



The Anaysis of "Chang Yuan" Chinese national opera

Qiu Yue

A Thesis Submitted in Partial Fulfillment of Requirements for

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ABSTRACT

This research aims to 1) to study the history of Chang Yuan Chinese national opera; 2) to analyze Chang Yuan Chinese national opera songs and singing skills. I have used the theory of Musicology, Vocal performance stage effects theory, Music historiography and ethnomusicology to study. I have collected data for relevant information to understand the history and current situation of Chang Yuan of Chinese national opera and field research for the interviewing and observing to the concert. The old and new stage performance styles of opera Chang Yuan were compared. I have interviewed and asked different opera singing teachers and get the opera vocal music repertoire different singing skills. After, I analyzed all the data and summarized in the last chapter.

The results are that 1) The history Chang Yuan opera describes the history of Turhute tribe: Mongolian tribes for the survival of the nation and the pursuit of freedom, the love and hate that took place during the journey. Finally, they came back to Tianshan mountain. The story shows audience in the form of drama and singing. There are different changes of the old and new stage. The old stage design process was complicated in the classical style. The new stage is suitable for the present vocal singers, simple and gorgeous; 2) Analysis of two famous songs in the Chang Yuan opera, from the beat, melody, lyrics and emotional analysis. It is necessary to compare different singing skills and choose scientific and aesthetic voices to sing vocal repertoire. In the development of Chinese opera, innovation and reform should be carried out to maintain the original historical stories.

Keyword : Chang Yuan, Chinese opera, vocal music

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CHAPTER I

INTRODUCTION

1.1 Background

Chinese national opera, from the 1920s, starts from the children's musical patterns, but because of the influence of China's economy and culture, the opera in Chinese modern history is just a flash in the pan, until the birth of the opera "white-haired girl". "white-haired girl" is one of the Chinese famous operas, this work has been adapted into many art forms, the main character is suffered from the persecution of the old society and become a young white head. As the name suggesting, it is called "white hair female" in 1945, marking the development road of a new opera milestone. Meanwhile, Chinese opera has formed a unique music drama mode, which is called "national opera". In 1949, with the founding of new China, the cultural atmosphere of the country is more and more strong, which accelerated the pace of the development of opera, this period produced many operas such as "little black marriage". Chinese national opera is a new music form with the characteristics of solitary people, which combines the creative techniques of European grand opera and inherits the tradition of national art. This is a true story. (Huang W. R, 2008)

Chang Yuan Chinese national opera has been listed as one of the nine classical operas, since the founding of the People's Republic of China, and was selected into the first "national stage artworks project" top ten works of drama. The music of the Chang Yuan Chinese national opera has a distinct national style. It uses the unique national style structure of Mongolian in China to sing and perform the history and life of Mongolian tribes. (Huang W. R, 2008) Chang Yuan Chinese national opera is story of Qianlong years. This year is AD 2019, about 224 years after the reign of Emperor Qianlong. Strangers in the land of the Russian Volga river valley, under the leadership of the chief khan, travel thousands of miles, over seven months, finally came back to hometown Tianshan mountains in China.

The whole opera uses Chinese traditional folk music language expression, and western opera creation technique combining the techniques of using Mongolian in tone, and Mongol

stringed instrument music which is combined with the aria of the opera and is adopted in the music to describe the Mongolian folk songs. At the same time, it presents the integration of western opera mode, Chinese style and national characteristics, which is also the outstanding feature of Chang Yuan opera music. Chang Yuan Chinese national opera is also an epic opera. Its main Arias are huge in scale and heavy in emotion, which coincides with the style and characteristics of the whole opera. And through the plot and the meaning of the lyrics to convey feelings, it is precisely this semantics that makes the aria of Chang Yuan Chinese national opera have a strong emotional color. The advantage of semantics is that it can express thoughts and feelings through language. The emotion and style that music expresses can be understood more deeply through semantics. (Huang W. R, 2008)

The historical background of Chinese national opera is originated from 1945. This kind of art theme of Chinese national opera integrates Chinese national dance with classical dance, opera, folk tune and so on. Chinese national opera has formed its own unique and distinct artistic characteristics in the process of inheritance and innovation through long-term development. It inherits Chinese traditional culture and draws lessons from some contents of Western opera. Chinese national opera has gradually formed its own unique characteristics in the process of singing performance in the process of continuous development. The content of Chang Yuan Chinese national opera is typical, the plot of the story is real and moving, and the character classics are shaped, thus forming a unique style of artistic performance.(Wang, 2014)

Chang Yuan Chinese national is a famous Chinese national opera. First, from a literary point of view, It is not based on fables, but the real historical events on the stage which is unique and meaningful. In order to add dramatic color to the opera, the contradiction will be throughout, so that the story plot has ups and downs. In order to create different characters, Chang Yuan Chinese national opera drew on a variety of music materials to connect them with characters. The whole work is smooth and natural without any stiffness.

Chang Yuan Chinese national opera is very important for Chinese national opera. There are very famous vocal music works in Chang Yuan Chinese national opera. As students of vocal music singing, it is very necessary to learn it. In addition to singing skills, it is also important for performers to know the background history of opera. So I'm going to study the history of the opera and compare the songs in the opera.

1.2 Purpose of the Study

1.2.1 Study Chang Yuan opera history. Compare Chang Yuan opera old and new stage.

1.2.2 To analyze Chang Yuan Chinese national opera songs and Singing skills

1.3. Scope of the Study

1.3.1 Research area: China. Sichuan Conservatory of Music. Libraries and concert halls, and the relevant music research institutions. I collected the data in the library and the concert. I interviewed opera singing teachers in the Sichuan Conservatory of Music.

1.3.2 Research contents: Chinese national opera history, vocal songs in opera Chang Yuan, and Comparison of old and new versions. There are two famous songs in the opera Chang Yuan. one is "you are the beautiful sun on the grassland", the other is "love song", I compared different versions of the same song in the Chang Yuan Chinese national opera in singing skills, costumes, and stage.

1.4. The benefit of the Study

1.4.1 It is necessary and urgent to inherit the splendid history of traditional opera and traditional national opera.

1.4.2 It is beneficial for contemporary opera creators to grasp the essential characteristics of opera art. Nationality is a fundamental artistic feature of opera.

1.4.3 It is conducive to the healthy development of Chinese opera in the future. How will Chinese opera develop in the future? It is nothing more than two: one is an inheritance, the other is innovation. With inheritance can we inherit, and only through innovation can we develop. There is a generation of artists, who need innovation and modernity. Inheriting national opera is the key to the development of Chinese opera.

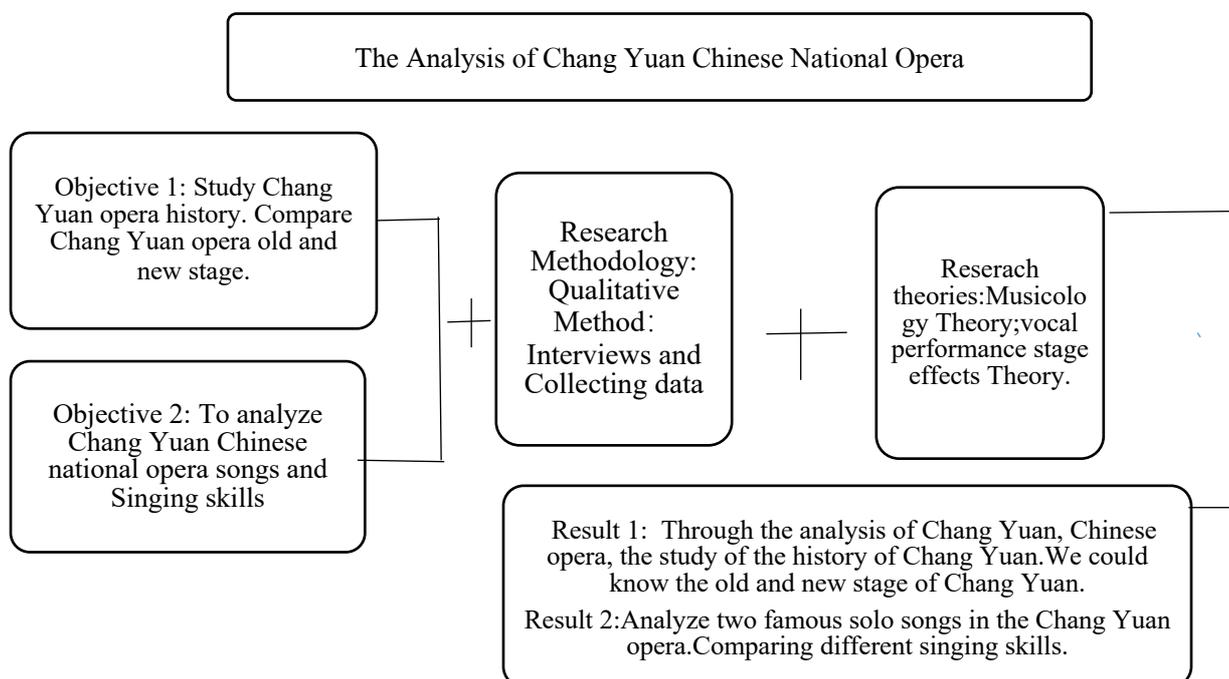
1.4.4 To understand the singing skills of vocal works in opera.

