

ACADEMY OF MUSIC
im. KRZYSZTOF PENDERECKI
IN KRAKOW

Xinyi Liu

**A Comparative Study in the Vocal Art of Chinese and Western
Countertenor---Based on European Opera Arias and Compositions of
Chinese Vocal Music**

**In the proceedings for the award of the doctoral degree
in the field of arts, In the artistic discipline: musical arts**

Promotor: Ks. prof. dr hab. Zdzisław Madej

Kraków 2023

Content

ABSTRACT	4
PREFACE	7
AHAPTER I HISTORY AND OF THE SINGING ART OF THE COUNTERTENOR	8
1.1 Definition of the concept of the countertenor	8
1.2 Origin and development of singing art of countertenor	10
1.2.1 <i>The development of early church music gave birth to the countertenor</i>	10
1.2.2 <i>The development of choral music and harmony gave rise to the countertenor voice part</i>	12
1.2.3 <i>Countertenors in the age of Castratos in the 17th and 18th centuries</i>	13
1.2.4 <i>The perish of the castratos and the silence of the countertenors in the nineteenth century</i>	16
1.2.5 <i>The rise of the "early music movement" in the 20th century fully revived the singing art of countertenor</i>	17
1.3 Birth and development status of singing art of Chinese countertenor	19
1.3.1 <i>The birth of singing art of Chinese countertenor</i>	19
1.3.2 <i>Development status of singing art of Chinese countertenor</i>	23
1.4 Introduction of excellent Chinese and Western countertenors	26
1.4.1 <i>British countertenor singers</i>	26
1.4.2 <i>German countertenor singer Andreas Scholl</i>	28
1.4.3 <i>American countertenor singer David Daniels</i>	30
1.4.4 <i>French countertenor singer Philippe Jaroussky</i>	31
1.4.5 <i>Argentine countertenor singer -- Franco Fagioli</i>	32
1.4.6 <i>Polish countertenor singer -- Jakub Józef Orliński</i>	33
1.4.7 <i>Chinese countertenor singers</i>	34
CHAPTER II ARTISTIC FEATURE OF THE COUNTERTENOR	37
2.1 The countertenor should be necessary condition	37
2.1.1 <i>Unique physiological conditions</i>	37
2.1.2 <i>Basic music conditions</i>	38
2.2 Scientific singing skills	40
2.2.1 <i>Use of the breath</i>	40
2.2.2 <i>Use of resonating cavities</i>	43
2.2.3 <i>Use of mixed voice</i>	44
2.3 Special singing technical characteristics and singing difficulties	46
2.4 Unique voice range and timbre	47
CHAPTER III SINGING ANALYSIS OF THE REPRESENTATIVE WORKS OF EUROPEAN COUNTERTENOR OPERA ARIAS	49
3.1 Opera arias of the Baroque period	49
3.1.1 <i>HANDEL, aria "Va tacito e nascosto" from opera Giulio Cesare</i>	49
3.1.2 <i>HANDEL, aria "Cara sposa, amante cara" from opera Rinaldo</i>	54
3.1.3 <i>HANDEL, aria "Agitato da fiere tempeste" from opera Riccardo Primo</i>	60
3.2 Opera aria from the Classical period	65

