



A STUDY OF VOCAL TECHNIQUE IN 'WHERE IS THE WIND BLOWING'

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A STUDY OF VOCAL TECHNIQUE IN 'WHERE IS THE WIND BLOWING'

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The main research direction of this paper is the singing method and artistic characteristics of the opera, "Where Is the Wind Blowing", through the study of the author and the background of the opera, understanding the general idea, and the historical background of the lyrics. Then, when analyzed through the melodic structure creation of the opera and to develop the transformation of poetry into opera, From the opera premiere to singing methods, then to the method of performance in operatic singing: breathe, mood, bite words, the method of singing in a systematic study. In the process of writing the paper, by example, video and so on. The aria for "Where Is the Wind Blowing" was summarized and thorough analysis of the work was conducted. Researchers have tried to adopt this research approach, and inherit history and culture through music media to create better Chinese opera works, and promote the development of Chinese opera performance.

Keyword : Chinese modern opera, Artistic characteristics, Singing research, Aria, Voice technique

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PENGZHEN NI

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CHAPTER 1

INTRODUCTION

Background

The background and significance of the topic selection, Opera, are rooted in music as the central element, combining cultural history, music, dance, art, and various other categories of stage art. Operas from different countries often mirror the history of national development. Through opera performances and research, one can gain insights into the music history of different countries, music culture, singing styles, and skills. Opera first appeared in Florence.

Italy at the end of the 16th century, and it has a history of more than 400 years. Standing as a brilliant treasure in the art world for centuries, opera has always possessed its own unique charm. In 1919, after the "May 4th" movement entered China, it became part of the first wave of pioneers, led by Mr Li Jinhui. From the initial stages, slowly advancing forward, Chinese composers drew lessons from Western opera, combined it with their aesthetic considerations, engaged in bold practices, and developed new insights into national opera drama. The birth of the opera "The White-Haired Girl" marked a solid step in the Chinese Opera's national development path, establishing its own artistic style characteristics. After the reform and opening up, generations of composers have been keen on creation and constantly exploring the development direction and ways of opera in China.

Since the 21st century, under the influence of multicultural communication and economic globalization, Chinese Opera has been rapidly developing by blending Western opera with traditional Chinese elements. It absorbs Western opera music elements while creating and inheriting Chinese traditional music culture, presenting contemporary diverse creative characteristics. However, it is committed to the integration of Chinese nationalist music.

The opera "I Don't Know Which Wind" draws its inspiration from original Chinese poetry literature. It extracts its spiritual essence from the works of famous poets Xu Zhimo, Lin Huiyin, and Lu Xiaoman. The script is written by composer Li Ruixiang, Vice

President of the Shanghai Opera House. The opera's title, "Where Is the Wind Blowing", is a classic masterpiece. The poem expresses the author's pursuit of the "back to life ontology" poetry ideal. The deliberate management of melody, combined with the poem, constantly creates the atmosphere of the "dream." This expressive technique vividly reflects the style of Xu Zhimo's poetry, characterized by fresh words, harmonious rhythm, rich imagination, beautiful artistic conception, elegant divine thoughts, and a distinct artistic personality.

In 2017, I created, compiled, and rehearsed the opera "I Don't Know Which Direction" at the Shanghai Opera House. Written by Li Ruixiang, Vice President of the Shanghai Opera House, it narrates the love and hate story between the poets Xu Zhimo, Lu Xiaoman, Zhang Youyi, and Lin Huiyin. Through the exploration of love, Xu Zhimo seeks meaning in life and questions human nature, reflecting the contradictions and conflicts between different social thoughts and values during the New Culture Movement. In this new opera, the classic poem "Where Is the Wind Blowing" is recomposed as the aria of the opera hero Xu Zhimo.

The opera "Where Is the Wind Blowing" stands as the first small theatre opera in China. The poem expresses the feelings of that generation of intellectuals, showcasing an infectious, deep emotion and revealing the unique emotional expression of that era. Simultaneously, the opera seeks to innovate by integrating traditional and Western opera, allowing ethnic cultural elements to further penetrate the performance. It plays a crucial role in the current development of Chinese Opera, laying a solid foundation for its better future development. However, the advancement of Chinese Opera necessitates further research and exploration. Studying existing opera works and transforming more poetry into operas for the public eye and the world stage will breathe new life into this art form. This amalgamation of the old with the new will significantly contribute to the promotion of the development of Chinese Opera. "Where Is the Wind Blowing" has set a new course in the development of Chinese Opera, providing the impetus for the study of the artistic characteristics and vocal composition of the Chinese Opera aria "Where Is the Wind Blowing".

opera "Where Is the Wind Blowing" is a renowned piece based on the works of Xu Zhimo, a famous Chinese poet. The play holds two notable novelties. Firstly, it marks a Chinese Opera adapted from poetry. In the progression of Chinese Opera, the scarcity of productions derived from poetry adds significant research value to the exploration of this art form. Secondly, unlike the typical tenor or soprano roles that usually take the lead in Chinese Opera, "Where Is the Wind Blowing" features a baritone performance that seamlessly combines bel canto and pop singing. The language used is more colloquial, a characteristic shared by other characters in the opera. The opera's singing style, akin to American Broadway, leans towards a more musical style.

As a result, the opera delves into the continuous evolution and innovation of the contemporary opera singing method. It deviates from the traditional performance structure where the tenor typically leads the opera, presenting a significant research contribution to the exploration of new directions in operatic expression.

Objectives of the Study

1. To study the historical evolution and development of Chinese opera
2. To study a vocal technique of baritone singer Liao Changyong in "Where Is the Wind Blowing".

Significance of the Study

The opera "Where Is the Wind Blowing" is a renowned piece based on the works of Xu Zhimo, a famous Chinese poet. The play holds two notable novelties. Firstly, it marks a Chinese Opera adapted from poetry. In the progression of Chinese Opera, the scarcity of productions derived from poetry adds significant research value to the exploration of this art form. Secondly, unlike the typical tenor or soprano roles that usually take the lead in Chinese Opera, "Where Is the Wind Blowing" features a baritone performance that seamlessly combines bel canto and pop singing. The language used is more colloquial, a characteristic shared by other characters in the opera. The opera's singing style, akin to American Broadway, leans towards a more musical style.

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Scope of the Study

This research specifically examines a vocal technique utilized by baritone singer Liao Changyong in the song 'Where Is the Wind Blowing'.

Benefit of the study

Through the study of both Western and Chinese opera, this research offers a deep understanding of the historical development of Chinese opera. Delving into the opera 'I Don't Know Where the Wind Is Blowing' by examining its poetic background and writing techniques, derived from poetry, and blending Western and Chinese opera styles, a modern Chinese opera music style emerged. This understanding of its growth enriches our comprehension of historical context and character backgrounds. Furthermore, a detailed analysis of the original opera score is provided.

Liao Changyong, esteemed President of the Shanghai Conservatory of Music, and renowned Chinese baritone, meticulously analyzes and compares his singing techniques and performances. Studying Liao Changyong's singing style is particularly valuable due to his representation of the Chinese baritone voice and his diverse vocal approaches in opera roles. By understanding the creative techniques and vocal forms in opera, this study aims to unravel the artistic essence of 'I Don't Know Where the Wind Is Blowing'. By examining its success, it sheds light on the current landscape of Chinese opera creation, analyzing its diversification process.

This research unveils the vocal techniques employed by Liao Changyong, offering insights that can be applied to vocal instruction in various songs and inspire the creation of new compositions.

Definition of terms

1. Modern Chinese opera

Modern Chinese opera combines traditional Chinese culture and modern innovative elements. It represents the modernization development of Chinese music and drama. With traditional Chinese music, dance and cultural elements as the main tone, it combines the music creation and arrangement of western opera. Usually, it uses the words of modern drama and poetry to change into songs.

2. Artistic characteristics

The artistic characteristics in opera often represent a musical form, usually composed of melody, rhythm, the structure and layout of songs, traditional musical elements, and cultural background, as well as the general idea and creation of the lyrics background. The artistic characteristics of opera also include the singer's ability to express emotion through music and lyrics. Songs are often used to convey emotions such as love, sadness, pleasure, anger, etc.

These artistic features together constitute the music and expression form of the song, determining the unique style and emotional effect of the song. Different genres of songs and musical styles may emphasize or highlight some features in them to create a diverse musical experience.

3. Aria

When the excerpts usually appear in operas, the aria songs that can be sung alone represent the core musical form of the whole opera, and the diverse melody and rhythm are also the core of the whole opera. The interpretation form of songs is varied, which is not only the core of the composer's writing, but also leaves the performance space for the singer.

4. vocal technique

refers to the singer through the notes and rhythm melody into sound process, and auditory and visual fusion of music form, usually once is a composer, second creation is by the singer, good music songs need good singing skills and performance to fully express works, to make the audience fully feel the music works.

Research framework.

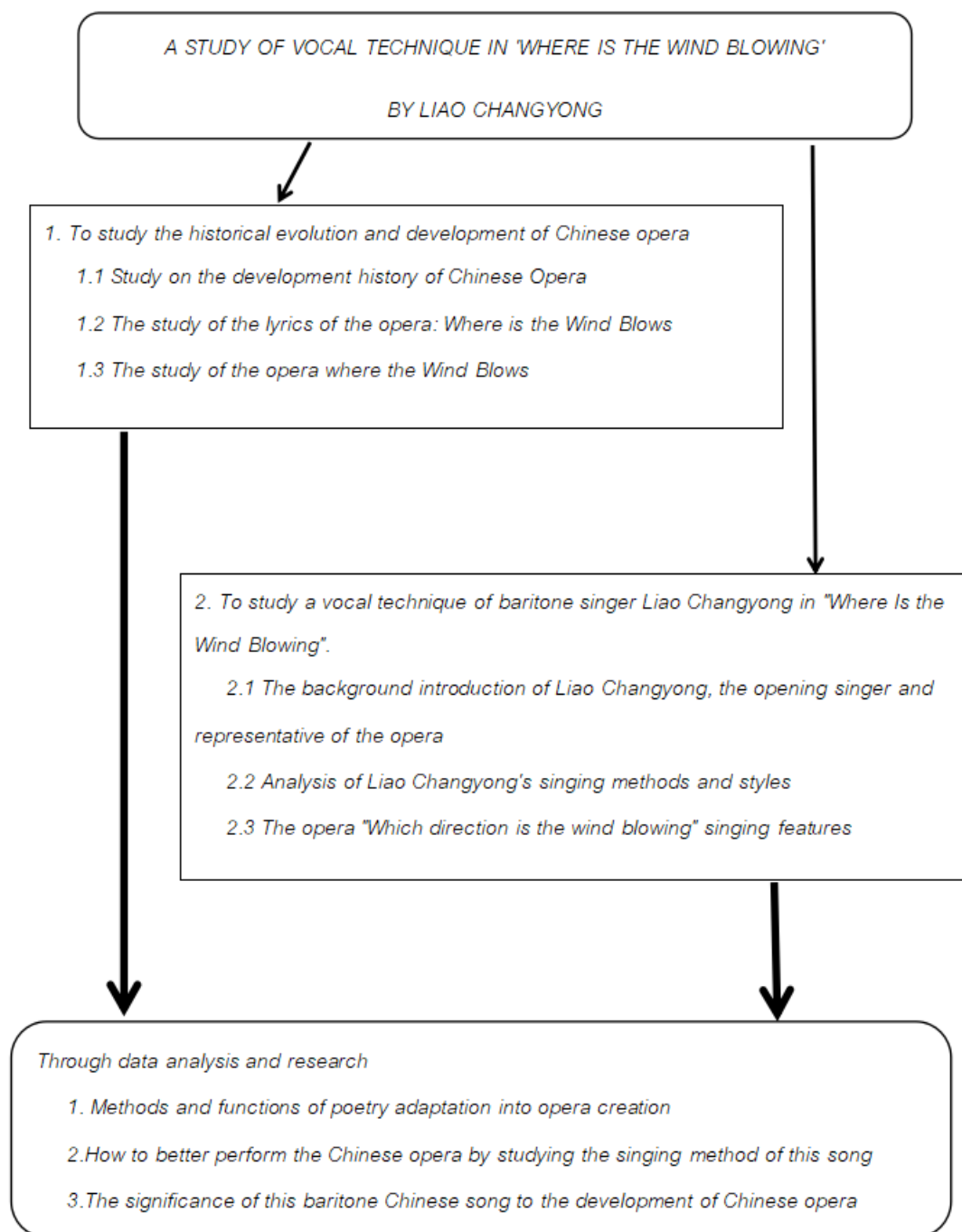


Figure 1 Research framework

Source: Ni Pengzhen. (2023)

CHAPTER 2

LITERATURE REVIEW

The research in this paper is anchored in an extensive compilation of historical data and pertinent literature as primary research materials. It delves into the intricate historical development of Chinese opera, examining its connections with Western operas. The study adopts a representative aria adapted from poetry in modern Chinese opera as a central focus for analysis. This involves an exploration of the backgrounds of the lyricists and composers associated with this aria. Additionally, the study investigates the amalgamation of bel canto and pop singing techniques employed in the performance of this aria. Through this comprehensive examination, the research aims to provide insights into the historical context, intercultural influences, and artistic techniques that contribute to the richness of modern Chinese opera.