1.5 Definition of Terms

Chang Yuan refers to the name of Chinese national opera. Chinese national opera it's a music that combines solo singing and performance. Chang Yuan is a true historical story,

presented by singing on stage. There are different characters and different plots in this opera. Chang Yuan opera is closely related to stage performance and singing skills. The analysis of vocal music repertoire is also very important in opera. The analysis of repertoire includes melody, rhythm, lyrics and emotion

1.6 Conceptual Framework



CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter will show the literature review and conceptual framework. I will introduce important people in the five episodes of the opera deeply. Chang Yuan Chinese national opera plot introduction, story outline. I will also interpret the significance of the Chang Yuan Chinese national opera in Chinese national opera and the theoretical framework I'm going to use in this paper.

I will divide the literature review and conceptual framework as follows.

- 2.1 Chang Yuan performance in different periods.
- 2.2 Plot introduction of Chang Yuan opera
- 2.3 The meaning of Chang Yuan in Chinese national opera.
- 2.4 Theoretical framework

2.1 Chang Yuan performance in different periods.

1771 years, Turhute is an ancient Mongolian tribe in China. in order to get rid of the oppression of Russian empire. Turhute's leader Obshi, led the department after many hardships, the victory returned to the motherland. The return of Turhute 's department has written a brilliant chapter for consolidating the unification of China as a multi-ethnic country.

1985 years, this historical story was told radio play “run to the place where the sun rises”. Turhute all the feat of returning to the east, deeply moved the Chinese people of all ethnic groups, all over the country have donated goods, supply Turhute people. Although more than 200 years have passed, people have not forgotten the heroes of return to the, and their deeds have become the subject of enduring academic research. Many scholars at home and abroad praised the Turhute people's heroic feat of returning to the motherland. The epic of the returning heroes will be sung forever. The heroic feat of Turhute 's return created the miracle of the world-famous national migration, and shocked China and the Western that time. (Zheng, 2014)

1995 years, the historical story was arranged into a Chinese national opera. Its name is Chang Yuan. Since its performance in 1995, Chang Yuan has won many national awards and become a milestone in the history of Chinese opera history. Music in the drama and the story of integration to give a shock audiovisual effect.

Until now, Chang Yuan has appeared in the form of opera. Opera is the monologue and singing chorus and other forms of performance, more lively and interesting.

2.2 Plot introduction of Chang Yuan opera

2.2.1 Naren Gaowa, the only heroine, has a status that cannot be ignored. She was brought up in Russia at an early age.

2.2.2 Taiji, 20 years old, has a loving relationship with Naren Gaowa in the play. Because he killed the Qing Dynasty generals and fled home to take root in the tribe, in order to gain the tribe people's trust in themselves, he made a lot of contributions. In the tribe, he was lucky to meet Naren Gaowa, who fell in love on the Nogai grassland. In the first act, when Taiji was wronged, He Sings "pity you, Naren Gaowa, my relatives, without me you will be like the late autumn hay, like the Horse Lost County. "It's Taiji strong tie to Naren Gaowa. It's also because of love that she becomes upset when she sees Naren Gawa and Obashi supporting each other. When NarenGawa decides to return eastward, regardless of her own life and death, she mistakenly thinks that NarenGawa has changed her mind. Finally, when the lover is determined to die, she suddenly realizes that he can only hold the dead Naren Gaowa tightly, and cry out her name to the sky in grief. In the end, he did not live up to NarenGawa's expectations. He returned the sword of the throne to Obasi and decided to hand himself over to the heavens. (M. Y. Sun, 2011)

2.2.3 Obashi, Turhut Khan. In the play, Obashi loves Naren Gaowa. However, for the sake of tribes and brothers, Obashi could not make it public. When NarenGaova calls him an ungrateful little man because he does not know the truth and is a devil, we can see that Obasi is very sad to laugh, and he cannot destroy the plan because of his personal feelings. When NarenGawa stabbed him with a knife, and when the tribe decided to burn her, Obashi forgave her with his tolerance. When Taiji returned victoriously, he also started from Naren Gaowa's point of view and declared that the people of the whole tribe could not tell Taiji about the assassination.

It was this selfless love that made Naren Gaowa realize how unforgivable his assassination was, and finally made him worship Naren Gaowa as a brother and sister, thus retaining Naren Gaowa. (M. Y. Sun, 2011)

2.2.4 Aberey, the only villain in the play, is an adulterer who prevents people from returning to the east. In the play, when Naren Gaowa mistakenly thought Taiji was dead, Aberey appeared in time as a "kind old man", informing Naren Gaowa about Obashi's secret love for Naren Gaowa, and the killing of Naren Gaowa's father, so as to successfully instigate the relationship between the two people, it can be said that the appearance of Aberey is the fuse of the assassination of Naren Gaowa in Chapter2. (Wang, 2014)

In operas, there are not many main characters, and Chang Yuan Chinese national opera is no exception. Next, I will describe the characters and their relationships in detail.

The first movement, burning the tent to the east. Obashi gives a powerful call to the people and inspires their determination to return. He hurled the torch in the big tent. It was a symbol of hatred and determination, of anger at the tsarist rulers and of an unstoppable will to return.

In the second movement, death comes to life. There are Endless desert and yellow rolling. They are marching. Obashi is stirring up and dying to meet the enemy. Sleepy people are excited, passionate, with a surprising vitality and combat effectiveness, they will survive unbreakably. (Liu 2015)

The third movement is a sudden change. Obashi prevents Naren Gaowa from leaving and becomes sworn brother and sister with her, which was mistakenly understood as "engagement" by Taijie. Aberey took the opportunity to put Taijie into the emotional knot, so the new waves. This bodes well for a major conflict. The Chinese envoy brought a letter from the governor of Xinjiang: since Taijie had killed officials, Taijie must be surrendered before allowing the whole tribe to return. The return of the people is another blow. (Liu 2015)

The fourth movement is heroic sacrifice, an important part of the play. Nalen Gaowa advised Taijie to sacrifice for the tribe, Taijie was furious, mistakenly thought that Nalen Gaowa had changed his mind. Naren Gaowa is determined to die for love, to give up Taijie to show their determination to return to heaven and unswerving love. (Liu 2015)

The fifth movement, heroic return. The living and the dead have returned to Tianshan mountain solemnly and religiously. In the play, the author shows great originality in the setting of

dramatic contradictions and character relations. the protagonist Obashi is the supreme ruler who dominates the survival of the tribe, He has the heaviest psychological burden outside of power, so he integrates melancholy calmness and determination into one. He carefully examined the work. To the wisdom of the enemy at the outside, he showed the extraordinary talent of a generation of rulers. His personal love for Naren Gaowa and his brotherly love for Taijie reveals his ordinary feelings. At the end, when the national danger lay with Taijie, he decided to give way to Taijie, who could not leave the group for his own life. It not only shows Obashi view of self-sacrifice but also his courage and wisdom. (Wang, 2014)

Chang Yuan Chinese national opera is a tragic drama with epic characters. The style presented on the stage is desolate, dignified, deep, vigorous, powerful, emotional and magnificent, giving people a sense of historical weight so that the audience feels the weight behind this feat and the value of history.

2.3 The meaning of Chang Yuan in Chinese national opera.

The music of the Chang Yuan Chinese national opera a distinct national style. It uses the unique national style structure of Mongolian in China to sing, and perform the history and life of Mongolian tribes. The whole opera uses Chinese traditional folk music language expression and western opera creation technique, combining the techniques of using Mongolian in tone, and Mongol stringed instrument music and a combination of the aria of the opera and recitative as one of the methods. It adopts to the music and script to describe the same Mongolian folk songs. At the same time, it presents the western opera mode, Chinese style and national characteristics in form. (Liu 2015) Different national styles are embodied in the Chang Yuan Chinese national opera.

2.3.1 Mongolian long tune

Mongolian long tune is the original ecology of Mongolian folk music. It is most easily recognized by the audience, and its sense of national belonging is also the most distinct. The Mongolian long tune, with its distinctive nomadic cultural features and unique singing form, tells the Mongolian people's perception of history, culture, humanistic customs, morality, philosophy, and art, so it is called "music living fossil of grassland". Mongolian long tune's unique singing skills can best reflect the characteristics of the Mongolian people. Mongolian

long-tune folk songs vary from region to region in style, living habits, customs and so on, so they are not the same in singing skills and expression techniques. In order to express the ideological connotation and visualize the emotional world of the song, various rhetorical devices are used in the lyrics of the Mongolian long tune to achieve a unique artistic realm. The main techniques used include comparison, exaggeration, personification, antithesis, parallelism, metonymy, repetition and so on. (Ma, 2017) It is also representative of the oral and intangible heritage of mankind. The long tune music of Chang Yuan Chinese national opera has been changed in many ways in the whole opera, either in the form of a song or in the form of a wide lyric. It is used many times in the opera and has national characteristics.

