



The Video Practice on Bilibili of the Chinese Vocal Song Wo Zhu Chang Jiang Tou

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Abstract

This study explores the role of Bilibili, a popular Chinese video-sharing platform, in the practice and dissemination of the traditional vocal song Wo Zhu Chang Jiang Tou. The research examines how video-based learning resources—such as performance demonstrations, instructional content, and lyrical interpretations—enhance students' vocal techniques and emotional engagement. The findings highlight Bilibili's effectiveness as an educational tool that bridges traditional and digital music learning methodologies. The research analyzes various video resources available on Bilibili, including performance demonstrations, instructional content, and lyrical interpretations, to understand their impact on students' vocal techniques and emotional engagement with the piece. The article provides practical recommendations illustrating how Bilibili functions as an essential educational tool, facilitating a comprehensive learning experience that bridges traditional and contemporary practices in vocal music education. Through its multifaceted approach, the platform empowers a new generation of musicians to connect deeply with the cultural heritage embodied in "Wo Zhu Chang Jiang Tou."

Keywords: The Video Practice, Bilibili, Chinese Vocal Song, Wo Zhu Chang Jiang Tou

1. Introduction

Wo Zhu Chang Jiang Tou is a classic art song, art songs at the end of the 18th century to the early 19th century Europe, 2 main characteristic is its complex composition techniques and superb performance skills, in the 1920s, art songs are different from other types of songs, connotation is very deep, and play skills, is a specific genre form, is the perfect fusion of the Chinese traditional poetry and modern music. Ancient Chinese poetry is extremely fine, and the poems selected in artistic songs are also very literary. When these words are perfectly combined with music, their feelings are more delicate, more profound thoughts, and their content and form have different aesthetic feeling. The melody and accompaniment of the art song is also a part of the art song. Its accompaniment generally uses pure piano accompaniment, sometimes also uses the form of chamber orchestra, and the accompaniment of art songs is very exquisite, its enders the atmosphere for the song and players, reveals the inner emotion, making the content of art songs more complete (Chen, 2021). The words are simple and simple, but it contains profound artistic conception. Li Zhiyi skillfully uses the grand image of the Yangtze River to express the yearning feeling across thousands of mountains and rivers naturally, making the Yangtze River a bond of emotion, connecting the hearts of the missing people (Xin, & Peng, 2021).

In recent years, the landscape of music education has been transformed by digital platforms that offer unprecedented access to learning resources. One such platform is Bilibili, a popular Chinese video-sharing site that hosts a diverse array of content, including instructional

videos on vocal music. This article explores the role of Bilibili in facilitating the practice and understanding of the traditional Chinese vocal song "Wo Zhu Chang Jiang Tou," which holds significant cultural and artistic value.

"Wo Zhu Chang Jiang Tou," an ancient poetry song, expresses profound emotions related to love and separation, encapsulating the rich heritage of Chinese musical traditions. Its intricate melody and evocative lyrics present unique challenges for vocal learners, necessitating a deep emotional engagement and technical proficiency. As educators increasingly turn to digital resources to enhance their teaching methodologies, Bilibili emerges as a vital tool for both instructors and students alike (Wang, 2021).

Through this study, we aim to analyze how video-based resources on Bilibili provide vocal music students with comprehensive insights into the song's emotional depth and technical requirements. By examining the available content—such as performance demonstrations, lyric analyses, and vocal techniques—we seek to understand the effectiveness of these digital tools in enriching the learning experience. Ultimately, this research underscores the importance of integrating modern technology into traditional music education, paving the way for a new generation of musicians who are well-versed in the heritage and nuances of Chinese vocal art forms.

2. Bilibili Video

when guiding students to use Bilibili website for vocal music learning, teachers should pay attention to selecting high-quality resources, formulating learning plans and goals, providing guidance and feedback, encouraging students to participate in interaction and communication, supervising and motivating learning, and reminding students to pay attention to learning methods. Through the implementation of these measures, students' vocal music level and singing ability can be effectively improved.

The cultural community and video platform for young generations in China. The website was founded on June 26, 2009 and is affectionately known as "B" by fans. On March 28, 2018, Bilibili was listed on NASDAQ in the United States.