By drawing upon six pivotal literature sources, the study establishes its framework. This framework is designed to facilitate an in-depth examination of several key aspects, including the adaptation of bel canto techniques within the Chinese context. It further explores the methods and impact associated with the transformation of poetry into opera, providing valuable insights into this creative process. Additionally, the study encompasses an exploration of enhanced vocal techniques aimed at fostering the development and promotion of Chinese opera. This comprehensive framework is poised to contribute significantly to the understanding of the intricate dynamics involved in the evolution and enrichment of Chinese operatic traditions.

1. Under the perspective of Chinese opera history, bel canto in Chinese development process

It provides a theoretical basis for the study of Chinese opera development history and Chinese bel canto singing in my thesis writing.

2. Analysis of artistic and singing characteristics of "Day Rising" in Chinese opera "Farewell to Cambridge."

It provides a good research direction for the study of the musical characteristics and singing methods of the Chinese opera "Where Is the Wind Blowing"(风是在哪个方向吹/ feng shi zai na ge fang xiang chui)

3.The stylistic study of Xu Zhimo's poetry

It provides a good theoretical basis for the study of Xu Zhimo's poetry style, a better understanding of the author's creative background, and the feasibility of adapting poetry into music.

4.Research on the national art practice of Liao Changyong.

It provides a theoretical basis for studying the application of bel canto in Chinese opera in my thesis writing.

5.Application of baritone voice in Chinese Opera

To provide theoretical support for the study of the singing methods of the baritone in the Chinese opera "I do not know which direction the wind blows" in my thesis writing.

6.Research on the development status of Chinese Opera

The study of the development status of Chinese opera in my thesis writing can better promote the development of Chinese opera and provide theoretical support for the study of the development direction of Chinese opera.

7.Research on the composition techniques of Chinese and Western fusion in Lu Pei's opera March 3rd.

To provide theoretical support for the creation research and music style analysis in my thesis writing.

8.Creation and vocal technique analysis of Chinese and Western opera arias.

To provide theoretical support for the analysis of Chinese and Western vocal technique skills in my thesis writing Under the perspective of Chinese opera history, bel canto sings Chinese development process.

Under the perspective of Chinese opera history, bel canto sin Chinese development process

Western opera and bel canto singing after introduced into China and China inherent opera form and national singing method collision, must face to adapt to the Chinese audience "localization" and "Chinese" process, from the evolution of Chinese Opera and "bel canto singing" interactive relationship to explore the historical development of Chinese Opera and "bel canto singing" process, is a worthy of research subject The study includes the following parts. (Li, 2019)

With the evolution of Chinese Opera, bel canto singing was introduced into China as a singing system in the last century in the 1940s, through the joint efforts of two generations of vocal singers, Chinese bel canto was established from the teaching team and teaching system Structure and talent training have been developed to a certain extent.

In the 1950s and 1960s, Chinese Opera and bel canto, which has the main purpose of performing positive opera, both developed to a certain extent. The development momentum of national opera and folk singing was stronger, showing the trend of the unbalanced evolution of opera and the conservative development of singing. Before 1958, with the breakdown of Sino-Soviet relations, professional colleges and troupes only followed the so-called "Russian vocal music school" that lost the real "bel canto" tradition, which made the Sinicization of bel canto step into a difficult period.

The "model opera" in the 1970s has some characteristics of opera, and the symphonic version of "model opera" has some characteristics to some extent. The opera creation and performance of this period showed some extreme aspects of artistic politicization, the paranoia of creative concept, and the intolerance of performance mode, which made the opera seriously deviate from the normal track of opera and national opera, forming a difficult choice period for the development of the development of Chinese Opera. Under the name of "foreign for China", bel canto has entered the period.

The 1980s and 1990s were the new period of enlightenment of the Chinese ideological circle, and the theoretical circle began to break the "subject matter Decisive, literary cooperation theory" old understanding. In the process of this ideological liberation, the Chinese song after the recovery the play presents a momentum of benign development, the pursuit of international and artistic opera creation and the pursuit of national opera The road began to move towards the trend of drama creation and performance, forming the bureau of "give way from the road, occupy the two compartments" Face. With the promotion of various trends of thought, the ontological consciousness of Chinese Opera gradually increased and began to try to use the most to greatly mobilize the composer's subject consciousness and artistic inspiration to engage in opera creation. The composer is in "The Death" Using the function of bel canto and fully mobilize the genre function of western opera, its music creation on the whole It is the characteristics of deao art songs in the 19th century, which opened up a new path for the creation of Chinese Opera 109 Chapter 4 The Times and Internationalization provides a good carrier for Chinese Opera lovers to deeply remember the lyric feelings of music in the 1980s. The creation of "The Field" breaks through the inconsistency of the drama process caused by the frequent closure of many complete fragments, so that the music of the whole play is always carried out along the dramatic tension. The creation of his "lian" is like Wagner's "no ending melody". In the middle and late 19th century, the western opera "ballad opera" changed to "dramatic". From the performance of the opera "The Field", the performance of the singer is also in line with the dramatic requirements of this "connected body" opera. Opera "field", digging is "historical" theme, opera music organization is "no end melody", not coherent, no end "body", the vocal music performance is like verdi opera "brilliant", embodies the Chinese Opera artists of western opera and opera singing advanced concept of bold absorption.

The national opera "The Daughter of the Party" inherits the opera created by the national opera composer at the peak of the national opera The thinking is the creative use of the new opera, which makes the narrative singing inject more Singing, the

combination of lyric, narrative, and drama, is the composer's trend of opera in the new era Positive response. Peng Liyuan in the daughter of the party in the singing of the bel canto and national singing way presents the "true more mixed sound" "falsetto more mixed" and "true and falsetto half mixed sound" three kinds of mixing, give full play to the "sound" to "moving" artistic accomplishment make the image of the Tian Yumei got full and comprehensive concentration. Her singing in "The Daughter of the Party" has better solved the problem of unclear words when singing with bel canto singing method. (Li, 2019)

Analysis of artistic and singing characteristics of "Day Rising" in Chinese opera "Farewell to Cambridge."

The opera "Farewell to Cambridge Again" is written by Chen Wei with the story of the famous poets Xu Zhimo, Lin Huiyin and Lu Xiaoman, and composed by the composer Zhou Xueshan. The poem "Farewell to Cambridge Again" expresses the feelings of the intellectuals of that generation, with their infectious and deep emotion, leaving people with unforgettable classics. The opera "Farewell to Cambridge Again" extracts its spiritual essence from the original literary works and shows a unique love at the same time, the opera tries to integrate the tradition and the western opera to innovate, leading the new course of the development of Chinese Opera. (Zhao, 2020)

The author of the paper got a deep understanding of Lin Huiyin when he heard "A Peach Blossom", which was written by Lin Huiyin. The beautiful melody and exquisite poems combined the "beauty" to the extreme, and then learned about the whole opera of "Farewell to Cambridge Again". So the author will opera "leave Cambridge" as the research object, emphatically discusses the analysis in the cultural accomplishment, music connotation and singing techniques have higher research price aria singing "day rise", trying to sing the analysis for the role of the singer give certain research and reference significance, in order to improve the singer to a deeper understanding of work, the work of music emotional grasp more in place.

Do a lot of research and preparation: understand the whole creation background; comb the plot of the story; understand the characters; understand the artistic characteristics of the passage; and analyze the singing skills thoroughly. It not only has certain requirements for literary accomplishment, but also requires the solid degree of singing skills and stage performance. Only when the two are highly combined can relatively complete works be presented on the stage.

The author of the paper through a large number of literature research and song score analysis for data sorting, the author felt the songwriter, director, the composer Zhou Xueshan creatively into the elements of modern music; director Chen Wei in the original, her spirit of excellence, makes this small theater opera is a clean in the new century, content and subject matter of literature, drama, folk organic combination, pay attention to characterization, their creation fully embodies the nationality and times.

After a series of analysis by the author of the paper, the cliff type improved the author's overall ability to control the work. Through the analysis of artistic characteristics, we can analyze the emotional life of the creators, ingenious conception, simple music structure, vivid characters, poetic music language, and distinct music style. Through the careful study of singing skills, the author has a clearer understanding of the technical problems in singing, has a new understanding of the key difficulties in singing, and improves the stage practice ability.

Real life Lin Huiyin read poetry, is a sensible daughter, at the same time she is a great architect, but also a literary giant, she suffered from disease but still tough, is the world, in the day rise shape Lin Huiyin is achievement extraordinary mature women, she has a certain social influence, so all the grief is not too strong, to show her elegant, intellectual image, which also realized the Chinese women unique softness and resolute.

This requires the singer to have the overall conception and arrangement in the singing performance of the second creation, Not the whole article is outstanding, that is equivalent to zero, must be designed, to have an understatement part, but also to highlight the key part. We should combine the role with our own reality, respect the author when singing, but we can also continue to create the "happiness, anger, sorrow

and joy" we have experienced on the stage. At this time, we should magnify our feelings to "the beauty of beauty". It is hoped that the author can provide some theoretical reference and reference significance through the study of this work.

In today's Chinese Opera development trend of diversification, passage "day rise" research is also depends on the more highlight the characteristics of the nationality, more on the content of the artistic and literary, emotional expression more inside collect, but learn from the western creative skills, combining the modern music elements, based on traditional creation, its creative technique and creative skills are different from other opera. The birth of the small theater opera "Farewell to Cambridge" is a perfect pen of innovation, reflecting simplicity and uniqueness, romance and euphemism, the plot makes many audiences look back with relish. The portrayal of the image of Lin Huiyin in the play has unique personal charm, which exudes artistic atmosphere all the time which also proves that the more significant and concrete the characteristics of the characters, the vitality of the work will be more vigorous. (Zhao, 2020)

The stylistic study of Xu Zhimo's poetry

Xu Zhimo as one of the most remarkable poets in the history of modern Chinese poetry, since the 1980s, the academic research of his work has not stopped, more focused on the analysis of the poetry, prose and artistic achievements, and Xu Zhimo as create poetry style everyone often ignored or by critics with a few words. The author believes that Xu Zhimo in poetry innovation, creation, the pursuit of poetry beauty, choose the appropriate style form to express emotion, greatly promoted the development of modern poetry, is worthy of our further research.

Xu Zhimo is gifted in poetry writing. His new metrical poems attach great importance to the symmetry and change of poetic lines, and they are also very musical. Only to avoid the monotonous form and the rhythm of the content, and the uniform flow of music beauty. Referring to the arrangement format of the western poetry(叶盼 .2017)use overlapping sentences, give the feeling of a poem, some poems each line with rhyme outstanding independence, the three match, strengthen the rhythm of the

line, enhance the elegant and harmonious rhyme beauty of poetry. At the same time, we should also be aware of some shortcomings of Xu Zhimo's new metrical poems, such as some poems are too poetic, or too much attention to syllables to damage the content of the poem. But Xu Zhimo's exploration has made outstanding contributions to the development of new poetry in China, because before him, the form structure of Chinese new poetry was generally loose, loose sentences, and paid less attention to syllables and rhyme. Since him, the appearance of new poetry began to change greatly.