2.3.2 Matou qin

Matou qin is a two-stringed instrument with a trapezoidal body, and a hilt carved in the shape of a horse's head. It is a popular instrument of the Mongolian people. The piano body is made of wood, about one meter long, with two strings, and the sound box is a trapezoid, with round sound, low echo and weak volume. According to legend, there is a shepherd to miss the pony, taking its leg bone as a column, the skull as a tube, tail hair as a bowstring, making it into a two-string harp. Appearance of the pony carved a horse head mounted on the top of the piano handle because of the name. Matou qin is a representative instrument of Mongolian nationality, which not only occupies a place in Chinese and international musical instrument families but also is a favorite instrument of folk artists and herdsmen. The music played by Matou qin has the characteristics of deep roughness and passion, reflecting the production, life and grassland style of Mongolian nationality. After many years of inheritance, Matou qin also developed with times and carried out some reforms. Matou qin has also become China's intangible cultural heritage. (Huo 2009)

In order to achieve this, we must learn from the experience of western opera creation while inheriting the tradition. The practice has proved that the formation of Chinese opera is unthinkable without the influence of western opera. Similarly, without China's folk music, opera and other artistic traditions, the development of Chinese opera are impossible to achieve. This practice of learning from each other and absorbing from each other is worth learning. It is also the significance of Chang Yuan Chinese national opera. Chang Yuan Chinese national opera is a model work of inheriting the tradition and borrowing from the west. The Chang Yuan Chinese

national opera accurately grasped the national emotion and national character in music language, style, and other aspects.

2.4 Theoretical Framework

I will use the methods of Musicology and Vocal performance stage effects theory in this paper. This thesis carries on with the theory analysis.

Musicology is the general name of all theoretical disciplines studying music. The research objects and focuses on musicology in different periods are different. Besides the basic research objects, musicology also studies all the music behaviors of individuals and nations in history and now, that is, the physiological behavior, creative behavior, performance behavior, aesthetic behavior, acceptable behavior and learning behavior of music. (Cai. Z. D, 1990) I will use the method of musicology to analyze and study the vocal songs in Chang Yuan Chinese national opera in terms of melody and beat.

Like other performing arts, vocal stage performance is an artistic creation with the help of language and body movements. Music language and body movements with sound performance skills and skills, master the psychological experience and feelings of emotion, but also through the combination of voice and emotion performance practice, we could complete its artistic creation. Through psychological feelings, experience and imagination are fully understood in the work. The vocal music stage performance art form has a difference. The forms of vocal music are lyrical, narrative and dramatic. All kinds of genres find accurate ways of expression and fully reflect and express the style of the genre, and the feelings of the characters. Communication happens on the stage. With the identity of the dramatis personae, the thought logic and behavior purpose, on the basis of the mutual action and stage opponents' scene interaction, communication could influence thoughts and feelings. The process of communication is also revealed character relationship and reflect the thought of a certain life meaning.(Yang, 2006) Because stage performance is very important in opera, I will focus on the study of stage body movements and singing skills in this paper, and I will use the theory of stage performance to analyze the opera, Chang Yuan.

Music historiography Describe the historical development of human music culture as objectively as possible. Historiography is to achieve the purpose of music cultural inheritance,

accumulation and communication through objective description as far as possible, or systematic scientific explanation of its development motivation and results, and to enhance the ability of future generations to create new music culture by constantly improving, and perfecting their self-understanding of the development path of music art. (Wan, 2015) Because Chang Yuan Chinese national opera is a large-scale opera, based on a real historical story, the research of music history has left a lot of pictures and videos. I will study these historical videos to compare the old and new versions of the same song.

In the process of ethnomusicology research, the application of methods will largely determine the progress in breadth and depth. Therefore, the study of methodology has increasingly become an important research content of ethnomusicology. Methods can be summarized into two categories: empirical and speculative. It can be divided into two stages: collecting, collating and analyzing the data. In addition to field a notation, recording, video the previous phase of the work content include investigation, collection and record of various cultural phenomena related to the music and the investigation and study of music and social-cultural background. The latter stage analyzes and studies the sound system, musical form structure, singing and playing method and other aspects for desk work. (L. L. Sun, 2017) Chang Yuan Chinese national opera was originally a national opera, so I will use the ethnic music research theory to study opera, and the research methods of ethnomusicology is field investigation. Therefore, I will conduct field research in music college by interviewing the opera teaching and singing teacher. Basing on the method of music history and referring to historical pictures and relevant video, I will select two famous lyric songs in Chang Yuan, "you are the beautiful sun on the grassland" and "love song". I will introduce the stage costumes and body performances of these two songs with the theory of stage performance and compare the different versions in the past and now. I will use the method of ethnomusicology to make a field survey of the opera singing teachers in the Sichuan Conservatory of Music. I will use the theory of stage vocal performance and musicology to analyze and compare the different singing skills of the same song.

CHAPTER III

RESEARCH METHODS

By consulting historical literature, the theoretical basis of music and the method of ethnomusicology were applied in this paper. Historical documents are sourced from library books and historical data sites. The data is mainly from Music colleges and universities related websites, as well as some domestic arts-related music journals and news websites. Research tools: Cellphone, camera, laptop and notebook.

In the research of the thesis topic, I adopted the following methods:

- 3.1 Collecting Data.
- 3.2 Field research.
- 3.3 Data analysis.
- 3.4 Evaluation.

3.1 Collecting Data: Collected data is a method to comprehensively, and correctly understand and master the research problems, according to certain research purposes or topics and to obtain data through a literature survey. We learn about the history and present situation of Chinese national opera Chang Yuan, the study of opera which contribute to observations and interviews. A comparison of real-life opera data is available which helps to understand the opera completely.

3.2 Field research: I interviewed relevant singing professors Ms. Wu Jing, and Ms. Pan Hui. interviewed relevant singing students Gu Yin and Jiang Lu Shan. I have chosen two professors and two students, because they are well know in Sichuan province China. They also are suggested from scholars, students and the others best of performers.

3.2.1 Professors:

1. Wu Jing is very famous in Sichuan which, she has sung and taught songs in the Chang Yuan Chinese national opera. She is an academic vocal music teacher who can introduce and analyze Chang Yuan Chinese national opera from many aspects.

2. Pan Hui because she is a member of the Sichuan Musicians association, she has performed in Chinese national opera, for many times and has more experiences in the performing and singing.

3. These two professors they have both sung vocal songs from the opera Chang Yuan.

4. They two professors have teachers of Sichuan Conservatory of Music, teaching for more than 15 years.

3.2.2 Students:

1. They have concerts in Sichuan, which made an important contribution in the field of vocal music.

2. They have concerts in Sichuan, which made an important contribution in the field of vocal music.

3. They have good performer in Sichuan province.

There are different styles of interpretation of the song. To understand and master the related skills of vocal music singing, I observed the concert to compare the differences between singing skills and emotional processing.

3.3 Data analysis: Two famous vocal songs in Chinese opera Chang Yuan are analyzed. I chose these two songs for analysis because they are famous and very popular in China. These two songs are very famous because:

1. Has been incorporated into many vocal music textbooks.

2. By the young vocal music scholars love.

3. Many vocal music performance teachers love, and often sing on the stage.

4. The two songs themselves are melodic and rich in emotion, is worth vocal music scholars to learn.

The name of one song is "love song", and the name of the other is "you are the beautiful sun on the grassland". these are both solos from the opera. "love song" This is a classic solo from the diva in the opera Chang Yuan. "you are the beautiful sun on the grassland" this is a solo song for the leading man. I analyzed them in terms of rhythm, melody, lyrics, emotional expression.

I compared the singing skills of different opera singers. And compared Chang Yuan Chinese national opera different forms of stage representation.

3.4 Evaluation: As a way of integrating data and analysis, I combine all the above methods to make a detailed study and analysis of Chinese opera, contrasting Chang Yuan Chinese national opera different old and new singing version and different singing techniques stage. finally, I draw my conclusion.

CHAPTER IV

Chang Yuan Chinese national opera

In this chapter, I will represent the history of Chang Yuan opera in China as well as its old stage performances. Besides, I will learn about its new stage performances, and to show the historical background of Chinese national opera.

4.1 The history of Chang Yuan Chinese national opera

I interviewed professor Wu Jing Interview questions: What is the history of Chang Yuan opera? What is Chang Yuan opera music performance? She said: This opera describes the historical Mongolian Turhute tribe under the pressure of the tsar, after a hard journey back to the Tianshan mountain story. The Chang Yuan Chinese national opera showed the historical event of Turhute tribe returning to the motherland, so the music language and style of the opera are rooted in the fertile soil of Mongolian folk music. As is known to all, music contents of Mongolian people mainly praise hometown in lyric. Their folk songs have free rhythm which is rich and delicate with strong recitation and clear, long and kind tunes that are refreshing to the heart. However, the composer did not directly quote the tone of a specific Mongolian folk song as usual but integrated and innovated various folk tones or materials in different ways according to their dramatic conception so as to adapt them to the dramatic plot of the opera.