3.2.1	<i>GLUCK, aria "Che farò senza Euridice" from opera Orfeo ed Euridice</i>	66
CHAPTER IV SINGING ANALYSIS OF REPRESENTATIVE WORKS OF CHINESE COUNTERTENOR		73
4.1	Chinese ancient poetry art songs	75
4.1.1	<i>The courting of the phoenix (凤求凰)</i>	75
4.1.2	<i>The Great river flows east (大江东去)</i>	82
4.1.3	<i>Mooring at night by Maple Bridge (枫桥夜泊)</i>	92
4.2	The song cycle "The three small songs of Yuanqu" (元曲小唱三首)	99
4.2.1	<i>Creation background of The three small songs of Yuanqu</i>	99
4.2.2	<i>The first song "Zhe Gui Ling - Spring Affection"</i>	101
4.2.3	<i>The second song "Red Embroidered Shoes - Joyful Love"</i>	106
4.2.4	<i>The third song "Luo Mei Feng - Rose Dew"</i>	111
4.3	Chinese opera aria	115
4.3.1	<i>"Ba Da Cai I - Husi teaching singing Peking opera", aria from the opera "Sunrise"</i>	116
CHAPTER V A COMPARATIVE ANALYSIS OF SINGING ASPECTS OF CHINESE AND WESTERN		
COUNTERTENOR REPERTOIRE		123
5.1	Similarities	123
5.1.1	<i>Follow scientific singing techniques of Bel canto</i>	123
5.1.2	<i>Mature men mainly use "head voice" to sing</i>	124
5.1.3	<i>Form of vocal works</i>	124
5.1.4	<i>Runqiang in Chinese works and improvisation in European da capo arias</i>	124
5.1.5	<i>"Tuoqiang" in Chinese vocal works and "Coloratura Long sentences" in Baroque opera arias</i>	126
5.2	Differences	129
5.2.1	<i>Differences in pronunciation</i>	129
5.2.2	<i>Singing Stylistic differences due to cultural differences</i>	133
5.2.3	<i>Aesthetic differences resulting from different musical traditions</i>	145
CONCLUSION		149
ACKNOWLEDGEMENTS		152
BIBLIOGRAPHY		153
APPENDIX		158

Abstract

A countertenor is a classical male singing voice with a range comparable to that of contralto or mezzo-soprano, usually extending from G3 to around D5 or E5. A countertenor usually sings with a head voice or "light function" (a vocal state in which the vocal cords are stretched tightly and partially or edgewise vibrating). "Countertenor is an important vocal part in the Bel canto system, originating in Europe. The term "Countertenor" was first used in England in the middle of the 17th century and became widely used in the late 17th century.

In this paper, the author takes Countertenor as the object of study. The first chapter is firstly to sort out the artistic origin and development of Countertenor in Europe through the literature research method, which is roughly divided into five stages: 1) The development of early church music nurtured the birth of Countertenor. 2) The development of choral music and harmony promoted Countertenor. 3) The Countertenor in the 17th and 18th centuries under the era of Castrato. 4, The demise of Castrato and the silence of Countertenor in the 19th century. 5, The rise of the "early music movement" in the 20th century led to a complete revival of Countertenor. The author then describes the emergence of Professor Xiao Ma, the first Countertenor singer in China in the 21st century, and details the emergence of Countertenor singing in China in the short span of more than ten years and the current situation. Then, the author introduces the brief biographies and artistic achievements of outstanding Countertenor singers in China and the West through the network survey method and literature review method, who are Alfred Deller, James Bowman, Andreas Scholl, David Daniels, Franco Fagioli, Philippe Jaroussky, Jakub Józef Orliński, Ma Xiao and Meili Li, and others.

In the second chapter, the author uses the literature research and combines it with his own singing learning experience to elaborate the artistic characteristics of Countertenor through four aspects, which are: 1) the conditions that should be necessary for Countertenor; 2) the scientific singing techniques; 3) the special singing technical characteristics and singing difficulties; 4) the unique range and timbre.

In the third chapter, the author chose four European classical opera arias as the focus of research. Among them, 3 opera arias from the Baroque period, they are George Frideric

Handel's aria "Va tacito e nascosto", solemn and steady; Handel's aria "Cara sposa, amante cara", sad and beautiful; Handel's aria "Agitato da Agitato da fiere tempeste", a fast flowing and passionate aria. There is also an opera aria from the classical period, Christoph Willibald Gluck's aria "Che farò senza Euridice", which is simple and poignant. The author elaborates on the four arias from three aspects, namely, compositional background, lyric analysis, and singing treatment, which are both very different in style and representative of opera arias. The elaboration involves singing techniques, characterisation, and comparison of versions sung by different famous singers.

In the fourth chapter, the author chose seven Chinese vocal works as the object of study, among them, three ancient poetic art songs, they are "Feng Qiu Huang" composed by Li Yan, "Going East on the Great River" composed by Qing Zhu, and "Night Mooring on the Maple Bridge" composed by Li YingHai; there is also a song cycle composed by Gao Weijie called "Three Small Songs of Yuanqu " which consists of three ancient poetic art songs: "Zhe Gui Ling - Spring Affection" composed by Xu Zaisi, Guan Yunshi's "Red Embroidered Shoes - Joyful Love" and Ma Zhiyuan's "Luo Mei Feng - Rose Dew"; and it also includes an opera aria "Ba Da Cai No. 1 - Hu Si Teaching Beijing opera" composed by Jin Xiang, which is selected from the opera "Sunrise". The author analyses the seven Chinese vocal works in detail through three major aspects: compositional background, lyrics analysis, and singing treatment, which involves the elaboration of compositional structure, singing method and singing style and so no.