Figure 1: The LOGO of the Bilibili
Source: Bilibili

Bilibili is a video website, live broadcasting platform, learning knowledge, watching animation music and so on, which is a very famous video broadcasting platform and communication community in China. Because its English name is written in front of b, so it is called Bilibili. Bilibili It is a cultural community and video platform highly gathered by young generations in China. In its early days, Bilibili was a video website for ACG content creation and sharing. After more than ten decades of development, it built an ecosystem of high-quality content around user creators and content (Wang, 2021). Bilibili There are many tutorials, popular science knowledge and other videos on Bilibili, which can help users broaden their knowledge and learn new skills.

In the past three years, the user structure in Bilibili has changed significantly: in 2016, the proportion of users over 25 years old in Bilibili is only 10%, and more than 56% of users are from

first-tier cities; while the users aged 18-35 account for 78%. In the first quarter of 2019, 54.3% of new users are from third-tier and fourth-tier cities and towns. This shows that under the action of "hardcore" zoning and content of Bilibili, such as documentary, technology and digital, the age structure and population distribution of Bilibili, have shown a trend of more mature and comprehensive, successfully covering a wider range of target groups.

In addition, the "post-10 s" young users are an important source of the future core users of Bilibili. In order to help these users use B more appropriately, on May 30, 2019 under the guidance of the Cyberspace Administration of China. In this mode, Bilibili selects a batch of education and knowledge content and presents it on the home page, users cannot recharge and reward, and they cannot use Bilibili from 22 PM to 6 am the next day. If the daily use time exceeds the trigger time set by parents, they need to enter the password to continue to use it. Through the online youth model, Bilibili promotes the healthy growth of teenagers, assumes more corporate social responsibility, and lays a foundation for future user acquisition (Yu, & Liu, 2022).

As the originator of bullet screen video websites in China, bullet screen culture has become one of the most distinctive highlights of Bilibili. The "synteny" of the bullet screen breaks the restrictions of region, time and space between users, and meets the interaction and social needs of users. In addition, the bullet screen is becoming more and more a part of the content, combined with the bullet screen greatly increases the fun of watching the video, adding a lot of color to it. In addition, under the high-quality bullet screen control mechanism of Bilibili, the user experience is guaranteed, and the unique language symbol system of Bilibili is formed, such as "airborne" and "2333" (Gao, 2020).

The PUG video community model of Bilibili is very similar to that of YouTube. Both platforms bring together a group of quality content creators, and both have a high level of user engagement and cohesion. YouTube Revenue is mainly composed of advertising revenue, which has grown rapidly in recent years. The market expects its revenue to exceed \$24 billion in 2019. YouTube The main cost is revenue sharing with video creators (about 55% of advertising revenue is distributed to video creators) and bandwidth costs. The market estimates that YouTube is profitable (although Google does not confirm this information) and speculate that its EBITDA margin is around 5-20%. YouTube The valuation in the market is about 7-10 times P / S, or \$150 to \$200 billion. The positioning of Bilibili PUG video community is very stable and is expected to become the Chinese version of YouTube. But from the perspective of realization, there is still a certain gap between Bilibili station and YouTube (Wang, 2015).

4. Comprehensive Review of Online Video Teaching

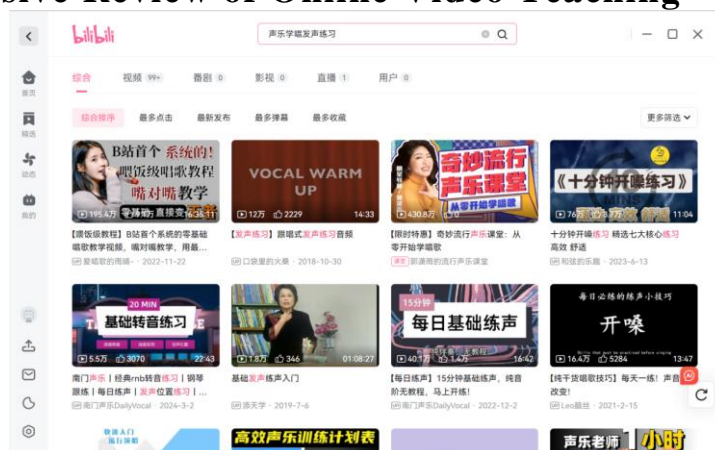


Figure 2: The Home page of the Bilibili
Source: Bilibili

Online teaching really breaks the limitation of time and space, and has the maximization of resources and material resources, anytime and anywhere the advantages and characteristics of the independent learning behavior, the interactive learning form of teacher-student communication and student self-study, the personalized teaching form, and the automation of network teaching management, namely the new educational tools, are the great changes of teaching methods. In the