There is no pure and invariable style in literature and art, and the styles of different languages always permeate each other. In terms of poetry, the poet has no style consciousness, it is difficult to long based on the history of poetry, Xu Zhimo with free body, small poetry, double lines, folk songs, poetry, and from the west of introduced 14 lines, no rhyme, rhyme, parity, rhyme, prose, drama, etc. the style of poetry has had a variety of experiment and creation, actively poetry theory, at that time, the rich development of Chinese new poetry style has played a great role in promoting.(Ye, 2019)

The stylistic significance of Xu Zhimo's poetry lies in his bold exploration of poetry, which was more valuable in the initial period of new poetry in the 1920s. To achieve long-term development and maturity of new poetry, there are only continuous attempts. Xu Zhimo not only uses vernacular poetry, but also makes bold innovations in the poetic style. So consciously emphasizing the poet's expression consciousness shows that he indeed has advanced perception, which is indeed a prominent one among the new poets. From the development of art itself, or from the future development of contemporary new poetry in China, it is necessary to make careful research and in-depth analysis of Xu Zhimo's poetry or poetic skills; from the perspective of poetry appreciation, rich and diverse forms and diverse thoughts and feelings in social life cannot be expressed by only one form, even the same theme and feelings can adopt different forms of expression, while if the creation of poetry, it will be a great aesthetic mistake.

Research on the national art practice of Liao Changyong

Liao Changyong, a famous baritone singer of Shanghai Conservatory of Music, is one of the few outstanding Asian baritone singers in the world today. He is born with a baritone voice conditions, bass tone is rich and transparent; the pitch is bright, unimpeded, wide range, can flexibly change tone according to the style of the song; he takes systematic and scientific bel canto singing as the foundation, and absorbs the characteristics of Chinese national vocal music, popular vocal music, through diverse artistic practice to sing a large number of Chinese Operas, Chinese national songs, Chinese popular songs. His "cross-border" singing broke the boundary between popularity and elegance, broke the boundary between the world and the nationality, and opened a new road for the nationalization of bel canto. (Wang, 2015)

Chinese characters are different from foreign characters, foreign characters to fill every word, but Chinese characters are different, some places are full, some places are not full; some places to say, some places to sing; some places to connect, some places to break. In China, the singers of bel canto often have problems such as incoherent music and inaccurate vowels, resulting in ambiguous words, do not know what they are singing, and do not meet the aesthetic standards of Chinese people. Vowel and consonant of Chinese characters; initials, finals, and tone. Will learn bel canto sound method and Chinese characters clever fusion, singing Chinese works, can be found that his throat open very full, mouth is very beautiful, mouth is very relaxed, keep the feeling of singing, word in front of the lips, teeth, tongue, to bite, with pharyngeal cavity lines, narrow word narrow singing, narrow word wide sing, the word the flat, the mouth to keep open state, make the flat word round, all words in a position. When changing the word, Liao Changyong's outer mouth does not change much, and mainly relies on the inner bite. After the accurate prefix, the belly of the word is sent to the singing channel at the fastest speed at the same time, the mother sound is appropriately deformed to avoid the squeeze of the narrow mother tone and the emptiness of the broad mother tone, and finally achieve the purpose of "changing" the word. Rhyme is also the most unique point in Chinese pronunciation. Specifically, it is the step to give

full play to the resonance of the word (rhyme) and the sound back to the end (rhyme). Liao Changyong in the rhyme is clear, timbre, channel stability, the sense of resonance is very strong, up, and down unimpeded. (Wang, 2015)

It is Liao Changyong who sings tall and straight, keeps a natural, relaxed, and positive singing state, so that he is in the best state of "loose and unremitting, tight but not stiff". When singing, his chin is slightly recovered, and his mouth shape is always maintained in the "U" channel and "ao" mother sound.

It is the use of chest and abdominal combined breathing method, relying on the diaphragm as the power to sound. The author found through Zhou Xiaoyan's video that Teacher Zhou and he paid attention to breathing movement, always emphasizing opening the diaphragm and keeping the diaphragm for breathing movement.

Resonance training, Zhou Liao Liao Changyong bel canto singing nationalization art practice research focuses on practice bass, multi-purpose "a", "o", "U" sound to practice, watch Liao Changyong mouth type found that his mouth always keep half a yawn state, form professor jin tielin said "U" channel feeling, all the sound in the pharyngeal cavity. Let the listener sound "tubular" feeling, the sound is unobstructed, loud volume, strong penetration.

Based on the stable sound method, Liao Changyong accurately grasped the method of Chinese characters.

Through Liao Changyong's musical works, it opened a new idea for our vocal singing. In the teaching of different singing methods, we need teachers to learn more knowledge, no matter what kind of singing teacher, three kinds of singing methods you must learn, to be able to. In this way, the teaching is mainly trained to sing. After mastering the singing method, let the other two singing methods enter his singing methods, so that they can learn to integrate and connect. Let the people learning vocal music, there is a kind of art, singing is to serve the works, what kind of works, with what kind of singing to express. Completely changed the study of bel canto singing or national singing method cannot sing popular songs disadvantages.

Application of baritone voice in Chinese Opera

Baritone vocal division is an important part of the vocal division system of opera art. Since the romantic period, the baritone has played an important role in western opera, which plays an irreplaceable role in shaping the character of opera characters. At the beginning of the last century, opera took root and blossomed in China, and the "baritone role" became more enriched and mature with the continuous prosperity of Chinese Opera creation. Early Chinese Opera creation for the use of baritone role is not much, accompanied by bel canto in the 1920s and the prosperous development of Chinese national opera, "baritone" division concept of voice in Chinese Opera creation gradually clear, its mellow, strong in vocal tone and high in photograph reflect, added rich color for Chinese Opera works. (Li, 2019)

The development of Chinese Opera has been more than a hundred years, and the baritone department has played an indispensable role in the prosperous history of opera. Since the 1930s and 1940s, the baritone part occasionally appeared in the works that completely imitate western opera creation, but no attention; In the 1940s and 1950s, "new opera" "White-haired Girl" marks the new stage of Chinese Opera creation, and the mode combined with traditional opera makes the role singing mostly folk singing. With the influence of the reform and opening on the art world, artists bold innovation and continuous learning, the baritone part has been widely used in opera creation and injected new vitality into Chinese Opera. In the following forty years, the baritone department has played an irreplaceable role in Chinese Opera, and it has also provided more possibilities for the diversified development of Chinese Opera.

The author of the paper selected three representative opera works of the baritone department in the 30 years after the reform and opening, elaborated on the dramatic structure, musical characteristics and singing treatment of the baritone role, and summarized the application rules of baritone in Chinese Opera. The author clearly feels that the baritone part has been deeply rooted in the big family of Chinese Opera the baritone part in Chinese Opera not only absorbs the advantages of western opera baritone, such as round tone, developed chest resonance, concentrated mask, but also

combined with the pronunciation of Chinese language. This voice with unique charm integrates the charm of local flavor, which has won the love of the broad masses of the people, and makes Chinese Opera stand on the world stage.

Research on the development status of Chinese Opera

In this paper, the author through the history of Chinese Opera, analysis of domestic opera creation situation, and explore the influence of diversity on Chinese Opera creation, strive to explore the contemporary Chinese Opera in various aspects of the problems and advantages, and analyze the causes of the problems and the influence of advantage.

The development status of Chinese Opera is a profound proposition affecting domestic composers, dramatists, and actors, but also an important consideration for the study of the development history of Chinese Opera has a profound significance, it is an important means to build the cultural confidence of Chinese people, but also a shining name card of Chinese culture to the world stage. While witnessing the gradual spread of Chinese culture around the world, we should not ignore the significance of opera art to the export of our culture. (Zi, 2019)

Since the development of Chinese Opera, the creators have accumulated countless valuable creative experience. In music, using the combination of Chinese folk opera, local tunes and foreign opera creation mode, the music elements with Chinese national characteristics into the music creation, the Chinese audience more intuitively accept this art form; in the script, the nation's excellent drama works, folklore, historical facts through further processing and transformation, so that the stories familiar to the Chinese audience can be presented in the form of opera.

Since the development of Chinese Opera, it has experienced several generations of hard work and created countless well-known opera works, some of which are famous on the world stage, which makes us feel gratified when studying and studying Chinese Opera. This paper starts with the historical background and creation content of Chinese Opera and analyzes the current situation of Chinese Opera from the aspects of the creative concept, creation trend and stage performance of Chinese

Opera. The focus is on the diversification of the present situation of Chinese Opera creation trend, understand the opera nationality and worldwide dialectical unity of philosophical thinking, summarizes the Chinese Opera in music, script, performance, the development trend of the stage, prove that Chinese Opera in today's world opera saturation period still has vigorous vitality and increasingly important position.

Although China's opera industry started later than that in the West, as more and more scholars and experts invest in the development of Chinese Opera more and more advanced and novel creative ideas are applied to the opera creation, making the music and stage performance art with Chinese characteristics more and more valued by western countries. (Zi, 2019)

Research on the composition techniques of Chinese and Western fusion in Lu Pei's opera March 3rd

The opera March 3rd created by composer Lu Pei has a strong flavor of Guangxi Zhuang, a fusion of Zhuang music Guangxi Guangxi opera, Guilin fishing drum and other folk music as one, with distinct personality characteristics. The opera premiered at the Nanning Theater on May 6, 2018, and was staged again at the "China and the Czech Music Bridge" concert held by the Shanghai Conservatory of Music. At the same time, Li Ruixiang, president of Shanghai Opera and Dance Theater, delivered a speech in person. (Yang, 2020)

In the opera "March 3 rd.", by using two Guangxi Zhuang folk songs and Zhuang folk songs, the works contain strong ethnic flavor. The opera "March 3" consists of four acts, nine acts and 48 songs, and the performance lasts about 2 hours and 15 minutes. The melody in the opera basically has no folk melody prototype and is mostly composed by the composer himself. Then, combined with rich orchestral texture to shape characters and tell stories, making the whole opera alive.

Western traditional and chord structure and harmony order, the composer unifies the lyrical, delicate, and enthusiastic mono melody of Chinese folk music and the Western harmony style, to create a more diversified musical works. Plus, opera on SAN yue 3 yue configuration based on the classic orchestra into percussion with Chinese

characteristics, make the band part of the western orchestra grand, broad aura, will also show the characteristics of the national percussion, lively, in opera works, excellent accessories for the character image shaping, characterization, or the scene picture depiction and event atmosphere rendering, all play a very important role. Lu Pei's works are very personal. His works are not only widely using western modern techniques, but also based on Chinese tradition.

Creation and vocal technique analysis of Chinese and Western opera arias.

Chinese and western opera aria not only has the lyrical characteristics of music works, also has the ideological content of drama works, therefore, in the performance of aria works, the performers need to do the creative background, style and the analysis of the characteristics, accurately understand the story development, grasp the works of emotional performance skills, to take the appropriate singing skills.

To show the Chinese and Western opera arias more vividly, the singer needs to do a good job in the control and system of timbre, tone, and strength, so as to express the emotional changes of the protagonist through the change of rhythm or volume, and better promote the development of the story. First, during the performance process, the singer should control the volume and timbre, because the volume and timbre will affect the overall performance effect. (Wei, 2020)

In performing performance, performers need to strengthen the precise pronunciation of the lyrics, constantly improve their pronunciation ability, and ensure the clarity of the words, to better present the content of the work. Ensuring clear words is a necessary requirement to correctly convey the content of the work to the audience. Only when the audience understands what the performer is singing can they understand the content of the work and the emotions they want to express.