In Chapter 5, the author uses the comparative research method to summarise the comparison between the four European classical opera arias sung by the author and seven Chinese vocal works. Firstly, the similarities and differences between them are explained and summarised as the following five points: 1) singing technique following the science of Belcanto; 2) mature male singing technique with "head voice" as the main technique; 3) the form of the vocal works; 4) "Run Qiang" in the singing of the Chinese works and Impromptu singing in the European Da capo arias; 5) The "Tuo Qiang" in Chinese vocal works and the "coloratura's Long Phrase" in Baroque opera arias. Then, the differences between Chinese and Western vocal works are elaborated, which are mainly summarised as the following three points: 1) the differences in the pronunciation between Italian and Chinese; 2) the differences in singing

styles due to the different cultural backgrounds; 3) the differences in sound aesthetics due to the differences in audience and music culture.

In China, the art of Countertenor singing is now in its infancy, and there is very little research material on Countertenor, especially on European Countertenor vocal works. This paper deals with both classic European opera arias and contains excellent Chinese vocal works, hoping to provide some help for Chinese and Western Countertenor singers.

Keywords: Bel canto; Countertenor; Artistic features; Da capo aria; Chinese ancient poetic art song; Singing style; Head voice; Chest voice; Run Qiang ; Tuo Qiang; Qiangyin; Candenza;

Preface

A countertenor is an adult male singer who sings in the voice type and register of an alto, mezzo-soprano, or soprano, and who has a higher range than an ordinary tenor. This voice type existed in the Baroque and even earlier, but declined. After the Second World War, it was revived by a genre of ancient music performance that was prevalent in Europe. The countertenor originated in Europe and is a traditionally important voice part of the Bel canto. In the West, countertenor singing has a long history, and many excellent singers are active on the world stage; In China, countertenor only appeared in the 21st century, and now only a few singers are active on the domestic stage, and there are only a handful of people who study this voice, but in China this unique emerging singing voice attracts people's ears. Currently, in my homeland - province Henan, China, I am the only one experimenting with the countertenor technique. The reasons why I chose this theme for my work are: firstly, to study and sing in depth the outstanding vocal works of the European Baroque and Classical period for countertenor, and then to disseminate these works to the Chinese public. Secondly, to organically combine the techniques and experiences of singing these European countertenor classics with the Chinese countertenor techniques, to explore the countertenor singing methods and approaches which are both scientific and in line with the Chinese cultural characteristics, and at the same time to disseminate the excellent Chinese countertenor vocal works to the public in Poland and even in Europe. Furthermore, through the works, to compare the singing art of Chinese and Western countertenors, summarise their similarities and differences, and expect to provide some help for Chinese and Western countertenor singers.

Chapter I

History and evolution of the singing art of the countertenor

1.1 Definition of the concept of the countertenor

The countertenor is a classical male singing voice and a traditionally important part of Bel canto, with a range comparable to that of the alto or mezzo-soprano, usually extending from around G3 to D5 or E5, with ranges of individual countertenor comparable to those of the soprano; The countertenor is usually a tenor or baritone, but they only rarely use a lower vocal range, and are more likely to sing with a head voice (a condition in which the vocal cords are strained and partially or partially vibrated at the edges).

The Chinese translation of Countertenor is "falsetto tenor", "anti-tenor", "upper tenor", etc. Shi Junliang translated it as "Countertenor"¹. At the same time, the author found that "Foreign Music Dictionary" is also translated as "Countertenor"². Therefore, this translation is used in this article.

Regarding the "countertenor", the English clergyman and musician Charles Butler (1560-1647) noted: "countertenor, Latin for contra-tenor, in the Renaissance was the part above the tenor, responding to it, usually with a higher pitch, so it was ideal for a sweet, high-pitched, high-pitched voice. The high tenor voices of the early Renaissance, although not very melodic in themselves (as in the case of multiple monotones), were harmonically beautiful, especially when sung with just one voice, but this is not often the case³."