1990s, the research of online teaching appeared abroad, which went through the concept formation, technology exploration, theoretical maturity and theoretical guidance and practice, and rapidly expanded to the world. Since the early 20th century, online teaching experienced a long exploration period in China and gradually grew up. At the beginning of the 21st century, online teaching has entered the implementation stage, which can be said to be the technical exploration period and the theoretical maturity period of online teaching. Researchers began to explore online teaching skills in order to provide technical guidance to teachers' online teaching. Some online teaching software, programs and so on came into being. In 2000, Pamela J.W Gore published a paper, introduced the Georgia college opened some online courses, share the online courses they use the management software, and introduces some functions of its online teaching, such as: bulletin board, chat tools, course notes, whiteboard, online test, student tracking, link journal articles, etc., and these functions for our current online teaching network platform and online teaching many functions in the teaching software partition laid the tone, provides the model. Some researchers have begun to explore the relationship between online teaching and technology. Since 2005, the research on online teaching has gradually entered a hot period. Some researchers try to conduct online teaching design, online teaching method and teaching strategy research (Zhang, & Qi, 2023).

5. Wo Zhu Chang Jiang Tou

The recommendations practical how Bilibili serves as a vital educational tool, facilitating a comprehensive learning experience that bridges the gap between tradition and contemporary practices in vocal music education. Through its multifaceted approach, the platform empowers a new generation of musicians to connect deeply with the cultural heritage encapsulated in "Wo Zhu Chang Jiang Tou."

Piano accompaniment: *Wo Zhu Chang Jiang Tou* as an ancient poetry art song, its piano accompaniment is also an important part of this song. Teachers can first play the piano accompaniment part, so that students are familiar with the melody and rhythm of the song, and put students into the song situation, and initially perceive the emotion of the song through the accompaniment. And then cooperate with the students to play together to create the atmosphere of the song. As the main line of the song, melody leads the form and development of the song, and also lays the emotional tone of the song. It can be said that melody is the soul of the song. He has always attached great importance to melody creation in music creation. Therefore, to sing this art song well, he not only needs to have an in-depth understanding of the life history of the songwriter, the creation background, the text connotation of the ci, but more importantly, he also needs to conduct an in-depth analysis of the melody of the work itself (Shangguan, 2020).

Figure 1 Musical form analysis diagram

Over-true	A				B				C							
	a	a ¹	b	a ²	c	c ¹	d	e	f	c ¹	g	h	f	c ¹	d	h ¹
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
D major					G major											

Figure3: Musical structure diagram of *Wo Zhu Chang Jiang Tou*
Source: Yang (2023)

The song is an unbalanced scale, atypical parallel single trilogy type, 6 / 8 shot, fast. Although the main tone is the G palace tone, the prelude and the A department are in the D palace system, from the B department to the G palace system (although there is A tonality change in the middle). The accompaniment part of the whole song is configured according to the western major

harmony system, which makes the whole song add the national tone color to the harmony framework of the western tone from the beginning. Are basically 16 points, and each part does not appear too much termination type, so as to describe the endless surge of the river.

In the prelude, the melody line in the middle part is A-B- # F-B (the chord is alternating D major major chord and B minor third chord), which can be regarded as not only the sign-feather-horn-feather of D palace system, but also as the shang-horn-change-palace-horn of G palace system. However, but the former is more in line with the characteristics of the pentatonic tone of the Han nationality. Part A is A song composed of four-sentence paragraphs. The first to fourth sentences "Wo Zhu Chang Jiang Tou drink the water of the Yangtze River" are part A. This part is A total of 16 sections and a square structure of 4 + 4 + 4 + 4, and the melody and poetry are neatly combined here, a melody corresponds to a poem, and sometimes there is a small connection between each other, which strengthens the auditory fluency (Yang, 2023).