The great migration of the epic scale brings epic character to Chang Yuan. In order to obtain freedom, the Turhute people destroyed their own homes by themselves. Most of them died in fighting with the pursuing and blocked tsarist Russian army on the east road and in fighting with the harsh natural environment. Such a tragic and tragic sacrifice is the core of the director's idea. What it wants to show is the suffering course of the return of the Turhute tribe. Based on this, the writer changes the glorious happiness at the end of the play into the heroic and sorrowful one. This kind of sacrifice and price paid for national freedom is a solemn. And the style presented on the stage is bleak, dignified, deep, thick and magnificent, a sense of history. The stage rhythm and atmosphere of each movement of the opera are strictly required.

The general principle is to abandon the truth of life details and pursue the truth of poetry. (Interview, 2019)

I interviewed two students through WeChat application in mobile phone. first student's name was Gu Yin, the student I interviewed was; What is the historical significance of Chang Yuan and your opinion? He said: Chang Yuan cleverly combines Chinese traditional music together, with both the high and, have western opera and the national characteristics of the exquisite beauty of Chinese opera, and finally becomes the representative of the nationalization of western opera. It contains the artistic essence of music epic. In the performance form of music with lyric characters, and the unique charm of Chinese national opera, it gives us endless feelings, as well as the model of Chinese nationalization of western opera. and the shaping of the characters is a perfect interpretation of the historical epic of the Chang Yuan opera. (Interview, 2019)

With the development of aesthetic diversity, people's aesthetic, and technical requirements for opera art have been constantly improved. The creation of Chang Yuan opera can be said to be a turning point of Chinese opera and a new starting point to lead Chinese opera to new development.

Second student name is Jiang Lu Shan. Interview question: what do you think are the artistic features of Chang Yuan opera? He said: In the creation of music, Chang Yuan opera is different from other operas in China. It is to create the core aria of the main character by means of solo singing, so as to reveal the rich emotions, complex psychological levels and internal conflicts of the opera hero, thus giving birth to a number of popular songs, making it the most important means to depict the image of the opera hero music. The music unique to Chinese folk opera is perfect. (Interview, 2019)

4.2 Historical background stage of Chang Yuan Chinese national

I interviewed professor Pan Hui Interview questions: What is the historical status of Chang Yuan opera? In the national opera, what are the important factors of stage performance? She said: Chang Yuan Chinese national opera account for important position in Chinese art culture. It inherited the fine tradition of national art and drama properly. Studying western opera singing technique help to adjust the progress with the times. Adjusting and corresponding to

the contemporary audience aesthetic psychology into the spirit of the age and the modern consciousness is an innovative method. Stage art is an important part of the comprehensive art of drama. As a part of the whole drama art, its comprehensive stage sets, costumes, makeup, props, lighting, and sound is very complete. As a whole. The dramatic action reveals the connotation of the drama, depict environment, apply colors to a drawing atmosphere. Mood plays an important role in such aspects as rhythm owing to people's visual and auditory stimulus. As a form of stage performance, stage set for opera importance is self-evident. It not only can create drama appropriately environment for play, more importantly, but it can also be a moment into the audience in the theater in mind forever. It is the stage to emerge, develop and expand the opera performance space, to strengthen the comparison of time and space so that the songs all activities and scenarios to stage smoothly. (Gu Yin, 2019)

As a whole, with the dramatic action, to reveal the connotation of the drama, depict environment, apply colours to a drawing atmosphere, and mood plays an important role in such aspects as rhythm, owing to it by the people's visual and auditory stimulus, in the audience aesthetic entertainment at the same time get the spiritual resonance. As a form of stage performance, stage set for opera importance is self-evident. It not only can create drama appropriately environment for play, more importantly, it can be a moment into the audience in the theater in mind forever. It is the stage to emerge and develop, expand the opera performance space, to strengthen the comparison of time and space, so that the songs all activities and scenarios to stage smoothly.

4.2.1 The stage of Chang Yuan Chinese national opera in the old performance

The first performance of Chang Yuan Chinese national opera be said to be very impressive. (See Figure 1). The stage designers of Chang Yuan Chinese national opera pay attention to the interweaving and use of symbols and realistic pictures, showing the unique stage design to the audience and letting the audience deeply understand the solemn and stirring epic emotions. But the whole dance show is flowing, desolate, dignified, with the style of Russian oil painting which is magnificent with strong shock. The set design in the opera can be roughly divided into two parts: A set design and a group for a set. Set design, of course, is completed by set designers. Set designers to work usually can be divided into the following steps. First, after the script is studied in detail, directors will discuss about the creation ideas, and then combine their imagination to

find a proper breakthrough point as creation stage set. Then they begin drafting a rough outline and layout to stage. Then, once the plan is accepted by the director and the creative team, the designer will be charged to understand the performance of the theater, especially the stage space and equipment, the need to adjust and improve the part of an accurate grasp and understanding.



Figure 1 Chang Yuan Chinese national opera old stage performance picture

Retrieved from <http://www.sina.com.cn>

4.2.2 The stage of Chang Yuan Chinese national opera in the new performance

In the past, the audience is through stage frame type to set all kinds of performances, and drama to watch screen, but today, everything is improved, stage designer has broke through the traditional shackles and limit, three-dimensional, human nature more theater stage to the audience to feel, audience and lands relationship got thoroughly change, performance is becoming more and more integrated into the audience, the site to feel more and more become the director to target Angle. Believe as to further strengthen and improve the setting technology, the stage performance technique will be more diverse, the stage will become more and more beautiful. (See Figure 2)



Figure 2 Chang Yuan Chinese national opera stage performance picture

Photo by Qiu Yue 2019/8/08

Because Chang Yuan Chinese national opera has many famous vocal music, is a lot of vocal scholars and vocal music teachers love, the frequency of performance has become more and more. In recent years, the opera stage is basically relatively simple atmosphere of a lot, usually is a piano, with opera performers. Removed the previous overly complex stage design. But there is no denying that Chang Yuan's first appearance is truly shocking and will become a classic that will last forever.

Table 1 Comparison Chang Yuan old and new stage

Chang Yuan in the Old stage	Chang Yuan in the New stage
In clothing, more attention is paid to restoring historical culture.	In clothing, closer to the modern cultural aesthetic, simple and elegant
In the light set, very dark heavy, give a person a kind of oppressive feeling, foil gives a kind of solemn and stirring atmosphere	In the lighting setting, More bright, let each performer's mood appear in front of the audience, the light does not change too much, but more peaceful.
In the process of performance, more attention is paid to emotional expression, and drama performance is the main	In the process of performance, more attention is paid to singing, singing the song more complete, sound more beautiful.
In the voice, the sound is rich, with more mixed timbre. In the process of singing voice position unity. Head cavity, oral cavity and chest cavity are three sonorous areas that can be converted flexibly. It sounds natural and flexible.	The voice is concentrated and bright, which sounds more resonating in oral cavity. Each word is said more clearly and precisely. The voice is round and loud
In the music, the background music is used with folk instruments, and the performers sing. Music rich color, have a strong music performance effect	On music it is much simpler, music elements are only piano and singer. Singers pay more attention to music processing and singing skills.

In the new period due to the changes of opera living environment, and the development of artistic concept and opera interest, the direction of serious grand opera continues to be deeply explored. More thoughtful and artistic operas appeared, namely Chang Yuan. Of course, in addition to Chang Yuan, there are many excellent opera. And gradually to the opera style and style of China and other aspects of the continuous progress. China opera also made some new bold attempts to inherit the tradition, and draw lessons from the successful experience of foreign operas, and large number of excellent operas appeared to reflect the revolution, and construction of the Chinese people.

4.3 The historical background of Chinese national opera

In the 20th century, China created children's musical dramas, which had a great influence in China at that time and set a precedent for Chinese opera creation. 1934 it also launched a "drama plus singing" practice later became a more common form of opera structure. Since the mid-1930s, some professional composers in Shanghai and Chongqing have explored different ways of creating national operas, most of which draw on the creative experience of western grand operas to try to solve the drama problem of music. Then came a new and lively style of opera, full of song and dance including "white-hair lady" in our country which is a landmark in the history of opera works. It marks the Chinese opera has finally found its unique development path and has formed its distinctive aesthetic character. Seventeen years after the founding of the People's Republic of China, China opera creation in creative thinking form in several different ways: one is to inherit traditional opera, one is the folk song and dance drama as a frame of reference to create new music.

4.4 Summary

In general, the Chang Yuan Chinese national opera has a different crossover from the old version to the new one. Opera is a comprehensive art that integrates music, drama, literature, dance and stage performance. The perfect presentation of opera is the mutual integration of actors' singing skills, emotional expression and costume, and stage effect. The complete presentation of an opera requires not only the singer's superb singing skills but also the scene and plot rendering of the whole stage. Every action and expression must be the interpretation of the role which also requires the singer must have good music quality.

CHAPTER V

Analysis of Chang Yuan Chinese national opera

In this chapter, I will analyze two famous vocal music pieces in Chang Yuan Chinese national opera and compare the singing skills of different opera singers.