In Chinese and western opera aria singing, the performers to do breathe control, because part of the aria will use decorative sound, Chinese and western opera aria creation and singing analysis and used in the process of performance, in order to ensure the performance, effect, performers need to do the control, to ensure that the short and clean. (Wei, 2020)

Chinese and western opera aria whether melody or rhythm changes, has a strong humanity and drama, and the content of the lyrics is not restricted, the performers to improve the understanding of aria, need to do the characteristics of aria analysis, mention, high everyone for aria structure, melody, rhythm change.

In the aria performance, the performers also need to master the relevant singing skills, control the singing volume, timbre, and strength, adjust the breath and emotional expression, and perfectly cooperate with the accompaniment, to express the content and emotion of the aria works more comprehensively.

Chinese opera has experienced three different stages of development with the change and development of The Times, In the 1930s and 1930s, the 1950s and 1960s and the years of reform and opening up, Development has been gradually improved, Formed the Chinese bel canto based on the Chinese national singing method of bel canto singing, Under the name of "Foreign Use for China", Formed the Chinese opera national singing and bel canto singing characteristics of the integration of bel canto singing, Opera and bel canto were introduced into China under the background of "West Ledong gradually" in modern times, Have a companion relationship in China, The two sometimes synchronize in parallel, help each other forward, And then before and after the dislocation, the opposite contradiction, Jointly form a unique view of interaction and moving forward.

Xu Zhimo poetry adaptation of opera creation, using the western-style arrangement creation method, singing with the bel canto singing, the combination of the Chinese opera better development and creative way provides the good foundation, at the same time the successful performance of opera experience we can start from the classic poetry literature, creation has the characteristics of the national opera, can help the world to interpret the classic literature, can improve the national literary accomplishment. The Chinese national opera has been further developed.

Xu Zhimo poetry style for the new meter, draw lessons from the arrangement of western poetry varied style format with rhyme way change, poetry changes the symmetry of poetry and rich music, western poetry, 14 lines, prose poetry, drama, a

variety of poetry genre for rich development of Chinese new poetry has played a great role in promoting, Xu Zhimo not only with vernacular poetry and bold innovation, rich musical, and vernacular creation into music opera can better let the audience understand the meaning of poetry to express.

Liao Changyong with bel canto deduce Chinese art songs, ethnic, pop songs, through their own art practice, again and again proved the feasibility of bel canto nationalization, to try to sing different styles of music works, using different singing skills and methods, dare to singing innovation and fusion to better deduce music research good bel canto nationalization, to better promote the development of Chinese opera.

By studying the baritone voice singing again found is indispensable in Chinese opera works, has an irreplaceable role, in the earlier Chinese music works is generally tenor as the main role, with the development of the baritone as the main role of Chinese opera and quietly development, Chinese opera baritone singing method absorbed the advantages of western opera baritone, tone round, chest resonance developed, mask concentration, etc., but also with the Chinese language pronunciation. Chinese opera baritone absorbs the pronunciation of western opera baritone and combines it with the pronunciation of Chinese language, forming the Chinese nationality style of opera and winning the love of the public.

Chinese opera adds musical elements with Chinese national characteristics to music creation, so that Chinese audiences can accept this art form more intuitively, and further create the excellent drama works and poetic history of Chinese nation, so that the stories familiar with Chinese audiences can be presented on the stage in the form of opera. Through the study of Chinese opera in music, script.

CHAPTER 3

RESEARCH METHODOLOGY

"In this qualitative research study, musicological methods were employed to investigate vocal techniques in 'Where Is the Wind Blowing' by Liao Changyong. The study follows a systematic sequence of steps to achieve its objectives.

Literature review

The research commenced with an extensive review of existing literature on Chinese opera, vocal techniques, and relevant studies pertaining to Liao Changyong's performances. This literature review served as the foundation for establishing a theoretical framework guiding the study.

Following the literature review, the research design was meticulously crafted, delineating the research objectives, questions, and methodology. Criteria for selecting vocal performances to analyze were also defined during this phase.

By consulting the pertinent documents related to the poet, a deeper insight into the social and historical backdrop the poet experienced becomes apparent. This encompassing approach includes an examination of political, economic, cultural, and stylistic elements related to poetry composition. Such an exploration facilitates a more nuanced understanding of both the content and the contextual background of the story portrayed in the opera. This method enables a comprehensive analysis that goes beyond the poetic text itself, providing a richer understanding of the broader influences and circumstances that shaped the poet's work and, by extension, the opera.

1. CNKI (China national knowledge infrastructure)
2. The Library of the Shanghai Conservatory of Music
3. Chinese Opera Magazine
4. A Collection of Chinese Poetry and Prose

Data Collection

1. Audio and video data

Various versions of the opera video featuring the aria section of "I Don't Know Where the Wind Is Blowing" were compared and analyzed from multiple perspectives. This comprehensive analysis included an examination of singing skills, the emotional expression of the song, and the nuances of character portrayal during singing. By scrutinizing these aspects, the research aimed to identify and understand variations and subtleties in different performances. This comparative approach provides valuable insights into the interpretative choices made by different artists, contributing to a nuanced appreciation of the aria and its diverse presentations within the opera.

1.1 Analyze through literature collection, consult relevant audio materials and videos, and study my own experience on stage performance.

1.2 Check the literature to find the music score and master the professional knowledge related to vocal singing and sing the music. Through the network, library, and other ways, read many related literature and journals, laying the foundation for the writing foundation.

1.3 Systematic integration and analysis of the collected vocal music singing data and data and combine the theoretical knowledge with the actual situation of singing for analysis and research.

1.4 Compare the theory with the research to find out and solve the problems.

2. Collect data on the spot through the field visits and visits of the opera performers

2.1 Visit the former residence of poetry writer Xu Zhimo in Shanghai

2.2 Visit Liao Changyong, president of the baritone singer Shanghai Conservatory of Music

2.3 Interview with the premiere opera performers

2.4 The Opera House of the Shanghai Conservatory of Music

3. Equipment and tools needed for the interview.

- 3.1 Notebook
- 3.2 Recording equipment
- 3.3 Mobile phones
- 3.4 Camera

Data integration

1.Extract recorded visit information and pictures from notebooks and recording equipment cameras.

2.Integrate and classify the information, and extract the data and documents related to the paper

3.The collected information is used to summarize and analyze the creation methods and singing methods of the historical background of the opera Discuss the results of the field visit, compare the data and information of the field visit with the relevant literature already mastered, extract the useful information, and apply it to the research of the paper.

Data Analysis

1. History and development of Chinese opera

1.1 Study on the development history of Chinese Opera

1.1.1 Initial embryonic stage of Chinese opera development

1.1.2 Medium-term twists and turns of Chinese opera development

1.1.3 The prosperous period of the modern development of Chinese

opera

1.2 The study of the lyrics of the opera "Where Is the Wind Blowing".

1.2.1 Introduction of character experience and background of lyric writer

Xu Zhimo

1.2.2 Background introduction and writing style of poetry.

1.3 The study of the opera "Where Is the Wind Blowing".

1.3.1 Introduction of the character background of the opera writer Li Ruixiang

1.3.2 Structure and tonality of musical score in opera

1.3.3 Rhythm and melody of the musical score in the opera

2. A vocal technique of baritone singer Liao Changyong in "Where Is the Wind Blowing".

2.1 The background introduction of Liao Changyong, the opening singer and representative of the opera

2.2 Research on Liao Changyong's singing methods and styles.

2.3 The opera "Where Is the Wind Blowing"(风是在哪个方向吹/feng shi zai na ge fang xiang chui).

2.3.1 Analysis of the general idea of the lyrics

2.3.2 The use of breathing in singing

2.3.3 Expression of emotions and sound processing in singing

2.3.4 Analysis of biting words and words in singing

Conclusion and suggestion

The researcher will utilize the research findings, which were studied according to the set objectives, for analysis, synthesis, summarization, and presentation of various truths derived from the study. The study links to various theoretical concepts and provides suggestion for further exploration.

CHAPTER 4

RESULT

1. Historical evolution and development of Chinese opera

1.1 Study on the development history of Chinese Opera

1.1.1 Western opera was introduced into China in the early development of Chinese opera.

Opera is a stage art produced with music as the central elements, combining culture, history, music, poetry, dance, art, and other artistic categories. After several centuries, this art has rich expressive force and makes it a palace art. Opera art is deeply loved by people in the West, and until now, opera art is still enduring. Opera in different countries often reflects the historical development of the country. Through opera performance and research, we can understand the music history, music culture, music performance style and skills of different countries' performance.

bel canto singing, produced, and developed by opera, is the most important and important means of expression, and is also the essential attribute of opera singing is called opera performance.

Opera was introduced into China in the early 20th century. Many people went to Japan, Europe, and the United States to study music, brought back a lot of Western music and Western composition methods, and made it gradually established and developed in China. Music based on western music theory is an important component of modern and modern Chinese culture and art. With the arrival of the westerners, the opium war forced China opened a new chapter, western religious beliefs, living habits and so on gradually penetrated China, they began to form a professional orchestra, opera, etc., staged the European opera, for the Chinese people brought different music poem, a lot of opera repertoire. Its idea the seeds to produce Chinese opera. "The Career of an Artist" and other songs that Chinese people have never heard before were opened on the mainland. The introduction of western music, the new kinds of music, first in the school, then become a class of Chinese social music, until the 1930s, the new music development, Chinese traditional music in social music

status from the original main position to the secondary status. Currently, the Western bel canto singing, and the Chinese classical opera singing are bound to collide, and as a foreign culture, the bel Canto singing is bound to face the aesthetic adaptation of the Chinese audience. Therefore, China began to accept Western opera, and the development of Chinese opera was developed with the introduction of Western music, opera, and other arts in the early 20th century.

After the "May 4th Movement", many Chinese patriots who went abroad for further study returned to China with a pure heart. They committed themselves to spreading the emerging cultural knowledge and scientific development in China. With the support of some famous educators and musicians, the first music university was established in Shanghai. That is, the national music. It is also the birthplace of the first batch of Chinese artists. Under the impact of western culture and our domestic musicians began to learn and spread western music, such as Zhao Yuanren, Xiao Youmei, Li Shutong, Cai Yuanpei, Li Jinhui, Wang Guangqi music people absorb foreign western music concept at the same time, but in the form and Chinese "dance story" opera has many fit, early study of western scholars after contact with the western opera, even the Chinese opera and opera. Therefore, the early stage of Chinese opera should be created on the premise of opera, combining the characteristics of Chinese traditional music and the preferences of the Chinese people. The development of Chinese opera is divided into three stages: the initial period from 1919 to 1949, the second stage of the development period from 1949 to 1966, and the third stage: the resurrection period after 1976.



Figure 2 Musicians Li Jinhui

Source: Ni Pengzhen. (2023)

When it comes to the development of Chinese music, we have to think of Mr. Li Jinhui himself above. Mr. Li Jinhui is one of the people who have made great contributions to the germination of Chinese opera. He opened the prelude to the development of modern Chinese opera art. Mr. Li Jinhui is not only the first person to create pop music in China in the 20th century, but also a musician who has made outstanding contributions to the field of Chinese children's song and dance drama creation. He created the first Chinese children's musical play. "Little Painter" is the representative work of Mr. Li Jinhui's song and dance drama, and is regarded as the prototype of Chinese opera.

As for the development process of Chinese opera, Li Jinhui's children's song and dance plays have an important influence on it. Mr. Li Jinhui is the first generation of Chinese opera artists focusing on children's song and dance dramas. In the 1940s, Yangko opera was a new type of small opera produced based on folk Yangko opera, which dissolved drama, dance, and music as equal to one, which absorbed the elements of opera music and folk songs of northern Shaanxi. His representative works include "Brother and Sister Reclamation", "Zhouzishan" and so on.

The appearance of Yangko opera has accumulated valuable creative experience to produce new opera. During this period, the most influential was the White-Haired Girl collectively created by Lu Xun Art Academy in 1943. "The White-haired Girl" is regarded as a landmark work and is more regarded as a model of the new national opera.