The song from the beginning gives people the feeling of the river flowing. The smooth accompaniment texture is like the galloping river water, allowing the audience to instantly enter the artistic conception of the music, perfectly showing the theme of the song. With the tone of telling, the stable rhythm and liquidity seem to give the audience a picture of the author missing on the head of the Yangtze River. The musical material of the bearing sentence is basically the same as the starting sentence. The sentence has the tonal characteristics of minor, showing the helplessness of you. The sentence is still developed with the musical materials of the first two sentences, and the open end is used to push the song to a climax, paving the way for the expansion of the next paragraph (see figure 4)



Figure 4: The sentence of the song *Wo Zhu Chang Jiang Tou*
Source: Yang (2023)

The second sentence "Day and night miss you but can't see you" gradually changed from the smooth to the second extreme advance, 19 bars to reach the high octave of the A sound, who is fully prepared for the B part (see figure 5)



Figure 5: The sentence of the song "Day and night miss you but can't see you"
Source: Yang (2023)

The fourth phrase (17-20 bars) goes back to the D system (and the C#) and ends. The melody of the first and second sentences is relatively stable, from the feather tone of minor color to the commercial tone of mixed color, thus having obvious characteristics of starting and bearing. The third and fourth phrases turn into the tone patterns with major color, and the musical mood gradually rises. The first high point of the whole song in the melody line represents the first outbreak of emotion, and the whole plays the role of turning and closing. This part also has the syntactic feature of "overlapping structure". The first and second sentences are similar and equal length, and the subsequent part has a tendency to go in one go. In addition, in terms of the vocal characteristics of Part A, the melody of "Day" in bars 13-16 is imitated on the bass. Starting from the g sound of the small word group, it shows the tone of crying, and better interprets the melancholy and sadness of "seeing you". Later, the bass between section 17-19 and the melody is reflected (see Example 2). Part B is a song composed of four-sentence paragraphs, whose scale is the same as department A. The first phrase (section 21-24) "When will the water rest ~ not the acacia" starts from the main chord of D major, and the G tone D is used to weaken the e minor, so as to strengthen the harmony impression of G major, the tone turns to the G mode and ends at the D sign (see figure6)



Figure6: The sentence of the song “When will this water rest”
Source: Yang (2023)

The second characteristic of the phrase (bar 25-28), the tone of A# from the piano accompaniment in bar 26 changed the mood of the song because it is not in the key of G major, but it drives the mood to relate the lyrics which say “When will this hate be over”. The change tone is not the intone but more like the off-tone in the small tone system, which is the G major, and has the nature of the auxiliary chord (see figure 7)



Figure 7: The sentence of the song “When will this hate be over”
Source: Yang (2023)

The third line (29-32) is still in G Palace. The fourth phrase (section 33-36) is transferred to the D palace system through the transfer mode of "changing palace to corner" and ends at the D Palace. It ends with a complete termination. (see figure 8)



Figure 8: The sentence of the song “I will not miss you”
Source: Yang (2023)

In the structure, part B also has the four stages of starting, bearing, turning and closing. It can be seen that the foundation of the five-tone style borrowed the harmony technique of the large and small tone system to integrate the two systems and enhance the color of melody and harmony. Department C is a song style composed of complex music segments. The lyrics are the repetition of B, but compared with B, the melody line, tone, harmony, speed and intensity all change significantly, which is actually a new stage and a new paragraph. The first phrase (37-40 bars) begins at G Palace and ends at B feather (see example 6). It produces color contrast with the D sign of the first phrase of B (21-24 bars). In terms of harmony, an A group of small characters appears at the beginning.



Figure9: The sentence of the song “When will this water rest”
Source: Yang (2023)

C department last sentence (65-68 section) once again in the highest point of the second word a sound, from 61 section strength mark *f*, from "wish your heart like my heart", "wish", a word, a sound in the loud area certainly strong sing, until the last pitch "acacia" three words, in the strength of the *ff*, in the slow speed and the end of inner emotion. The music processing here, the young master not only the heroine's endless missing and loyalty to love, made a full expression, but also in the revolutionary period of persecution and even sacrificed comrades, the music mood reached the peak, and finally ended the whole song.

