interpret the musical character and emotional content of Russian Romantic music.

These research proposals can help further explore the artistic characteristics, historical background, and cultural significance of Russian Romantic music, enriching our understanding and knowledge of Russian music.

References

1. Huang, S. (2017). *Introduction to Russian Romance*. Shenyang: Northeast University Press.
2. Liu, X.M. (2017). A Comparative Study of German-Austrian Art Songs and Russian Romantic Music in the Romantic Period. *Contemporary Music*, (20), 18-19.
3. Mao, Y. (2003). *The Soul of Russian Music - Tchaikovsky*. Beijing: People's Music Publishing House.

4. Meng, Z. (2018). *Research on Chinese Art Song Performance Thinking (Doctoral dissertation)*. Northeast Normal University, Changchun.
5. Qian, Y.P. (2016). The Historical Development of Western Art Songs. *Contemporary Music*, (06), 69-71.
6. Shan, Y. (2011). Analysis of Russian Folk Music Features. *Popular Literature and Art*,(01), 19.
7. Siniavsky, X. (1947). *Outline of Russian Music History*. Times Books and Periodicals Press.
8. Sun, X. & Tang, Z. (2021). The Study of Lyricism in Russian Romantic Music. *Journal of Art Studies*, (05), 53-55.
9. Yang, X.Z. (2017). The Artistic Characteristics and Inspiration of Russian Romantic Music. *Communication and Copyright*, (04), 121-123.
10. Zhang, C.L. (2011). The Singing Style of Russian Romances and Folk Songs from the Perspective of National Characteristics. *Art Education*, (03), 88-89.
11. Zhang, L.(2021). *Exploration of Vocal Art Performance and Teaching Practice*.
12. Changchun: Jilin Literature and History Publishing House.
13. Zhang, N. (2003). *Selected Russian Romantic Music*. Beijing: People's Music Publishing House.