Figure 3 A still photo of a Chinese opera white-haired woman

Source: Chinese Song and Dance Theater

The picture comes from the Chinese Song and Dance Theater, Guo Lanying plays the white-haired girl, Zhang Shouwei plays Yang Bailao tells the story of the landlord Huang Shiren occupied, fled into the mountains and the jungle, the hair turned white, and later was rescued by the spring story. After the "new Music Movement", which fully reflects the historical period, the creative group with realistic music creation views represented by Nie er, Xian Xinghai and Ma Ke began to rise. In the 1940s, the national opera "White-Haired Girl" born in Yan 'an far followed the democratic and scientific trend of thought since the May 4th New Culture Movement, and nearly took the achievements of the left-wing "new opera" with the style of "drama + singing (opera)", the drama and performance in Shanghai and Yan' an. Is under the

leadership of the communist party of China, has experienced the transition of yangko opera, by the new literary and art workers in realism and revolutionary romantic ideas, with new forms, ways, way to create new forms of opera, is the Anti-Japanese War Yan'an army and encouraging morale, unity, uniting against Japanese imperialist songs.

1.1.2 Medium-term twists and turns of Chinese opera development

As the opera "white-haired woman" performance success, in the 1940s in the long-term opera exploration and practice, entered the progress across the milestone, not only the content form richer, but the level of music genre has also significantly improved, this is a long-term accumulated experience, and practice true knowledge pay for, in the baptism of war era, overcome many difficulties opened a bright path. She created a new opera "White-haired woman" with a strong national style and the flavor of The Times. Its successful shaping opens a new path for opera and represents the next stage of the opera industry. At the same time, if there are opportunities, there are challenges. The folk Huagu and Yangko are close to people's musical style, which make them dramatic. It is the dilemma of how to meet Chinese and Western, more perfect integration of Chinese opera and Western opera, how to reconcile and bring forth the new. Absorb all the available artistic factors, using a variety of singing forms to enrich the musical style, lead singing, chorus and so on. In the band performance, adding orchestra, making music and drama better intersection, adding some interplay music, ending an era, and opening the door to another kind of opera. Under the influence of this new opera, many plays such as The Song of the Prairie Song began to emerge.



Figure 4 Opera photo of Chinese opera grassland

Source: Chinese Song and Dance Theater

Since 1949, Chinese opera, dance dramas and musicals have followed the path of national voice. With the pace of reform and opening, various new trends of literary thoughts, dramatic concepts and musical expression techniques have brought subtle influence on the composers, and a variety of opera, dance dramas, musicals and other experiments have gradually begun. From 1949 to 1957. In the past eight years, important works such as "Song of the Grassland" and "Red Clouds" have emerged, innovating based on inheriting the creation experience of the opera "White-haired Girl" and have strong local folk characteristics. In April 1951, the Chinese Opera Academy was established in Beijing, with Mei Lanfang as its president. China Drama Academy focuses on the excavation, research, preservation, reform, and innovation of Chinese traditional opera art. The achievements of opera reform had a profound influence on the creation and development of Chinese opera. Ma Ke put forward the view of "developing new opera on the basis of opera", which achieved great success at that time. From 1957 to 1966, this was the period of maturity of Chinese opera. "Honghu Red Guards" is a representative work of opera creation in the 1950s and 1960s, and is a classic work of contemporary opera art. These works have strong drama, lyricism, and strong national

character, which pushes Chinese opera to a new peak. From 1949 to 1966, Chinese opera made a qualitative leap, and in this process, many classic plays and excellent plays emerged successively.

1.1.3 The prosperous period of the modern development of Chinese opera

Since 1976, Chinese opera has ushered in its comprehensive revival period, and the creation and performance of Chinese opera have entered the "resurrection boom period". At this stage, the subject matter range of the opera was enriched and expanded. All fully illustrate the rapid revival and development of Chinese opera. In October 1981, the opera "Lover" staged in Liaoning province was all the rage. In 1991, the large-scale national opera "The Daughter of the Party" was premiered, and the story was created according to the film script of the same name. "Field" in 1987 in domestic premiere, in January 1992 in the Washington Kennedy art center, and great success, since Chinese opera abroad, opera "field" is the first abroad for the world, abroad on the unique charm culture stage 78 force of Chinese original opera, its position in the history of Chinese opera is beyond doubt, landmark significance. After 1976, all aspects of Chinese art have been developed, and Chinese opera has also reached a new height. Since the 1990s, China's original opera has entered a continuous "new period". Chinese opera has been developing and has been striving to present better works.

In the 80s with the new era of reform and opening up, Shenzhen special zone open, economic development, people's thought liberation, strong feudal consciousness, under the condition of the social history opera appeared a diversified scene, cash style and technique more novel, broad genre, play emerge in endlessly, "field" and other plays, is also the turning point of the opera, created the history of opera, bold attempt the new musical form, is the opera and other art forms to intersection bold attempt, which embodies the artists in the art form bold pursuit, in line with the new trend of socialism.

China's rapid economic development in the 90s, increasing strength, national strength is increasingly strong, international status continues to rise, opera still maintains a diversified trend, opera is also affected by the influence of external, with a strong material backing, drama growth, both do not break the persistence of national opera, also made a major breakthrough in the western opera reference, music drama form out, small theater opera "farewell to Cambridge", etc.

1.1.4 The significance of the Chinese modern opera "Where Is the Wind Blows."

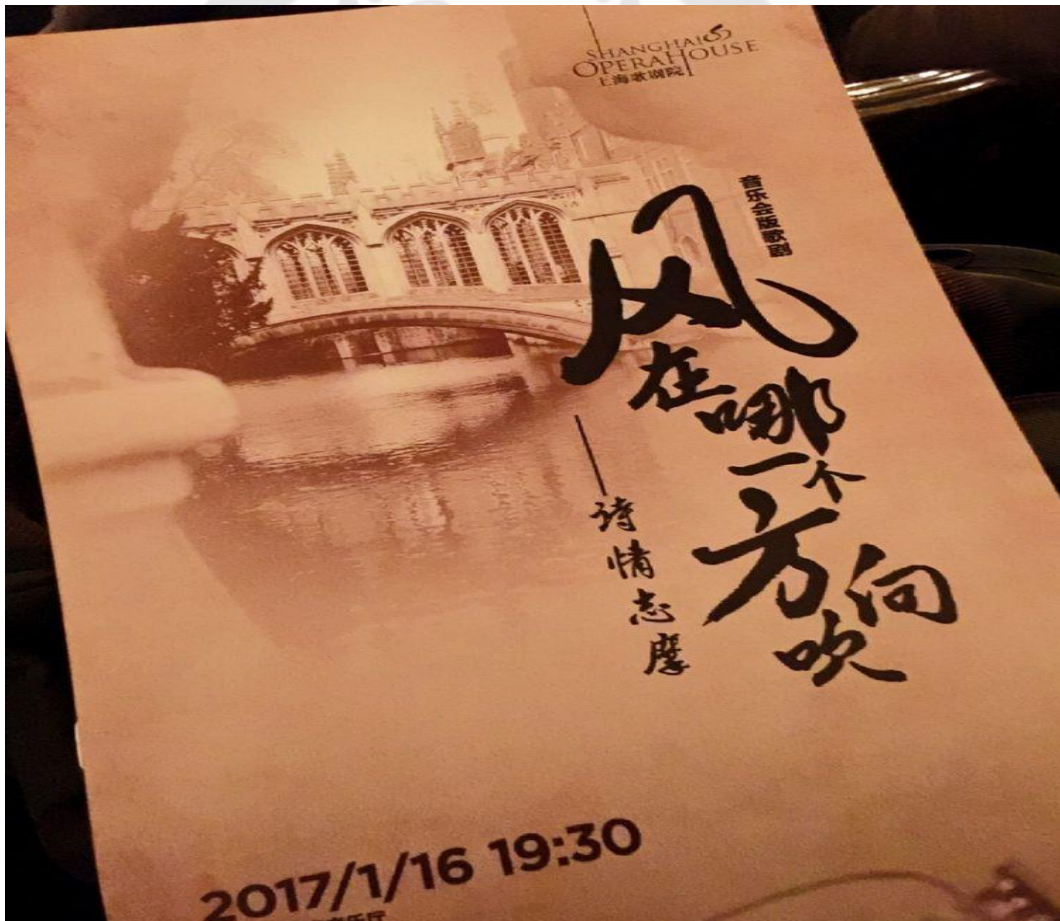


Figure 5 Opera premiere performance sheet

Source: Ni Pengzhen. (2023)

There is many traditional Chinese music integrated in Chinese opera, and the nationality of Chinese opera can be roughly divided into the following three parts. First, many Chinese traditional operas and folk songs are integrated into Chinese opera. Absorb and learn from the passages of drama. This not only makes it easier for the Chinese people to accept, but also localizes the opera and adds its own national characteristics. Second, the grand singing method of Chinese opera is to integrate western singing with Chinese singing, and to absorb the experience of western opera boldly and cautiously in western opera. Using chorus, solo, chorus, etc. Third, in terms of creation and material selection, Chinese opera shows the national character. Based on the theory of Western music, it constantly explores folk music and folk harmony, and constantly integrates Chinese music with western creative techniques. The "national character" of Chinese opera is also reflected in the stories, props, costumes, and other aspects, especially some stage scenes, such as going to the market, rushing, singing happy songs, which are full of extremely strong Chinese characteristics, which strongly express the life interest of the people living in the land on that side. Because opera is a comprehensive art, the author needs to depict all aspects in detail, thus forming a unique local form of national cultural expression, so that the traditional Chinese art can be inherited and reproduced.

After the precipitation of time and the change of The Times, the contemporary opera inherits the excellent tradition of the traditional Chinese opera and begins to create and develop the opera through the poetry adaptation and creation of the Chinese modern opera "Where Is the Wind Blowing". In lessons from the traditional culture at the same time combining the creation of western opera, born, in the song of the wind is no longer a traditional drama but with a combination of opera and musical music elements, lyrics using the modern prose poetry is easier to understand the meaning, the audience also by middle-aged group extended to children young people, etc., through the creation reflects the history of opera culture, let different groups of history and culture, at the same time, modern opera and musical combination style is easier to let people into the plot. This is to make innovation based on inheriting

traditional culture, which can better combine contemporary art elements and inherit history and culture.



Figure 6 Opera premiere performance Premiere stills

Source: Ni Pengzhen. (2023)

The picture is opera "Where Is the Wind Blowing". Premiere stills the author himself had the honor to watch the premiere of the opera and participate in the baritone song in the opera "Where Is the Wind Blowing". role selection the pity was not chosen. However, it does not prevent the study of this modern Chinese opera of contemporary significance from the perspective of the paper.

Throughout the development of opera, opera is the product of The Times, represents a social period the life form, with different times arises at the historic moment, when we need it, it will inspire our spiritual world, although Chinese opera is not perfect, there is a lot of room for improvement, but it is still unique, represents the Chinese national characteristics.

1.2 Opera "Where Is the Wind Blowing". Study of lyrics

1.2.1 Introduction of character experience and background of lyric writer Xu

Zhimo



Figure 7 Poet Xu Zhimo

Source: Ni Pengzhen. (2023)

Xu Zhimo was born in 1897, a Han native of Haining, Zhejiang Province. He is a modern poet and essayist. Is a romanticism by Europe and the United States of the crescent poet, is with his personality head opened the new poet, for a long time, each school for xu zhimo mixed, love think he is "laid the Chinese poetry", like a bird to

fly, although died in spring shoots, but woke up a generation of new youth. In his creation, he borrowed from the concepts of Western classicism and realism, deeply reflected on traditional poetry, and boldly integrated with the experience of Chinese poetic tradition. All his life, he was deeply influenced by European and American cultural thoughts and the Second Industrial Revolution in Europe, and his poems were very romantic style. The concept of "three beauties" advocated by him better shows his own lyrical aesthetic and its unique thinking on the world. The combination of Chinese and Western poetry makes Xu Zhimo's poetry have a unique charm, opens a new chapter for the creation of Chinese poetry, and makes an important contribution to the art and aesthetics of poetry.