1.  Used show the part of the melody.
2.  Used show the important notes in melody.

5.1 Analysis of “love song” from Chang Yuan Chinese national in the notation

"Love song" is the theme song of the opera Chang yuan. This opera adopts the western bel canto singing method and opera performance form and uses the form of narration and aria in the script creation. Besides, it adopts western opera composition techniques for reference in music language, and makes it blend with Chinese national music style. the love song is an aria expressing missing lovers. The author mainly uses the Mongolian music style to shape the image of Naren Gaowa. Through the beautiful melody, it is highlighted the lyricism aria opera character, expressing emotion, showing their inner life drama mission. It elicits emotions, showing the inner life in play. The love song is the most lyrical representative of an aria, which is why its melody always echoes in the heart. Lyricism aria has always been known as the most beautiful and moving with the charm of music in the opera vocal music genre. Its biggest characteristics is full of charming singing character, therefore the lyricism love song has become the most brilliant and the most attractive part of it with a beautiful song melody line. He melodious and soothing long tune and the lightness and joy of short tune can properly reflect Naren Gaowa's distinctive love and hatred, she is strong and courageous, and also innocent and kindhearted. It reflects the freedom, unrestrained and unconstrained character of the people of Inner Mongolia. When creating modern operas, we must have understand of the local people's living conditions and their personality characteristics.

The opera uses a combination of beautiful sound and Chinese script. The whole song of love Song is soft and affectionate. The whole song is divided into A, B two parts. 1-18 subsections is A paragraph. It uses Mongolian folk songs forms, such as praise, pastoral songs, homesickness songs and so on. It is characterized by a long, free rhythm, so this piece of music is a euphemism which is vast and melodious as if strolling in the vast grasslands. A part of the 4/4 beat.

Introduction 1-7 parts, the beat is 4/4 weak began. F mode decomposition chords as accompaniment texture embodies the long stretches of songs, the characteristics of lyricism. Right-hand melody showed the motivation of theme song in advance, foil A song sadness deep tone at the same time shows the vast grassland finally in F major triads arpeggio texture leads to part A. Show as below notation. (see figure 3)

The musical score for the introduction of 'Love Song' (subsections 1-7) is presented in three systems. The first system (measures 1-3) is marked 'Adagio' (慢板) and 'Softly' (轻柔地). The piano accompaniment features arpeggiated chords in the right hand and a steady bass line in the left hand. The vocal line begins with a long note. The second system (measures 4-6) continues the piano accompaniment and vocal line. The third system (measures 7-10) includes the lyrics '送哥送到太阳升，送哥送' and features a more active piano accompaniment with triplets and a dynamic marking of *mp*.

Figure 3 “Love Song”1- 7subsections A part Introduction

(Huang & Liu ,2009)

Part A 8 - 18 parts, have A moderate and weak rhythm which is divided into 4 sentences: 3 parts +3 parts +2 parts +3 parts. The accompaniment in mode F is mainly arpeggio, with the rhythm from loose to tight. The last few triplets show the heroine's reluctance and affection for the hero. The slightly free rhythm reflects the characteristics of Mongolian music's long tone.

The first sentence uses the tonic continuous harmonic technique to consolidate tonality.

Show as below notation. (see figure4)

The musical score consists of three systems. The first system (measures 8-11) shows a vocal line with lyrics "送哥送到太阳升, 送哥送" and a piano accompaniment. A box labeled "8 part" highlights a specific section of the piano accompaniment. The second system (measures 12-15) shows a vocal line with lyrics "到星儿落。叫声远行的人儿哟, 啊" and a piano accompaniment with dynamics *mp*, *mf*, and *f*, and markings *accel* and *a tempo*. The third system (measures 16-18) shows a vocal line with lyrics "妹阿妹有话对你说。" and a piano accompaniment with dynamics *mp*, *mf*, and *f*. A box labeled "18 part" highlights a section of the piano accompaniment.

Figure 4 “Love Song” 8- 18 subsections A part.

(Huang & Liu ,2009)

Interludes 19 - 22 parts the beat changes from 4/4 to 3/8. The accompaniment texture changes from a column chord with bass to a broken chord. and the mode c changes from an intermediate chord to an F. In preparation for the beginning of part B, the conversion of the same

tonic mode intensifies the change of music image and plays a connecting role. Show as below notation. (see figure 5)

The image displays two sections of a musical score. The first section, labeled '19 part', features a vocal line in a treble clef with lyrics '妹阿³ 妹 有话 对你说。' and a piano accompaniment in a bass clef. The piano part includes dynamics *mp*, *mf*, and *f*, and contains several triplet markings. The second section, labeled '20', begins with the tempo marking '中速' and the lyrics '如果你 是辽阔的'. It continues with a vocal line and piano accompaniment, with dynamics *mf* and *mp*. The piano part in this section is characterized by complex textures, including multiple triplet markings and broken chords.

Figure 5 “Love Song” 19 - 22 subsections interludes.

(Huang & Liu, 2009)

Section B, 23 - 72 parts medium speed with medium strength. The beat starts at 3/8, then goes to 2/4, then 4/4 and 3/8, and ends at 2/4. Most of them are mainly in 3/8 beat, and the accompaniment texture is mainly in broken chords, which makes music more fluid and lyrical, showing the ups and downs of the heroine's mood. In part B, parts 23-45 contain 4 sentences, parts 46-49 are interludes, and parts 50-72 are repetitions of the first 4 sentences. The structure of part B is 6 parts +6 parts +5 parts +6 parts. It mainly adopts the harmonic technique of alternating tonic and dominant feelings, and the melody is slow and beautiful, expressing the determination

of the heroine and the hero not to be separated. The use in the form of A triplet pillar with bass chords intensifies the music rhythm to promote music in full swing. Then part B is on repeat, accompaniment to add A lot of adornment, tone, rhythm is more compact, making music more emotional, which try to embody the heroine of the hero deep thoughts, and part A is in stark contrast. Show as below notation. (see figure 6)

20 中速

如 果 你 是 辽 阔 的

23 part

26

草 原 ， 我 就 化 作 蜿 蜒 的 小

33

河， 如 果 你 是 蜿 蜒 的 小 河

39

我 就 化 作 河 上 的 清 波。

46

从 你 的

4
51

胸 膛 轻 轻 流 过, 让 你 紧 紧 地

58

拥 抱 着 我。 如 果 你 是

64 *rit.*

河 上 的 清 波, 我 就 化 作 渴

70

稍慢些

饮 的 马 。 如 果 你 是 牧 马 的

72 part

mp

Figure 6 . “Love Song” 23 - 72 subsections B part.

(Huang & Liu, 2009)

Epilogue sections 73 – 95 Rhythm were taken by 2/4. On the basis of part B for the supplement, speed also slow down slowly, in section 4 parts + 4 parts + 5 parts + 5 parts + 5 parts. The first three words of accompaniment weave restructuring based on chord. Left hand with right hand as the continuity of tonal give priority to the left hand to separate a voice in the chord polyphonic melody as auxiliary. After two other accompaniments, texture is given priority to chord arpeggio. texture streamline alternate finally to the end of the main chord in broken cord, showing the heroine’s changes from the complex mood back to the peace process. Show as below notation.(see figure 7)

70

稍慢些

饮 的 马 。 如 果 你 是 牧 马 的

73 part

mp

75

mf

人儿， 我就化作悠长的

mf

8^{va}

79

f *mf*

牧歌， 带给你唱也唱不完的

8^{va}

6
84

快乐, 唱也唱不完的快乐,

rit.

8^{va}

89

唱也唱不完

的

93

快乐。

Figure 7 “Love Song” 73 - 95 subsections B part. Epilogue

(Huang & Liu, 2009)

5.1.1 Analyze the emotions of “*Love song*”

“ Love song” in Chang Yuan Chinese national opera sang three times, the first is the heroine Nanren Gaowa mistakenly thought that the lover died, with the past two people fell in love with the good memory, and the deep regret of the past lover, with a continuous sad solo; The second is duet, Naren Gawa and Taijie long separation reunion, and into a new contradiction, unable to refuse the painful confession, part of the representation of singing character psychology, reflected in the choice of contradiction; The third was Gaowa heroic sacrifice for justice, people take the form of mixed chorus, the tune of grievous fully foil of Turehot tribe people for Gaowa sympathy and praise, when the heroine's personal emotions, and emotional voice tribal contradictions, she still choose to sacrifice, the tail from wagging the dog, which inspired the whole tribe more patriotic enthusiasm and the home of faith. I was at my art direction of class, the teacher asked before singing the song " I do a full emotional preparation, the emotional preparation can be any kind of above three kinds of situations" love song "state, every song has a rich emotional contains, if I just use the shallow words to sing, then the effect must be unable to touch the heart of the audience.