In addition, the texture of the whole work is also worth paying attention. The Yangtze River must have a pivotal position for this work, as an invisible line of love. The Qing Lord fully considered this characteristic in his creation. He represented the Yangtze River with a continuous decomposition chord progression of sixteen points, which ran through the accompaniment texture, forming the bedding and rendering effect: Example 1: The introduction part of Wo Zhu Chang Jiang Tou (Wang, 2021)



Figure10: The sentence of the song
Source: Wang (2021)

The first 4 bars of the work are the introduction of the piano sound, setting the initial tone of the style. The two parts of the left and right hands form the polyphony of "you go, I stop", the right hand is the continuous chord of the strong shot without strong sound, the long bass of the left hand continues, and the "centrifugal" lines. The second variation takes place in the rotation of paragraph B, where the left and right hands of the piano voice are counter positioned, and the original strong shot is also changed into a chord sound, and the original continuous sound part is changed into a column chord process. So, I'm listening

The perceptual effect is more "symphonic", and the emotional color is stronger, and it is properly combined with the poetry content at this time. This romantic and artistic phonological processing method makes this part of the emotional tension greater, just corresponding to the poetic content of the lyrical nature (Tan, 2020). In conclusion, the author green Lord with artistic conception as the main context, naturally form perfect lyrics collocation, whether the whole rhythm on three + six beat flexible adaptation, or melody creation superior into + big jump cohesion, or the statement structure, build a distinct harmony logic, all embodies the tune with the content, the wonderful blend, mutual support, make the artistic conception of ancient poems.

The sudden impact does not deliberately destroy the coherence of the music before this sentence, the singer's singing mood of some words is always in a brewing outbreak situation. Bar 33-35, the previous melody relative to the overall melody downward mood has decreased, tends to stabilize. The sound area of the melody reaches from the high zone to the middle zone, with the strength mark *f*. Therefore, in the interpretation of this sentence, people should pay attention to the strong singing power, and the singing state of the lyrics is in the implicit and deep feeling. Such treatment can express the woman's helplessness and sadness of "you do not see you every day", as well as the longing for a better life in the future. 65-68, bars, as part of the B paragraph, this sentence is actually a repetition sentence pattern, located at the end of the song. The reason why the author quoted repeated techniques here, the purpose is to emphasize emotion, to this, when singing to this part, people need to grasp the level of emotion. The strength mark "*ff*" appears in this sentence, and the singer should pay close attention to the change of strength and gradually push up the degree of emotional performance. After this, the "a tempo" requires the singer to restore the emotional expression to the normal level, and the musical appeal also takes a turn in this one detail. When dealing with this turning point, the author thinks that the singer should adopt the method of weak sound to give the audience a feeling of lingering sound back, and then cannot help but recall the artistic conception that has been produced in front of the whole poem (Xu, 2020)

6. Singing analysis

The whole song Wo Zhu Chang Jiang Tou adopts the rhythm form of 6 / 8 shots, a paragraph is a breath. The work has high requirements for the breath of the singer, suitable for easily singing the music melody, but also need to maintain patience to ensure the fluency of the song. For example, the accompaniment texture uses 16-minute notes at the beginning, reflecting musical fluidity and rhythmic stability. Before singing, the people must pay attention to



breathing, the mouth is open, the palate is actively raised up, the throat is down, when people inhale, will feel a cool breeze blowing from the throat, lift the upper mouth cover, to make the pipe maintain a sense of space, so as to obtain the natural sound of the human body. At this time, the people should also pay attention to the relaxation of the body. The people can easily sing the music by shaping the characters, the voice should be soft and flexible, the pipeline should be smooth, the voice and lyrics should be combined together to form the correct text, to ensure that the word is round and relaxed. The song *Wo Zhu Chang Jiang Tou* begins with "I", which is the best word for the singer to find the pronunciation points. The first "I" in the lyrics must be complete and soft, and the following singing is all based on the vocal position of "I". Pay attention not to adjust the channel and the singing position at will, so as not to feel tired because of the excessive use of the sound when singing, and then cannot use the breath reasonably and scientifically. When the sound position and state of the first word are correct, the word "water" in "drinking the Yangtze River water" can get better breath control and complete the extension of the small drag when the performance strength is gradually weakened. This sentence must pay attention to the control of breath in the sound processing, and the transition from strong to weak. At the same time, the word "water" can be returned to the "i" mother sound, do a good job of extending and maintaining the small drag, fill the rest sound of the latter section, and directly enter the repeated paragraph of the next musical paragraph work. Can be a good test of the singer's second creation of the work, especially at the end of the three words "acacia meaning". It is not difficult in pronunciation, but how to combine its pronunciation with intonation is a noteworthy singing difficulty. If you do not pay attention to singing, it is very easy to appear low tone, resulting in low high pitch. So, the people need to pay extra attention to the combination of sound and tone (Zhang, 2015).