Xu Zhimo went to the United States to study banking in 1918, and in 1921, he went to Britain to study. He was a special student at Cambridge University in London. After two years in Cambridge, he was deeply influenced by Western education and the influence of European and American romanticism and aesthetic poets. Was died in a plane crash on November 19, 1931. In his life at just 35 years old, he regarded "love, freedom and beauty" as his ideal, participated in the launch of the establishment of the crescent society, and actively carried out the metrical movement of new poetry.

Xu Zhimo's life experience is with Zhang Youyi, Lin Huiyin and Lu Xiaoman three women have a different and legendary love and marriage story.

Ex-wife Zhang Youyi the feudal arranged marriage of the parents made a doomed separation between the two before they began. The marriage of the baby kiss as early as when Xu Zhimo did not know the world has been established, then his wife Zhang Youyi to Xu Zhimo very doting treatment in exchange for it is his cruel to leave. For Xu Zhimo, who advocated the innovative ideas of foreign culture, the contempt of arranged marriage was the main reason for his divorce from his wife. Having been ridiculed and disliked, Zhang Youyi went to Germany to study for many years, returned to China and had a successful career. Still in the late stage of Xu Zhimo, constantly help his once husband.

Bosom friend Lin Huiyin If the difference between childhood and his wife is the fundamental leading to divorce, Lin Huiyin is accelerating the process of divorce. Because of the yearning for the advanced and free culture abroad, Xu Zhimo once went to Britain and the United States to study abroad, and when he got acquainted with his very old confidant, Lin Huiyin. Completely changed the life course after Xu Zhimo.

Wife Lu Xiaoman Perhaps Xu Zhimo is a person who bravely expressed the pursuit of love all his life. After two emotional setbacks, he resolutely fell in love with Lu Xiaoman, a married translator at that time, which became a major public opinion in the social news at that time. After painstaking work and efforts, the two people finally walk together. But the life of marriage does not want him to imagine that kind of wishful however, the number of two people meet can have the contradiction between daughter-in-law, let him clip in the middle cannot deal with.

After experiencing the unfreedom and bondage that arranged marriage brings, he urgently needs to pursue the freedom in his ideal urgently, fall in love with Lin Huiyin after going abroad, this paragraph of affection ended after his ex-wife Zhang Youyi. Perhaps because of the persistent pursuit of love, he and Lu Xiaoman quickly fell in love and got married. Married life is not as good as he intended, Lu Xiaoman derailed, the marriage went to destruction. After many dual blows of reality and spirit, Xu Zhimo's writing style changed from romanticism under the concept of "three beauties" to pessimism in the later stage. This poem "Where Is the Wind Blowing". Published in 1928, more than six years after his beloved life in Cambridge, his humble career and his broken marriage were him. The repeated words of the whole poem are "I don't know in which direction the wind is blowing". The repeated confused mood side of the poem reflects his thinking about life and not only love.

1.2.2 Background and writing style of poetry.

The poem was published in the first issue of New Moon (1928.3.10). After experiencing many ups and downs of emotional entanglements, his constantly frustrated heart gradually evolved into doubts about the direction of his life. The technique of writing has changed from the early romanticism to the later pessimism. This

poem "Where Is the Wind Blowing". It is one of the most representative lyrics works in Xu Zhimo's late period.

Xu Zhimo's life trajectory is generally the same, and the theme of his poetry also has three major changes: in the early stage, he focuses on the ideal pursuit, in the middle stage, he mainly shows love thoughts, and in the later stage, he tends to be sad and pale. In his youth, Zhimo has been pursuing ideal and beauty. His love is always in a holy and noble way. Once exposed to reality, he becomes disillusioned, and he pursues the "love, freedom and beauty" in his mind again. In 1924, Xu Zhimo made a speech about Autumn Leaves in Beijing Normal University. While he was full of ambitions and showed his talents in literature, his feelings fell to the bottom of the valley. His love for Lin Huiyin, during this period, was ruthlessly cut off by Lin Huiyin. After 4 years, the husband-and-wife contradiction with Lu Xiaoman, make him experience the frustration of feeling again, add all sorts of setbacks that all previous experience on career, he was immersed in deep pain and the thinking in confusion.

"Where Is the Wind Blowing". In 1928. The whole poem is sadness and melancholy, which is deeply influenced by western "humanism", worships democracy, and is dissatisfied with life. Influenced by these two aspects at the same time, I wrote this poem full of contradictions and inner thought struggle. This poem is the disappointment and telling of many intellectuals after the New Culture Movement, which is a tragedy of that era.

1.3.1 Introduction of the character background of the opera writer Li Ruixiang



Figure 8 Composer Li Ruixiang

Source: Ni Pengzhen. (2023)

The picture above shows the author listening to Vice President Li Ruixiang explain the creative ideas and concepts of opera and replacing the traditional single type through the combination of bel canto and pop singing methods, so as the interpretation of various operas and musicals. "Where Is the Wind Blowing". It is in this

creative style that evolved, it tries to present it on the stage in the way of narrative and oral expression, so that the works are easy to understand, and so that the audience can better understand the emotions that the song wants to express. Unlike traditional opera style, he is good at using the musical form is colloquial words sing white and more modern clothing to highlight the characters in the plot and detailed emotional expression is evolved in today's pattern and form, its singing style and form and contrary to the traditional opera technique and singing mode, to use story narrative and colloquial expression method stage performance, which greatly highlights the Rui-Xiang li music creation characteristics, and confirm and promote the trend of music consciousness. In the context of China's comprehensive integration of globalization, it shows that Chinese opera should have "new opportunities" in the new era. His point of view on the creation of the opera content shares with his own ideas. His unique style and novel themes have made great contributions to the study of the localization of the "new" opera in China.

1.3.2 Structure and tonality of music in opera

Aria "Where Is the Wind Blowing". From the point of view of the curved structure, it is A single three-part structure in the form of ABA. Simply put, it is from paragraph A to paragraph B and then finally returns to paragraph A by means of transfer. The composition style is different from the traditional Chinese composition style. The accompaniment texture and melody structure do not completely follow the techniques of traditional opera but adopt the solution and continuation of more popular music. Such musical characteristics make the development of the melody and the conflict of the drama greatly impact the listener.

Figure 9 shows the musical score for "Where Is the Wind Blowing" (Figure 9 "Where Is the Wind Blowing" Opera score. Bar number 1 - 47). The score is in 2/4 time and D major. It features a vocal line and a piano accompaniment. The lyrics are: "不知道风是在哪一个方向吹 我是在梦中 哪一个方向吹 我不知". Red boxes highlight specific musical passages: the first system's vocal line, the second system's vocal line, and the piano accompaniment in the third system. A red circle highlights the bar number 44.

Figure 9 "Where Is the Wind Blowing" Opera score. Bar number 1 - 47

Source: Source: Ni Pengzhen. (2023)

70

风 是在哪一个方 向吹 我是在梦 中

71

梦里的悲哀里心碎

Figure 10 "Where Is the Wind Blowing" Opera score. Bar number 70 - 74

Source: Ni Pengzhen. (2023)

The overall tonality of aria: the red circle is the section logo of the song, and the red box is the logo of the transition. The A part of the song is transferred from E major to B C major to D major, with the focus of the transition to D major, tending to be quiet. The final point of tonality is in D major.

1.3.3 Rhythm and melody of the musical score in the opera

Figure 11 shows a musical score for the opera "Where Is the Wind Blowing". The score is in 2/4 time and features a vocal line and a piano accompaniment. The vocal line has three triplets highlighted with red boxes. The lyrics are: "不知道风 是在哪一个方向吹 我是在梦中".

Figure 11 "Where Is the Wind Blowing" Opera score. Bar number 8 - 14

Source: Ni Pengzhen. (2023)

Figure 12 shows a musical score for the opera "Where Is the Wind Blowing". The score is in 2/4 time and features a vocal line and a piano accompaniment. The score is in a key signature of three sharps (F#, C#, G#). The vocal line has a circled bar number 44 and a circled note. The piano accompaniment has two triplets highlighted with red boxes. The lyrics are: "我 不知道".

Figure 12 "Where Is the Wind Blowing" Opera score. Bar number 44 - 47

Source: Ni Pengzhen. (2023)

The beginning of the music is introduced by the piano sound part. Starting from the eighth bar, the red box is marked as the theme melody, and the wavy melody wave lines create the auditory feeling of the dream, occasionally use progression to add vitality to the melody, occasionally use and jump in to increase the melody power. The harmonic use is very concise for the D major of level one chord to level five chord back to level one chord I-V-I ready for entry into the singing part. The beginning part of the piano melody is the change of the beginning paragraph, which lays the way for the following singing. It is equivalent to mentioning the use of more distant chord in the middle part of the paragraph, preparing for the harmony connection of the next paragraph.

The red circle is marked as 44 bars and turned to C major. The piano part from the previous chord arpeggios to the present mainly uses the use of 16 notes and other progressive seven links. The close connection of sounds creates a strong atmosphere experience for the ups and downs of music emotions and promotes the progressive development of melodic emotions. It presents the melody upward movement of sentence by sentence, gradually pushing the mood of the phrase to the climax, so that the mood is further sublimated.

Eventually to 68 section red circle marked tonal return to D major, red box marked by below three continuous double tone and multiple forty-six notes of the thickened melody, the sixth section notes high octave reproduced the melody theme, adopt the technique of moving high octave reiterated the theme melody, under the intense harmony reached the climax of the music. It then falls quickly, overran unresolved chord.

The overall rhythm of aria: the song starts from the adagial rhythm of section A to the Allegro rhythm in section B and finally after the climax of catharsis, the main song of section A theme tends to be quiet to the end of the song.

85 5

我 不知道风 是在哪一个方向吹 我是在

93

梦中 在梦的悲哀里心碎 我 不知道风

101

是在哪一个方向吹 我是在梦中

Figure 13 "Where Is the Wind Blowing" Opera score. Bar number 85 - 104

Source: Ni Pengzhen. (2023)

The red circle marks the end from the 85th section, using the writing technique of repeated changes. While repeating the theme, the melody is sublimated, and the dream also comes to an end, to match the artistic conception in the poem. It seems that the poet is aware of the sadness of the dream, the dream woke up in the real dilemma, in the dream sigh sadness. The red box marks the symmetrical unity with the

repeated theme melody and the poem, emphasizing the order and artistic conception of the poem. The harmony techniques are very rich until the end of the music.

2.Opera "Where Is the Wind Blowing". Research on singing methods.

2.1 A vocal technique of baritone singer Liao Changyong in "Where Is the Wind Blowing".



Figure 14 Liao Changyong participated in the world tenor Domingo vocal music competition group photo.

Source: Source: Ni Pengzhen. (2023)

Liao Changyong is currently vice chairman of Chinese Musicians Association, vice chairman of Shanghai Musicians Association and president of Shanghai Conservatory of Music. The famous baritone singer is one of the most outstanding baritone singers who are active in the international vocal music stage and opera stage in recent years. He enjoys the reputation of the first baritone in China. In recent years, he has worked hard in vocal singing, and made brilliant achievements. He

is also one of the few Asian singers active on the international stage. Liao Changyong's singing style not only retains the common characteristics of the most baritone characteristics, but also forms a unique and elegant singing style on this basis. Figure 11 shows Liao Changyong participating in the 1996 Domingo World Opera Competition and winning the first prize. In the following year, he won the first place in the international Class A vocal music competition for three times in a row, which laid a solid foundation for him to go to the international vocal music and opera stage.

He fully demonstrated his superb singing skills, good artistic accomplishment, delicate emotional processing, Received the professional judges and the general public recognition, His major artistic achievements were awarded the Pacific Voice International Vocal Selection Awards in 1992; In April 1993, he participated in the April Spring International Art Festival of North Korea and won the gold medal for performance; In 1993, he won the national Song and Singer Double Competition and the second place in the Asian International Vocal Competition, In 1994, he won the first place in the national trials of international Vocal Music Competition; 1994 won the Best French award at the Paris International Vocal Competition, In September 1996, he won the first place in the 41st Tulz International Vocal Competition; In June 1997, he participated in the Domingo World Opera Competition and won the first prize; In April 1997, he won the performance award of Baosteel Elegant Art Foundation in 1995-1996; In 1997, she won the first prize of the International Vocal Competition of Norway; 1998 Magnolia Drama Performing Art Award and Shanghai Virtue Artist Award, The first HNA Fanzeng Art Fund Award in 2010; In 2011, it won the 20th Montblanc International Art Sponsorship Award; In December 2014, he was awarded the "Knight of the Orient" by the Belgian government.