5.1.2 Analyze the lyrics of “*love song*”

The lyric structure of the "love song" is one paragraph, which can be divided into two sections according to the characteristics of melody. The first four sentences are the first section. "Send brother to the rising sun, send brother to the setting of the stars" used a rhetorical device of contrast; "The voice of the people who travel far, ah sister has words to say to you." with the first two sentences, the form of poetic point outs the character. “If you are... And I became.” Sentence structure uses parallelism, repetition, contrast and other rhetorical devices to show Gaowa farewell mood. Although this sentence pattern appears many times in the song, each time the lyric conception is not the same, each sentence is progressive, semantic and mutual cohesion. This is extremely dramatic effect of opera, through layers of matting to Gaowa and Taiji's love. And the last sentence "bring you to sing also sing not end of happiness" repeated, this shows that the emotions of the protagonist is hard to hide the sadness of the heart, expressed the deep feelings of reluctant to part with the house Taiji. The grassland is clear waves and horses in the poem all constitute the emotional picture of "love song", and use the scenery to foil the real feelings of people. So I pay special attention to the understanding of the lyrics, because I ever set

foot on the vast grasslands of Inner Mongolia, fell to cattle and see the land, and staring at the boundless sky into the ground. if it is mixed with your true feelings, it will help to complete the whole work.

"Love song" is selected from the woman aria by Chang Yuan. which is also the theme song of this opera. It is sung by Naren Gaowa, which is given to every vocal scholar. This song is soft and affectionate and has a very deep Mongolian folk song style. The heroine is a very young girl. She is the soul of the opera. She is not only beautiful and kind but also honest and faithful. She is the incarnation of an angel, shining on the whole grassland.

5.2 Analysis of “You are the beautiful sun on the grassland” from Chang Yuan Chinese national opera in the notation

“You are the beautiful sun on the grasslands” is from the opera's original Obashi (male middle voice) sings. Obashi is the hero of the opera, he has a great responsibility. It determines the survival of the tribe. He is heroic and foolish. He is another soul figure in "Canon". Gaowa Can's Nanren Gaowa is a lover of his own friend, who killed Naren Gaowa every time he wanted Naren Gaowa. Gaowa's father couldn't face it. He could only bury love in his heart. This song showed us the image of Obashi's flesh and blood. The song "You are the beautiful sun on the grassland " expressed very strong feelings. It directly hit the audience's heart. The whole song has totally 126 sections. The composition is a trilogy.

A: 1-30, 1-7 for the leading part. Sections 1-4 and 5-7 make a left-handed vocal alternate. In this part of the lyrics "curse me, curse me", Naren Gaowa's strength should gradually be strong because he deeply loves in the heart. So we should take advantage of his emotions. “At that time I was very young” here he was talking about his past. We should have a sense of narrative to sing." Anger made me hold up my sword. . . failure to forgive. failure to forgive betrayal and betrayal" was different from the previous one. Singers must feel his anger.

Introduction 1-7 parts. It starts in c minor tense out. it is very strong and powerful, piano accompaniment is given priority to with the left tremolos right melody, interspersed with section both parts exchange, harmony has been around in the main chord, swap left hand using linear harmonic when parts, of the left hand itself to tone down two octaves, tone changed from high to low, to add to the heaviness music image. Sections 1-4 and 5-7 make a left-handed vocal

alternate, this part of the lyrics "curse me, curse me, Naren Gaowa in strength should be from weak gradually strong because he deeply loves in the heart." So take advantage of his emotions." At that time I was very young, just "this time he was talking about his past. We should have a sense of narrative to sing." Anger made me hold up my sword. failure to forgive . failure to forgive betrayal and betrayal" was different from the previous one. Must feel his anger moment. Show as below notation. (see figure 8)

657

你是草原上美丽的太阳
选自歌剧《苍原》 溧巴锡唱段(男中音)

黄维若、冯伯铭词
徐占海、刘 晖曲

Figure 8 “You are the beautiful sun on the grasslands” 1- 7part A. Introduction
(Huang & Liu, 2009)

Part A 8 - 30 bars (see figure 9) it is connected by the lead. The texture accompaniment part in the front retains the tremors of the left hands part of the lead, while the column chord is the main part in the back. There is a big contrast between strong and weak, starting with c minor and ending with open chords, which include some off-key chords towards subordinates, divided into three sentences, 7 bars +10 bars +6 bars non-square and asymmetric structure, relatively free.

诅咒我 **8part** 诅咒我吧,

娜仁高娃, 那时候

我很年轻, 正当血气方刚, 愤怒

poco accel.

mp poco accel.

meno tosto

meno tosto

促使我 举起利剑, 没能 宽恕, 没能 宽恕

Andante

出卖和背 叛!

30 part

Figure 9 “You are the beautiful sun on the grasslands”8 - 30part A.

(Huang & Liu, 2009)

Part B, 31-78 reinforced the feeling. Gaowa's love, on the other hand, is the remorse for the father who killed Nanren Gawa. The two emotions collide with each other, letting us see the contradictions in Obashi's heart, and also a hero's inner softness." I love you Nanren Gaowa You are the beautiful sun on the grasslands" This simple lyric points to the theme. When singing, singers should be careful to grasp the strength. Emotions are strong to medium, and we must deeply appreciate the emotions expressed in the lyrics. Obashi's love for Nanren Gaowa is abstinence. It can also be said that the when this kind of abstinence love expresses, it seems extremely warm. like the rolling sea, so we should pay special attention to the emotional expression at this time, "but I killed your father how can I be forgiven?" This sentence expresses Obashi's incomparable remorse, such a great hero in the face of a woman is very humble. “Naren Gaowa You snow-like pure girl!" is the climax of the song, that is, the praise for Nanren Gaowa, in fact, it also shows his inner desire for this love. the sudden strength of melody and

accompaniment makes the protagonist's inner contradictions more intense. The rhythm type is dominated by eighth notes. The speed is also accelerated. To express the hero's pain. As the tribal leader is his brother, and Nanren Gaowa is his inner true love. "Even if it was as mad as grass, it could only be buried mercilessly" although the decision was difficult. But he made the decision without hesitation. he made a very rational decision. he buried love deep in his heart. how can we not be moved?

Connection parts 31 – 34 tonality instability shift to distant relation D major. accompaniment texture accelerate the development of music, preparing for the beginning of part B. Show as below notation. (see figure 10)

The image shows a musical score for two parts of a song. The top system is labeled '31 part' and the bottom system is labeled '34 part'. The tempo is marked 'Andante'. The lyrics for part 31 are '出卖和背叛!' and for part 34 are '发自内心地 我爱你'. The piano accompaniment features complex textures including triplets and dynamic markings.

Figure 10 “You are the beautiful sun on the grasslands” 31- 34 Connection

(Huang & Li, 2009)

Section B, 35 - 71 parts start in D major. It moves from dominant chord to D minor in the homophonic minor in 37 bars, then moves to g minor in 58 bars. The accompaniment texture is mainly divided into four types: column chord with bass, reconciliation chord, column chord, and tremolo. There are relatively many melody jumps and tonality conversion, and

the accompaniment texture is also rich to show the tangle and contradiction in the protagonist's heart. Part B is divided into 8 sentences, 6 parts +8 parts +9 parts +13 parts non-square structure. Show as below notation. (see figure 11)

The image displays a musical score for a song, consisting of two systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are in Chinese.

System 1:

- Vocal line: *mf* 发自内心地
我 爱 35 part 你
- Piano accompaniment: Features a complex texture with chords and moving lines in both hands. A *f* dynamic marking is present. There are triplets in the right hand.

System 2:

- Vocal line: 娜 仁 高 娃, 我 爱 你 娜 仁 高 娃,
- Piano accompaniment: Continues the complex texture with triplets in the right hand.

A black box highlights the lyrics "发自内心地" and "爱 35 part" in the first system.

Poco mosso 赞美地

你 是 草 原

上 美 丽 的 太 阳，

内在地

p

可 是 我 却 杀 死 了 你 的 父 亲， 怎 能

ritenuto ad lib.

f

得 到 你 的 原 谅！ 娜 仁 高 娃， 娜 仁

ff

Poco mosso 赞美地

Tempo I

71 part

Figure 11 “You are the beautiful sun on the grasslands” 35-71 subsections B part.

(Huang & Liu, 2009)

Connection 72 - 78 parts it's in g minor. the accompaniment texture is a column chord with a low pitch, the bass progression also presents a melody line, and the harmony is the main chord. The last three single notes prepare the texture of the broken chord in part C. Show as below notation. (see figure 12)

The image displays two systems of musical notation. The first system, labeled '72 part', shows a vocal line with a rest and a piano accompaniment. The second system, labeled '78 part', shows a vocal line with the lyrics '亲切地 舍 悖 兄 弟 部 落 的' and a piano accompaniment. The piano accompaniment in both systems features a steady eighth-note bass line and chords in the right hand.