1) The use of breath

To well use breath, the people must first have the right way of breathing, in the process of singing practice we can find the chest type breathing way of breath is generally shallow, generally use chest type inhale more appropriate, after inhaling with diaphragm to control breath, and in the breath when the fulcrum to control the breath stability. To make the song loud and penetrating, breath is an important part.

Wo Zhu Chang Jiang Tou is a very strict breath control tune, *Wo Zhu Chang Jiang Tou* has a speed of *Allegro ma non troppo*, So while singing, people must try to control the breath, Be ready when you inhale, Body relaxation, There must be support to maintain the mobility and consistency of the melody, Support the whole piece with our breath, Do a lyric a breath, The first sentence of the song is relatively moderate, so the people need to push a little stronger, The second sentence, The melody moves from A to E words, The word "water" jumped from E four to the small A, after the melody advances gradually, the strength changes to "p", And extend back to the next subsection, The song reaches here to a small climax, So the breath control here is very important, It will directly affect the integrity of the song, So the breath here first advance and then weak close. This way of singing can make the song more delicate, more in line with the situation of the song, and bring people a sense of continuity. The third sentence with the tone of question, to express the heart of the solemn and stirring, until the last sentence to slow down, so the people need to "not" after the breath, can be firm, full of deep feeling to sing the song fuller (Xiang, 2019).

The human voice area has a chest voice area and a head voice area. In order to overcome the rupture of the sound area change, it is necessary to emphasize that when singing, there should first be a completely pure, comfortable singing extended sound supported by the smooth breath, and then various skills can be developed on this basis. Great attention should be paid to the establishment of stable basic skills. A weak voice should be in the own conditions of the sound to develop, the most important thing is to make the sound of the whole range unified. In order to make the sound full and strong, the individual bass should be trained, so that the bass is relaxed and bright, without any shortcomings, and then extended to the middle sound area, so that the middle sound area is as perfect, relaxed, plump, round and bright as the bass sound. Singing to make the voice is very concentrated, too loud singing will hinder hearing their own shortcomings. However, young singers should not sing too quietly too early. It is easy to sing



quietly, but once they become a habit, they cannot perform their works well in a large venue. Always use the strong volume to practice the basic skills. Master the maintenance, strengthening and control of breathing, do not practice weakening on a tone. When practicing this technique, the breath should be steady. First, the change of the sound volume should be controlled entirely by the breath, but not by the throat changes (Zhao, 2012).

2) Bite words

When singing the art song *Wo Zhu Chang Jiang Tou*, the singer must grasp the pronunciation of every poem and accurate pronunciation. The author's creation draws lessons from the western composition method, so the singer in the process of singing, should focus on the use of scientific voice to clearly pronunciation, to ensure that the pronunciation is correct, if the singer cannot correctly grasp the pronunciation, not only the meaning of the lyrics is vague, but also lost the original color of the lyrics. Every word in singing is composed of initials and finals. When biting words, the pronunciation is quickly returned to the finals to prolong the pronunciation of finals. The finals in the lyrics are concentrated as *uo*、*u*、*ang*、*iang*、*ou*、*un*、*uei*、*i*、*ian*、*ong*、*in*、*ui*、*iu*、*en*、*e*、*ing*, mainly to the complex rhyme mother mainly. For example, at the beginning of the music, the "head" of the word *Wo Zhu Chang Jiang Tou* is longer, so the "t" of the voice is almost quickly returned to the final's "ou", which is similar to the traditional *bel canto* pronunciation, but the consonant, and the center of gravity shifts to the vowel. For example, the word "tail" should also highlight the exaggeration between the "ei" of the finals and the finals, which can not only ensure the unity of the position when singing, but also make the sound clear, mellow and natural. Have a song at the end of the "only you heart like my heart" in "like" and "heart" in closed accent "i" and "n", often appear in Chinese works, when singing should use the same method, initials "s" and "x" to "i" and "in", due to the high tone to remember after the cavity fully open, cannot clip the voice, this voice harsh and unnatural, to an open accent "u" and "o" state to sing, put an end to "phonetic alphabet". The singer should practice biting and speaking by reading in a high position, using the support of breath, the coordination between breath and diaphragm, and the strength of the pharyngeal wall to make a sound (Qian, 2014).