Figure 15 Liao Changyong premiered "Where Is the Wind Blowing."

Source: Ni Pengzhen. (2023)

Despite winning many international awards, But Liao Changyong has always insisted on developing Chinese opera, Dedicated to the launch of the Chinese brand of opera, To the world stage, Has been teaching at the Shanghai Conservatory of Music, Promoting the development of Chinese opera in recent years, And which direction is the opera wind blowing is also an important label of the development of Chinese opera, With the introduction of the opera, While receiving wide acclaim, Indirectly promoted the development of modern opera in China, Good-listening Chinese opera began to slowly come into the public view, The audience has developed from middle age to different age groups, Including the young people, Children are willing to go into the theater to watch the modern Chinese opera with historical significance, The main reason is that the arrangement of the opera is no longer a traditional musical element, Instead, they give the audience a blend of classical and popular fashion.

2.2 Research on Liao Changyong's singing methods and styles.

Singing breathing is the core part of singing technology. There is a famous saying in the Italian vocal music circle that who master the breathing will master the singing. Teacher Liao Changyong has mastered the breathing of singing and can fully feel this in many of his works. In his MOOC, he usually says that singing breathing must be uniform, coherent, and solid. Only by using the breath of singing can we express the meaning of the work according to the emotions of the work, otherwise the voice will be completely wrong. "The development of bel canto has experienced a learning development in learning cycle repeated stage, now how good singer in the world opera stage, but just at the beginning of reform, bel canto is to learn from Bulgaria and the former Soviet Union, in the process of learning, have progress but completely the essence of the problem did not master. So that the word is not kind, and the common people's aesthetic has a large distance, a lot of bel canto singing will often give people a "word like contained in the mouth" feeling. Chinese songs must sing the Chinese language and emotion and conform to the public aesthetic and the charm of the nation, to win the love of the common people. Teacher Liao Changyong has done this very well. He sings many works in Italian, French and German. However, when he sings Chinese works without any distance, he makes the voice serve the language and the language serve the emotion. For singing, it is very enviable to have a whole resonance in the whole body, but in fact, how to use it reasonably is a more advanced technical link, good resonance can bring different music, express different characters and images, and good resonance makes the music high and deep. Liao Changyong teacher for the use of resonance cavity hold very accurate, aria whole body resonance, reasonable use of art songs, and popular songs resonance is not the most important technology, in short in his singing according to the actual needs of the work, to adjust the cavity freedom, the purpose of adjustment is to sound more friendly, conform to the aesthetic habits of the work.

Open and diverse concept of singing in recent years, besides being the executive president of Shanghai Conservatory of Music, Liao Changyong has also made outstanding contributions to the promotion of Chinese art songs and Chinese red songs. In addition, he also began to serve as judges and vocal mentors in some pop music programs, not conservatively rejecting pop singing methods. He once said that every kind of music has its own excellence, and mutual reference and integration can be more in line with the direction of The Times. He once said: We learn bel canto to better sing Chinese works, Chinese works include excellent pop singing, Italian bel canto is a scientific and advanced singing method, but it is also only one of many excellent singing methods, not the only excellent singing method. Various singing methods need to learn from and integrate with each other. "Liao Changyong teacher try to use Italian bel canto voice to express other works, to achieve success in the beginning of many music critics also questioned, however, Liao Changyong with his own wonderful singing proved the excellent works with what to sing is not the most important, for work the key is to sing the content of the work and taste. Liao Changyong's method of singing is very important in the ability to write songs for the second time. Composer is once created, and how to create is the singer, for bel canto singing learners, learn the essence of Italian bel canto singing is necessary, but at the same time need to pay attention to the national music and pop music, no matter how times change, national is the world, the favorite singing must or popular works, which requires learners in singing, pay attention to the plain emotional expression, active and national singing, pop singing fusion and referenceable canto originated in Italy, and then in the inherent thinking of many bel canto learners, more emphasis is placed on technology, especially the resonant cavity. There was a time when only those who sang loudly, loud, and high would sing well. And ignored the most important a word "beauty" bel canto singing has its advanced nature, but is not equal to rigid and conservative, in Italians will bel canto, because in their mind, this is their national singing, even popular singing, so we think the first point is to forget singing concept, focus and the expression of music works is what we need to choose.

2.3 Opera "Where Is the Wind Blowing". Singing features

2.3.1 Analysis of the general idea of the lyrics

Youth Xu Zhimo has been in the pursuit of ideal and beauty, but his love is always in a kind of holiness and nobility, once exposed to reality, fantasy is shattered, in the literature, his feelings fell to the bottom of the valley. His love for Lin Huiyin, during this period, was ruthlessly cut off by Lin Huiyin. After apart 4 years, the husband-and-wife relationship with Lu Xiaoman contradiction, make him experience the frustration of feeling again, add all sorts of setbacks that all the experiences on the career, must fall into deep pain and confusion in thinking. This poem is also written in such circumstances.

我不知道风是在哪一个方向吹

我不知道风
是在哪一个方向吹——
我是在梦中，
在梦的轻波里依洄。

我不知道风
是在哪一个方向吹——
我是在梦中，
她的温存，我的迷醉。

我不知道风
是在哪一个方向吹——
我是在梦中，
甜美是梦里的光辉。

我不知道风
是在哪一个方向吹——
我是在梦中，
她的贞心，我的伤悲。

我不知道风
是在哪一个方向吹——
我是在梦中，
在梦的悲哀里心碎！

我不知道风
是在哪一个方向吹——
我是在梦中，
黯淡是梦里的光辉。

Figure 16 Xu Zhimo poetry in "Where Is the Wind Blowing."

Source: Ni Pengzhen. (2023)

There are 6 sections in this poem, and each section will have three lines of the same main line. The theme of the whole poem is that I do not know which direction the wind is blowing. I am in my dream, in the scattered structure of the poem, each sentence has the feeling of wanting more, creating a feeling of dream. After

understanding the background of Xu Zhimo. To the back is tossing and forth, as if in the wind to tell but do not know where to start, do not know what to do. In the change of the lyrics, the poet also describes his own emotional road confusion to pursue love but only heartbroken and sad. The story tells the story of Xu Zhimo received the invitation of Lin Huiyin, but because of his and Lu Xiaoman living status of the distress cannot attend her lecture, recall the past, emotions in my heart, singing this aria. The following picture is a table of Chinese pronunciation of poems, in which I can better learn and understand the lyrics.

2.3.2 The use of breathing in singing

When singing this aria, you need to use a smooth and controlled atmosphere to support the singing the song achieves the artistic conception and singing effect. When singing this work, it is very testing the support of breath. One is because the value of each sentence is more than four or five bars, so we need more breath support, to ensure the coherence of each sentence, sing the liquidity of the whole song.

8

不知道风 是在哪一个方向吹 我是在梦中

28

迷醉 在我的梦中 迷醉

The image shows a musical score for the opera 'Where Is the Wind Blowing'. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Chinese: '风 是在哪一个方 向吹 我是在梦 中'. Two red rectangular boxes highlight specific musical phrases in the vocal line: the first box covers the notes for '是在哪一个方' and the second box covers the notes for '向吹'. The score is numbered '70' at the beginning.

Figure 17 "Where Is the Wind Blowing" Opera score. Bar number 8 - 74

Source: Ni Pengzhen. (2023)

For example, in the dream of the second part of the first sentence of the work above, in the dream, the migration starts from the weak beat of the section. Although there is still a four break in the middle, but for the coherence of mood and melody, the middle is the best. Therefore, there is a great test of the amount of breath. If the breath of this sentence is insufficient, it will seriously affect the breath of the next sentence, thus leading to the whole song being intermittent and incoherent. Second, because I must sing the illusory artistic conception in my dream, so it is quite difficult to control the breath. I will feel it when singing, in fact, the tension is particularly large. For example, the first half of each sentence does not know in which direction the wind is blowing, it is necessary to control the breath, less breath, sound has no support; more breath, sound is too real, the whole artistic conception in the dream is destroyed. Almost all the phrases are mainly big lines. To make the phrase more complete when singing, the singer should make full use of every breath that needs to be breathed to make the inspiration relaxed and full, to prepare for the next singing of the end of the big phrase. When breathing, do not inhale too anxious and complete the breath is not enough to make the phrase is not complete, also do not make the breath too stiff, is not conducive to the mobility of the phrase is not conducive to the expression of the body when the singer sings.

with the strengthening of the strength, the singer should control the breath, especially before the heart, to ensure that the breath is full, because the back to sing 4 and a half, and the middle cannot be changed, otherwise the singing effect will be affected. The technique is that you can breathe the breath in advance in the rest number marked in the red circle, leaving more breath to sing the part of the red box. The word heartbroken can be said to be the climax of the mood of the song, which requires the singer to open the excitement, the vocal cords close and pull back, and at the same time add the strength of the waist to sing.

At the end of each sentence, the author basically has the appropriate eight-point stop to change the square color box marked as ventilation, so that the singer has enough time to adjust the singing breath. It is worth noting that after the four notes of section 72, the rhythm of the first 8 and 16, the lines are constantly elongated and the breath intensity increases. After the text is marked in the red box above the picture, the need to complete its breathing function, to pave the way for the following high notes. So that the singer has enough breath to better sing the song.



Figure 18 Visit liao Changyong's class photos and learn singing methods.

Source: Ni Pengzhen. (2022)

2.3.3 Expression of emotions and sound processing in singing

Song in the emotional expression of our vocal music performers, need the singer to sing the mood and rhythm to let the audience feel and understand the composer in the creation of the song, let the thinking of things can be perceived things, let the audience by listening to feel the composer's inner world, reached the meaning of vocal music singing bring listeners to enjoy and feel the art.

The main line of the story is performed in the later opera, with the hero struggling in the monotonous marriage life with Lu Xiaoman, relying on the ex-wife Zhang Youyi that once oneself abandon to help, after coming the invitation of his sweetheart, the complex emotion below such background, where to go became the heart disease of Xu Zhimo. This is the important basis for the emotional expression of the whole song. Therefore, the singer may read Xu Zhimo's poem several times before singing the aria, and carefully experience the author's mood fluctuations when "I do not know from which direction the wind blows" appears. This aria set the tone of the hazy confusion. Make the singer be infected by the melody of the song.

Although the poetry itself is an expression of Mr.Xu Zhimo's confusion and doubt about his feelings, it is not singing When they only use the same tone and intensity to handle. Every time I do not know in which direction the phoenix blows, is an emotional progressive, to try to do in the mood and strength of the level of change, in the layers of progressive emotional processing, which sentence reached the climax of the song, then we will use fuller of emotion and timbre to deal with the singing here.

15
在梦的轻波里依洄 我 不知道风

22
是在哪一个方向吹 我是在梦中 她的温存 我的

75
梦里的悲哀里心碎

Figure 19 "Where Is the Wind Blowing" Opera score. Bar number 15 - 78

Source: Ni Pengzhen. (2023)

The red box is marked as the first sentence lyrics in the light wave of the dream, tells the story of Xu Zhimo in Cambridge University met Lin Huiyin, two people love dark, soon fell in love, Xu Zhimo gave Lin Huiyin deep love. This turbulent relationship let Xu Zhimo lost himself, his heart is completely occupied by chaos, he is addicted to love cannot extricate themselves. His heart ripples, the breeze blowing, like a dream. We should feel a little heartbroken when we sing this sentence. We are

infected with a touch of smoke like emotion. At the beginning of singing, be sure to control your volume, not too big. Too much volume can destroy the atmosphere created by the first part.