Figure 12 “You are the beautiful sun on the grasslands”

72-78 Part Connection

(Huang & Liu ,2009)

Part C 79 - 101g minor start in e minor. It will be divided into two sentences, 8 + 15 extended passages, the first sentence can be subdivided into 2 parts + 2 parts + 4 parts integrated structure, the beginning of the second sentence is similar to the first line downward mode into two degrees, and at the end of the 94 section did not use 6 chords for an expanded, in accompaniment texture to octave interval. Show as below notation. (see figure 13)

mf 亲切地

舍 诱 兄 弟 部 落 的

79 part

骁 将, 他 已 经 深 深 地 把 你 爱 上,

mp 内在地

作 为 一 个 作 为 一 个 男 人, 我 本 该 与 他 拼 死

mp

The image shows a musical score for a piece titled "You are the beautiful sun on the grasslands". The score is written in C minor and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics in Chinese: "争抢! 而作为部落大汗, 为了大局却不能这样。". The piano accompaniment includes dynamic markings such as "rit.", "f rit.", "mf", and "ff a tempo". A specific section of the piano accompaniment is highlighted with a black box, labeled "101 part".

Figure 13 “You are the beautiful sun on the grasslands”

79- 101 subsections C part.

(Huang & Liu, 2009)

At the end of 102-126 parts, it returns to the c minor advocate tone to recreate the tremolos accompaniment texture of the introduction part, and probe, fore and aft echo, it uses some main continuous and linear harmonic, the last main alternate solution to the main chords strengthens the theme, lyricism, showing the protagonist is infinite deep love but he can only bury it in the bottom of heart, this melody finally expresses the hero’s suffering but a decisive choice so as to strengthen the theme. Show as below notation. (see figure 14)

102 part

心中的爱 既使像野草般的

疯长 也只能将它无情地埋葬,

p poco lento 内在地

也只能将它无情地埋葬!

126 part

Figure 14 “You are the beautiful sun on the grasslands” 102- 126 subsections C part. Epilogue

(Huang & Liu, 2009)

"You are the beautiful sun on the grassland" is medium speed and broad. In such a speed, we need to pay attention to the fluidity of music, so as to show the wisdom and courage of Obashi and the repentance of Gawa. The rhythm language of this work has the characteristic of typical continuous quaver, which brings music internal power and infinite development space. " You are the beautiful sun on the grasslands " the strength of the design is delicate and exquisite, with the strength of the strength change, show the woodward, tin complex characters, heavy feeling heavy righteousness, in the face of a lover, brothers, ethnic tribe, the different roles of responsibility, through strong " fade, fade out..." the series of efforts, timbre contrast change, build a w tin inner struggle, showing a vivid music dynamic figure.

The " You are the beautiful sun on the grasslands" aria singing is not only to complete the technical difficulties, more importantly by performing the Obashi heroic character as well as to the good love loyalty, and reveal to the audience, to live in the complex emotions through music artistic sublimation. Singing is not only for singing, perhaps we sublimate our understanding of life. The charm of art lies in this, singing with heart, thinking with heart, deducing every piece of work with heart, we will fly freely in the sky of art.

5.3 different singing skills of vocal music in China national Opera

In order to get different singing methods of vocal music in opera, I interviewed two different teachers. They all sang vocal pieces from opera Chang Yuan. I'm going to draw my own conclusions by comparing their different singing skills.



Figure 15 Professor Wu Jing (Short hair) Demonstration teaching

Photo by Qiu Yue 2019/7/06

Professor Wu Jing graduated from Sichuan Conservatory of Music, and has been teaching there for more than 30 years. For vocal singing in Chang Yuan Chinese national opera, she prefers bel canto. Bel canto is characterized by beautiful timbre and rich variety. The division of sound parts is strict and the harmony and unity of sound areas are emphasized. Air sound is the same, sound to sound connection is smooth. Bel canto singing requires natural sound, loud voice, a proper resonance, and fruity coherent sound, the sound of heavy method, clever glide. the stability of the continuous tone is regularly gradually strong, and fade out. Its purpose is to make melody to sing more gorgeously, more flexibly, fruitier. Bel canto should have three requirements: a natural and beautiful voice that can keep the sound uniform, and unifying throughout the singing range. After strict training, singers can sing very gorgeous and highly skilled music works without any difficulty. To fully master bel canto style ,singers could listen and appreciate the singing of excellent singers. Bel canto requires mellow and soft voice, tone color partial "dark" articulation. Vowel stress "round" mouth should be round. folk singing's vowel pronunciation is relatively forward, the sound is hard palate, the mouth is flat, the corners of the mouth to the two sides apart, so that the words spit more clearly.

Vocal singing not only needs to master the basic music theory knowledge, and basic vocal skills, but also needs to master a variety of singing skills, such as breathing, laryngeal position, tone, resonance, pronunciation, tone, pitch. It should be noted that the various singing skills do not exist in isolation from each other, but have a certain correlation. how to realize the systematic mastery of all kinds of skills and convey pleasant singing is the key problem that every singer needs to think about.



Figure 16 Professor Pan Hui (White T-shirt) Demonstration teaching

Picture from Qiu Yue 2019/7/14

Professor Pan Hui is a member of the Sichuan Musicians association. Pan hui has performed Chinese national opera for many times and has rich experience in performance and singing. Her voice sounds bright, the vocal position is in the front, the language is clear, the singing is friendly and natural, advocating to bring the voice with emotion, it requires more use of mouth, pharyngeal cavity and head cavity resonance, singers should hold between the eyebrows, making the voice focus on the front. This method is called folk singing in China.

The charm of music singing lies in "bringing the voice with the feeling". Only when the voice and the feeling are in full swing, can it better arouse the emotional resonance of the audience. Otherwise, without the singer's emotional expression, singing will lose vitality and become dull. this requires singers to better integrate the emotional experience in daily life into music works and integrate their own emotions into the music score, and turn it into a beautiful song. At the same time, the singer also needs to comprehensively understand and grasp the creation background, music style and conveyed thoughts and feelings of the work, and carry

out the second creation of the work according to his own singing style. On this basis, vocal singing, with the singer's own language, timbre, action, and expression of the works, singers are able to show their emotional image. In addition, vocal singing grasp the emotional expression also help to effectively avoid the singer to pay more attention to singing skills to produce adverse effects on singing pronunciation.

5.4 Summary

In general, the analysis of an aria starts with the analysis of the plot. Without the in-depth analysis of the plot, it is difficult for us to grasp the figure of music when singing. The Chang Yuan Chinese national opera tone which is sad and depressed with epic character, is a heroic epic opera that is full of passion, embodying the magnificent scene of Chinese verve.

Comprehensive bel canto emphasizes resonate with timbre, singing with the "sound", the scientific nature of the voice. The singer is not easy to vocal cord diseases, but from different region due to its exquisite folk singing clear articulation, with word acoustic band, clear pronunciation and mellow voice, we could pay attention to the voice of the ethnic characteristics, and has a voice in line with national aesthetic habits of simple sense and kindness.

CHAPTER VI

CONCLUSION

6.1 CONCLUSION

As a prelude to the research on Chinese national opera in chapter 1, I introduced the background of Chinese national opera. Chinese national opera is a true historical story in the form of performance and singing songs appearing in the audience's sight. Chinese national opera is a new music form that combines the European grand opera creation technique and inherits the national art tradition. Chang Yuan opera is one of the most important Chinese national operas. I studied Chang Yuan opera in the Sichuan Conservatory of Music as my research location.

In chapter 2, I went through the relevant literature and looked up materials.

the characters and plots in the Chang Yuan Chinese national opera are analyzed. In the whole creation of the opera performance process, the opera plot and story are important. Building a character image successfully is the most important stage. However, both positive and negative characters need to be transformed directly through literary means. Therefore, actors should make an in-depth analysis of the roles they play and try to make the audience closer to the plot and better understand the characters that they portray. Only through rational analysis and research on the script and understanding of the characters' timbre, can the emotions of the characters in the play be fully reflected and vivid and brilliant characters be created in the rich stage action and their artistic charm is highlighted. Music plays an important role in opera, so it is an obvious way to shape characters through music. Generally, the creators of opera will depict vivid characters through the use of different voices and musical melodies. The main difference between different human voices lies in different vocal ranges, which brings different stimuli to people's hearing, resulting in the different psychological resonance of the listener. This, in turn, gives these artists plenty of space to paint different characters. Like the soprano and baritone of Chang Yuan. The soprano voice has a natural sense of nobility when compared with other characters due to its inherent advantage of the high pitch range. And this sense of nobility is very

suitable for high social status, just like Nanren Gaowa in Chang Yuan. The baritone voice, on the other hand, tends to be very powerful, so often the Chinese opera heroes are baritones, like Obashi in Chang Yuan. For any opera, the shaping of characters is a very critical topic, which is also an important link in the creation process of opera. Compared with other art forms, opera has more abundant means of shaping characters and can create different effects. In chapter 2, I understand the significance of Chang Yuan Chinese national opera to Chinese opera through literature review. First of all, Chang Yuan Chinese national opera is a famous Chinese opera with very ethnic characteristics. In the opera, the use of a lot of Mongolian long tune style is very national characteristics. At the same time, Chang Yuan Chinese national opera has borrowed the performance form of western opera. In chapter 3. I used the methods of data collection, field research interviews, data analysis, and evaluation to get the research results.