3) Note time value

In order to fully show the emotion and charm of the artistic song *Wo Zhu Chang Jiang Tou*, the singer must do a good job between the lyrics and the notes, and improve the singing level with the help of certain singing skills. The singer not only needs to show the connotation of the music work like a poem, but also should pay attention to the priority between the words, to ensure that there is a certain "sense of distance" between each word. In performing Chinese art songs, we should first conform to the habits and logic of Chinese people speaking, and should not arbitrarily destroy the language order and coherence of a sentence. Ancient poetry is in line with the speaking mode and thinking of the ancients, which needs to carefully figure out the meaning. When singing, without destroying the artistic conception of the lyrics, the sentence should be more delicate and exquisite. For example, from section 1 to section 32, there is no need to sing in one sentence. In section 33, the word "negative" of "surely not" requires a pause, which retains the original charm of the ancient words. And as in the 59 section "only wish your heart like my heart" this sentence is a whole, cannot "heart" and "like" apart, some singers because of breath, in the middle of the "heart" and "like" broken, such expression method not only make the lyrics in affection not coherent, also destroyed the song conception of aesthetic feeling, so should go to express this sentence completely. The art song *Wo Zhu Chang Jiang Tou* has a lot of equal time notes, such as the end of each sentence, there are different notes at the end. Different notes can promote the fluidity of the music, a total of 6 beats is the clever design of Mr. Qing Zhu, just designed the chanting lyrics. So, the singer in the music singing, should understand the composer clever arrangement, emotion and singing skills closely, when singing to high, should pay attention to the change of emotion, with the cadence of singing, on the basis of security sound law, strictly according to the specification of the sentence division reasonable appropriate adjust ventilation position, to show the characteristics of Mr Green Lord creation, to

ensure the music melody smoothly (Sun, 2015).

7. Conclusion

The findings indicate that platforms like Bilibili play a crucial role in providing accessible learning materials, including varied renditions, instructional videos, and professional guidance. The availability of comprehensive resources on Bilibili—including emotional analysis, melody breakdowns, and pronunciation techniques—enhances students' understanding and appreciation of the song's intricate emotional landscape. As an ancient poetry song rich in cultural heritage, "Wo Zhu Chang Jiang Tou" demands careful attention to its emotional tone and expressive nuances during instruction. Teachers are encouraged to guide students through the gradual build-up of emotions throughout the piece. Integrating various learning styles, such as watching teaching videos, practicing through sing-along sessions, and focusing on emotional control, empowers students to develop their vocal skills holistically. This multifaceted approach facilitates both technical proficiency and deeper emotional expression.

Students who engaged with the resources available on Bilibili demonstrated notable improvements in their singing abilities and emotional conveyance. They were able not only to accurately express the song's sentiments but also to personalize their interpretations, reflecting their unique insights and experiences. The resources offered by Bilibili foster a collaborative environment for learning and communication, promoting the inheritance and evolution of musical culture within the community.

The integration of technology with traditional vocal training methods enriches the educational experience for students at Jinan Bi an Art School. By leveraging digital platforms and emphasizing emotional engagement, aspiring vocalists can achieve greater mastery of their craft while contributing to the preservation and advancement of their musical heritage.

7. Suggestions

The article titled "The Video Practice on Bilibili of the Chinese Vocal Song Wo Zhu Chang Jiang Tou" should begin by providing an overview of the song, highlighting its historical significance and cultural relevance within Chinese music. It is essential to discuss Bilibili's rise as a dominant video-sharing platform, particularly among younger audiences, and its role in promoting traditional Chinese vocal music. There are many different versions of Wo Zhu Chang Jiang Tousinging videos and teaching videos on Bilibili website. Students can choose the version suitable for themselves according to their preferences and level of learning: For example, students of tenor type can imitate, learn and train by watching teacher Shi Yijie or Teacher Dai Yuqiang's master open class; Soprano students can also learn this song as a practice by watching the master class of Teacher Gong Shuang or Teacher Diribair.

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