The second red box marked lyrics her tenderness my intoxication, described Xu Zhimo completely submerged by love, in each other's tender love, not love at first sight is so simple, this is from the response of love she cannot be free from love, and each other together is how wonderful feeling ah. The beauty of life lies in each other's happiness, lies in a little bit of beauty, lies in the peace of mind. Poets like Zhuang Zhou dream of butterflies and forget all. When singing this sentence, imagine yourself in the pursuit of a beautiful, generous, gentle woman, deeply attracted by her beauty. Then she accepts your pursuit and wants to give her infinite love. When singing, use the chest resonance, control the volume, and sing with a warm timbre.

Square color box marked as in the last time I was in a dream, in the dream of the sad heartbroken! When appearing, reached the climax of the whole song, the mood gets the outburst. The meaning is clear, lost love, life without fantasy. This is a profound life experience, life is like a dream, and the glory of the dream has been replaced. In Xu Zhimo 'the eyes of the heart, even if the heart is like red iron, also difficult to dissolve three feet of ice; even if not poison, it is difficult to quit the addiction of love. Finally, when singing, to use a low voice to express the liberation of life, into the end. And after the phrase should be strongly contrast with the high emotion of the previous sentence, instantaneous weakening. Show after the continuous ideological struggle to the end still do not know where to go from the feelings, let a person aftertaste all kinds of emotions.

2.3.4 Analysis of biting words and words in singing

The singing style of the song is quite different from that of the traditional opera. In singing, the "beautiful style" singing method, the language is more colloquial, the same commonness is also shown in the singing of other characters, with more musical color. From this explores the development trend of continuous evolution and innovation of opera singing from the side.

Singing a vocal music work, a standard bite is essential, compared with Italy, Germany, France in the vocal works of these countries, Chinese vocal works are more complicated and more difficult in singing. Usually, the language of Chinese vocal music works pays attention to a rhyme is the last word of the phrase must be full of pronunciation and tone.

Figure 20 "Where Is the Wind Blowing" Opera score. Bar number 8 - 14

Source: Ni Pengzhen. (2023)

In the red box of the picture above, "I do not know which direction the wind is blowing". As the beginning of the first sentence of each paragraph, no matter how progressive the mood is, or to express the hazy dream mood, you need to bite the beginning of the first sentence. When singing this aria, there is no doubt that smooth breathing will help us to speak our words better. We need to adjust our breathing to keep it smooth. Lyrics I am in a dream, in the dream of the sorrow, broken heart is the climax of the whole song, the vocal area reached the highest point, in the singing skills, on the one hand to fully mobilize the mood, continue to advance; on the other hand to think about the creative characteristics of the song, grasp the strength of passion, facilitate the emotional expression of, make the pronunciation more fluent.

Below is the author of the whole song pronunciation figure, correctly grasp the content of the words cannot see every point in isolation, but need to put them in a whole, word, word, tail play a role, to give each word with true feelings, thus when singing with Xu Zhimo created the poem resonate, correctly convey his inner complex

feelings. According to the characteristics of the whole aria, the singer can sing more colloquial in the way of singing emotion and biting, such singing method is closer to the musical singing style, resulting in a natural and simple effect, cordial image, reflecting the character of the characters and can quickly shorten the distance with the audience.



CHAPTER 5

SUMMARY CONCLUSION AND DISCUSSION

Summary

"In this paper, the primary objective is to examine the integration of bel canto singing and a musical singing style into Chinese opera performances featuring Chinese lyrics. Through an analysis of the developmental history of Chinese opera and an exploration of the creative background of the poet, this research endeavors to elucidate how these elements can be effectively amalgamated. One of the key challenges encountered in this study is the harmonious integration of the Chinese language within Western melodic operas during the singing process.

To address this challenge, I conducted interviews with Liao Changyong, President of the Shanghai Conservatory of Music and a prominent academic figure in Chinese opera and Chinese art song performance. These interviews provided valuable insights into various singing methods. Personally, experiencing the distinct characteristics of Chinese opera singing facilitated a deeper understanding of the significance of maintaining breath control while ensuring accuracy and relaxation in the delivery of the Chinese language. Such insights are indispensable for proficiently interpreting modern Chinese opera.

This comprehensive research endeavor aims to enhance our comprehension of modern Chinese opera, which seamlessly combines bel canto and popular singing styles. I posit that this innovative approach to singing transcends geographical boundaries and holds potential applicability beyond China's borders. By incorporating innovative and original melodic compositions into vocal performances, we can captivate audiences of diverse ages while showcasing the rich cultural heritage of the nation. This approach not only fosters the enrichment of our musical culture but also contributes to the preservation of our illustrious national history and culture through the medium of music."

New Knowledge

The study of vocal technique in the baritone performance of 'Where Is the Wind Blowing' revealed the aria's ABA structure, crucial for interpreting its narrative. It emphasized the need for strong breath control due to long phrases, vital for maintaining coherence. Emotional expression, especially in the dream sequence, highlighted the baritone's role in conveying complex feelings of confusion and heartbreak. Recommendations included collaborative opportunities for fusion productions and practical tips for singers, such as pre-planned breaths. Future research suggestions encompass exploring bel canto's historical context in Chinese opera and studying its impact on contemporary compositions, aiming to advance understanding of operatic performance."

Conclusion and suggestion

"The study embarked on a journey to explore two fundamental aspects of the opera 'Where Is the Wind Blowing': the method of poetry adaptation into opera and the singing skills of the opera baritone. In unraveling the method and function of adapting poetry into opera, the study delved deep into the essence of Xu Zhimo's poignant verses. Through meticulous analysis, it uncovered how the opera masterfully translated Xu Zhimo's lyrical expressions of love, longing, and introspection into a compelling operatic narrative. The seamless integration of the poet's words into the music of the opera 'Where Is the Wind Blowing' was found to enrich its emotional depth and storytelling, offering audiences a profound and evocative experience.

Transitioning to the exploration of the opera baritone's singing skills within 'Where Is the Wind Blowing,' the study focused on the technical nuances of vocal performance. Within the aria's ABA structure, the baritone's task was unveiled: to navigate precise breath control and emotive expression. As the study dissected specific phrases and structural elements, it illuminated the intricate challenges faced by baritones in upholding coherence and emotional resonance throughout the aria. The findings underscored the pivotal role of effective breath management for baritones,

particularly in conveying the complex emotions embedded in the song – from feelings of confusion and longing to heartbreak and introspection.

In conclusion, the study artfully unraveled the intricate layers of 'Where Is the Wind Blowing,' shedding light on the meticulous method of poetry adaptation and the demanding singing skills required of opera baritones. The opera's adept translation of Xu Zhimo's poetic themes into a captivating operatic form was revealed, showcasing its ability to stir emotions and captivate audiences. Simultaneously, the study highlighted the technical prowess demanded of baritones, emphasizing the significance of breath control and emotive delivery in bringing the aria's emotional landscape to life. Through this exploration, a deeper appreciation for the fusion of poetry and opera, as well as the artistry of opera baritones, was illuminated, enriching our understanding of this profound and emotive piece of operatic artistry."



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APPENDIX

1. Notation of WHERE IS THE WIND BLOWING

我不知道风是在向哪里吹

8

不知道风 是在哪一个方向吹 我是在梦中

15

在梦的轻波里依洄 我 不知道风

22

是在哪一个方向吹 我是在梦中 她的温存 我的

28

迷醉 在我的梦中迷醉

34

我 不 知 道 风 是 在

39

哪 一 个 方 向 吹 我 不 知

44

3

48

吹 我是在梦中 甜美是梦里的

54

光辉 我是在梦中 她的负心 我的伤悲

60

65

我 不知道

70
风 是在哪一个方 向吹 我是在梦 中

75
3 梦里的悲哀里心 碎

79

82

Detailed description: This page of a musical score contains three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 70-74) features the lyrics '风 是在哪一个方 向吹 我是在梦 中'. The second system (measures 75-78) features the lyrics '3 梦里的悲哀里心 碎', with a triplet of eighth notes in the vocal line. The third system (measures 79-81) shows the vocal line as a whole rest, while the piano accompaniment continues with a complex, rhythmic pattern. The fourth system (measures 82-84) also shows the vocal line as a whole rest, with the piano accompaniment continuing its pattern.

5

85

我 不知道风 是在哪一个方向吹 我是在

93

梦中 在梦的悲哀里心碎 我 不知道风

101

是在哪一个方向吹 我是在梦中

105

黯淡是梦里的光 辉

2. Notation of RISE BY DAY

七、白日飞升

8va

Adagio

26

26

31

pp

36

42

飞 走 了

mf

f

p

Detailed description: The image shows a piano score for the piece '白日飞升' (White Day Soaring). It begins with a grand staff (treble and bass clefs) in 4/4 time, marked 'Adagio'. The first system shows measures 26-27, with a forte (**ff**) dynamic and a 'Cadenza' section indicated by a dashed line and '8va' marking. The second system (measures 31-32) features a piano (*pp*) dynamic and arpeggiated chords in the right hand. The third system (measures 36-37) continues with similar arpeggiated textures. The fourth system (measures 42-44) includes a vocal line with the lyrics '飞 走 了' (flew away) and a piano accompaniment with dynamics *mf*, *f*, and *p*.

46

飞 走 了 白 日 飞 升 白 日 飞 升 啊

50

pp *accel.*

53

f 张 开 口 我 不 能 呼 吸 闭 上 眼 我 不 能 入 梦 对 这 死 我 的

56

pp *fff*

59 3

动

62 难 一 忘 难 忘 康 桥 那

66 流 云 般 逝 去 的 时 光 难 忘 难 忘 双 清 那

70 微 风 中 淡 淡 的 花 香 啊 难 忘 啊

dim. *p* *sempre legato*

4 73

难忘啊 志摩

77

可记得 你站在雨中

80

迎彩虹 可记得你的诗 开启了

82

少女的心 可记得你和我

84 5

天坛同台 激情荡漾 可 记得 你答应我你答应

87

我 今天是你和我 相约的快 乐演 讲 啊

90

飞 走了 啊 飞 走了 白日

6 93

飞 升 白 日 飞 升 啊 志 摩

fff *p*

8^{va}.....1

96

f

99

rit.. Tempo

白 日 飞 升

ff *p* *pp*

102 7

白日飞升 我该羡慕你 如西天的云彩

105

永远高挂在天

107 突快

上

3. Notation of FAREWELL TO CAMBRIDGE

三、再别康桥

Lento $\text{♩} = 54$

f **p** **6** **6** **p**

11
轻 轻 的 我 走 了 正 如 我 轻 轻 的 来 我

14
轻 轻 的 招 手 轻 轻 的 招 手 作 别 西 天 的 云 彩

17
轻 轻 的 我 走 了 正 如 我 轻 轻 的

2

19

来 我 轻 轻 的 招 手 作 别 西 天 的 云 彩

22

轻 轻 的 我 走 了 正 如 我

25

轻 轻 的 来 我 轻 轻 的 招 手 作 别 西 天 的

28

云 彩

30

f

33

悄 悄 的 我 走 了 正 如 我

mf

36

悄 悄 的 来 我 挥 一 挥 衣 袖 挥 一 挥 衣 袖 不 带 走 一

39

片 云 彩 悄 悄 的 我 走 了

cresc.

f

p

41

正如我悄悄的来 我

cresc. *f*

43

挥一挥衣袖 挥一挥衣袖 不带走一片云

ff *p*

46

10 10

Adagio $\text{♩} = 56$

pp

60

你去我也去 我们在此分手

p

63 5

你先走你先走 我站在这里望着你 放轻些 别让灰土

66

扬起 我要认清你远去的背影

68

直到距离使我认你 不分明 再不然 我就叫响你的

71

名字 不断地提醒你 不断地提醒你 有我

6 73

在 这 里 为 消 解

sf

75

荒 街 与 深 沉 的 荒 凉 目 送 你 归 去

mp

79

永 远 照 彻 照 彻 我 的 心 底

cresc. *mp* *mf*

82

有 那 颗 不 灭 的 明 珠 我 爱 你

fp

VITA