In chapter 4, I learned about the history of Chang Yuan. This opera tells the story of the Mongolian Turpan tribe's arduous and the journey back to the Tianshan mountain under the pressure of the czar. Chang Yuan national opera in China has different ways of expression from the old version and new version. Chang Yuan national opera with dance, literature, music shows the expression of emotion. the complete presentation of the opera requires not only the singer's superb singing skills but also the scene and plot rendering of the whole stage. every movement and performance must be an interpretation of the role, which requires the singer to have good music quality. Chang Yuan has different stage performances at different times. the program is presented to the audience in the form of drama and singing. before the opera, the singer must understand the vocal music works to perfect interpretation.

In chapter 5, I made a detailed analysis of the two songs in the Chang Yuan opera. The name of one song is "love song" and the name of the other is "you are the beautiful sun on the grassland". these are both solos from the opera. This analysis is based on rhythm, melody, lyrics, emotional expression. Understanding the works and the transmission of sound on stage are important ways of expression. Their main purpose is to highlight the theme and connotation of the works, which requires high singing skills and body language of performers. This paper discusses the important role of singing skills, and body language in opera performance, and puts forward some suggestions on how to use singing skills and body language in opera performance.

Singing skills, opera singing skills are inseparable from the real falsetto conversion, sound beautification, song processing and typhoon. opera singers should use their singing skills flexibly so that they can produce beautiful sound lines, bring auditory enjoyment to the audience and further express the profound artistic conception of the song. an opera singer needs to show some singing skills on stage. in many cases, parts of the opera are more complex. the singing time is also very long, which is a test of the singer's singing ability. only with solid singing ability, can independently complete the opera performance. body language is also very important. when performing on the stage, a singer should adhere to the principle of bringing beauty to the audience on the one hand. and be good at using his own creativity to fully show the inner part of the song on the other hand. there is no doubt, that body language is the direct visual carrier that performers can present to the audience, and to some extent reflects the inner activities of performers. opera singers can express the connotation of music with body language, and rich facial expressions.

For singing skills, opera singing skills are inseparable from the real falsetto conversion, sound beautification, song processing, and typhoon. opera singers should use their singing skills flexibly so that they can produce beautiful sound lines and bring auditory enjoyment to the audience and further express the profound artistic conception of the song. An opera singer needs to show some singing skills on stage. in many cases, parts of the opera are more complex. the singing time is also very long, which is a test of the singer's singing ability. Only with solid singing ability, can he independently complete the opera performance. Body language is also very important. when performing on the stage, a singer should adhere to the principle of bringing beauty to the audience on the one hand and be good at using his creativity to fully show the inner part of the song on the other hand. there is no doubt that body language is the direct visual carrier that performers can present to the audience, and some extent reflects the inner activities of performers. Opera singers can express the connotation of music with body language and rich facial expressions.

In the singing and performance of Chinese opera, the most important thing is that after an opera singer gets the script, the first thing he or she should do is to know the characters in the script. through consulting relevant materials, I have a comprehensive understanding of the background and plot of the whole opera so as to have a certain understanding of the role. at the same time, we cannot ignore the expressiveness and appeal to be conveyed by opera. Only

based on the opera itself, through careful study and deep thinking, continuous attempts, and breakthroughs, can we accurately understand the role and then create good conditions for the performance of singing skills and body language.

6.2 DISCUSSION

I think opera should keep up with times. Innovation is very important. Although opera is "a play that unfolds with music", the character of drama is still the essence of opera. At present, many Chinese opera scripts are weak in connotation, plot, character, action. Their images are dry and pale and the conflict organization is illogical and lack drama character and interest.

So opera must have a dramatic character so that the structure, rhythm, intensity, and level of opera respond strongly. The basic element of drama is conflict. It reproduces the real life of the society through specific stage images, which arouses the audience's intense emotional reflection and achieves the goal of social education. This dramatic contradiction and emotional entanglement are reflected in the music. Therefore, when drama integrates into musicality and becomes the music carrier for people to express their emotions, musicality and theatricality can be organically and perfectly combined to realize music dramatization and music dramatization. We could take western opera as the model and combine the characteristics of Chinese national drama so that the eastern and western cultures are integrated to create Chinese drama with Chinese style and national verve to get close to the audience. For Chinese people, like to listen to Chinese opera, this is an invariable principle. Music is the art and culture created by human beings. If we ignore the vast audience or blindly pursue the so-called personality, there is no vitality. To fully realize that music is a kind of emotional art, every normal person has rich emotions. Opera writers must combine the excellent national music language with the consciousness and express the inner feeling of opera figures. Only in this way can it be moved by emotion, can it really arouse the resonance of the audience's heart and make the opera art be accepted by the broad masses of the people. We must face up to the current situation and challenges. We face many difficulties but we dare to admit the development of Chinese opera in the valley. At the same time, we should not be blindly pessimistic but should be aware of new opportunities. China's thousands of years of civilization has left us a very rich and precious treasure house of art, which is the inexhaustible source of Chinese opera creation.

6.3 SUGGESTION

In the future, this article can be further investigated. How to combine the solo and chorus of Chang Yuan Chinese national opera? How to depict the characters in Chinese national opera? How is vocal music influential in Chinese national opera? How can Chinese national characteristics be displayed in opera? What is the significance of music in opera? How are Chinese operas classified? What is the important value of vocal singing in Chinese national opera? How to combine Chinese national opera with contemporary culture? How to effectively inherit Chinese national opera?

REFERENCES

APPENDIX

A Song "Love Song"

(Huang & Liu, 2009)

情 歌

歌剧《苍原》选曲

黄维若、冯伯铭词
徐占海、刘 晖曲

慢板 轻柔地

6 6

4

7

送哥 送 到 太 阳 升， 送 哥 送

mp

8^{va} 3 5

12

到 星 儿 落。 叫 声 远 行 的 人 儿 哟， 啊

accel a tempo 稍自由

mf f

3 3 3

2
16 *mp*

妹阿³ 妹 有话对 你说。

mp *mf* *f*

20 中速

如 果 你 是 辽 阔 的

mf *mp*

26

草 原, 我 就 化 作 蜿 蜒 的 小

33

河， 如 果 你 是 蜿 蜒 的 小 河

39

我 就 化 作 河 上 的 清 波。

46

从 你 的

f *mf* *mp*

4
51

胸 膛 轻 轻 流 过, 让 你 紧 紧 地

58

拥 抱 着 我。 如 果 你 是

64 *rit.*

河 上 的 清 波, 我 就 化 作 渴

70 5

稍慢些

饮 的 马。 如 果 你 是 牧 马 的

75

mf

人 儿， 我 就 化 作 悠 长 的

79

f *mf*

牧 歌， 带 给 你 唱 也 唱 不 完 的

6
84 *rit.*

快 乐, 唱 也 唱 不 完 的 快 乐,

89

唱 也 唱 不 完 的

93

快 乐。

APPENDIX

A Song "You are the beautiful sun on the grassland" (Huang & Liu ,2009)

657

你是草原上美丽的太阳

选自歌剧《苍原》 渥巴锡唱段(男中音)

Andante 有力地

黄维若、冯伯铭词
徐占海、刘 晖曲

诅咒我吧, 诅咒我吧,

娜仁高娃, 那时候

我很年轻, 正当血气方刚, 愤怒

meno tosto

658

促使我 举起利剑， 没能 宽恕， 没能 宽恕

Andante

出卖和背 叛!

mf 发自内心地

我 爱 你

娜 仁高 娃， 我 爱 你 娜 仁高 娃，

Poco mosso 赞美地

你 是 草 原

上 美 丽 的 太 阳，

内在地

可是我却杀死了你的父亲，怎能

得到你的原谅！娜仁高娃，娜仁

ritenuto ad lib. *f*

660

Poco mosso 赞美地

高娃, 你这雪花般纯洁的

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "高娃, 你这雪花般纯洁的". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It features triplets in both hands and an 8-measure rest in the right hand.

Tempo I

姑娘, 你这雪花般纯洁的姑娘。

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "姑娘, 你这雪花般纯洁的姑娘。". The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. It features a steady accompaniment with an 8-measure rest in the right hand.

The third system of music consists of a piano accompaniment in a grand staff with a key signature of two flats and a 4/4 time signature. It features a steady accompaniment with an 8-measure rest in the right hand.

mf 亲切地

舍 悖 兄 弟 部 落 的

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "舍 悖 兄 弟 部 落 的". The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. It features a steady accompaniment with an 8-measure rest in the right hand.

骁将， 他已经深深地把你爱上，

mp 内在地

作为一个 作为一个男人， 我本该与他拼死

mp

争抢！ 而 作为部落大汗， 为了

rit.

f rit.

有力地
a tempo

大局却不能这样。 啊！

mf

ff a tempo

662

心中的爱 即使像野草般的

mf

疯长 也只能将它无情地埋葬，

p poco lento 内在地

也只能将它无情地埋葬！

p *mf*

The video lines of songs

1) Chang Yuan “love song” old stage

Google link: <https://dwz.cn/uuPFc8hF?u=7acbf9b02ee01201>

2) Chang Yuan “love song” new stage

You tube link: <https://youtu.be/2VpqDBZZ-Hw>

BIOGRAPHY

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