In addition, the word "countertenor" is derived from the Renaissance contratenor altus, abbreviated contratenor (countertenor) or altus (alto), The term "countertenor" was originally applied to the alto part and the sound or the instrument that uses it. In Italy, contratenor altus became simply altus; In France, it became haute-contre; In Germany, it became Contratenor

¹ Shi Junliang, Falsetto Tenor [N], *Music Weekly*, 2002 (8) : 007

² Wang Qizang, Gu Lianli, Wu Peihua, *Foreign Music Dictionary* [M], Shanghai: Shanghai Music Publishing House, 1988:178

³ Charles Butler, *Principal of Music*, 1636

or Kontratenor; In Britain, it evolved into countertenor; Although these words were originally used to specify a part, they are now used to describe singers of that part, whose vocal techniques may differ⁴.

In the history of European vocal music, there are different opinions on the time of the appearance of the countertenor, the way of singing, and the relation and distinction between castrato and falsettist. The more authoritative view is that countertenor originates from the "countertenor" part of English polyphony in the late Middle Ages and Renaissance, and became common colloquial English usage in the early 16th century. But the countertenor is not unique to Britain, It is also often used in combination with a male alto, a falsettist, or a higher haute-contre⁵.

Historically, medieval European falsetto⁶ (head voice) singing is very popular, the vast majority of singers whether solo or chorus, sing falsetto. In the Baroque period, opera or oratorio to play any role (whether male or female), also choose the head singing method to sing, so countertenor (countertenor) with its singing range particularity and exclusivity prevailed throughout Europe, and because of this reason, different countries at that time, the high tenor has different pronoun.

However, in today's China, there is confusion about the definition of a countertenor. Many people confuse countertenor with Castrato. The author thinks it is necessary to make a simple elaboration of the difference and correlation between the two. Although both castrated singers and countertenor have greater lung capacity than women, they also have similar vocal methods (the use of light function techniques); They also matured in the Baroque period of Europe, but also declined in the classical period. But today, Castratos no longer exist. However, the countertenor has survived in the long river of history, and has developed into a part of Bel canto, which has spread all over the world. The biggest difference between the two is that the Castratos are brutally castrated so that in adulthood they retain "the vocal

⁴ Stark, James (2003), *Bel Canto: A History of Vocal Pedagogy*, University of Toronto Press. ISBN 978-0-8020-8614-3

⁵ Peter Giles, "Countertenor", In Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, London: Macmillan Publishers Limited, 2001. Vol 6, P. 571.

⁶ falsetto: a sound outside the natural vocal area of the male voice. When falsetto is sung, an elliptical cavity is formed at the edge of the vocal cord. The size of the cavity varies, and the outflow of air from the lungs increases the cavity. Only the edge of the vocal cord vibrates during falsetto singing.

chords of children intact," while the countertenors are biologically sound males. Although both the castrato and the countertenor have a vocal tone close to that of a mezzo-soprano or soprano, because the castrato retains the vocal chords of his childhood before being castrated, the castrato also speaks with a vocal tone close to that of a woman, while the countertenor does the opposite. Nowadays, the technically complex and difficult opera roles of the Baroque and classical periods, once played by castrated singers, can be performed by trained countertenors. For example, Rinaldo in the opera Rinaldo by the Anglo-German composer Handel; Orfeo in the opera "Orfeo ed Euridice" by German composer Gluck.

1.2 Origin and development of singing art of countertenor

1.2.1 The development of early church music gave birth to the countertenor

In Europe, the art of singing has a long history, and the systematic training of singers began to be recorded in the fourth century, when Pope Sylvester (314-336 AD) established the world's first singing school (or chant school) in Rome. From the fifth to the seventh centuries, many popes were very concerned with the revision of religious rites and religious music, and they were greatly assisted by the monks of St. Benedict's Church; In addition to establishing the position of Cantor in succession to the Jewish system of leading singers, the children's chorus, which was popular in Jerusalem in the early fifth century, was introduced to Western Europe. The singing of the highest male voice by children was first recorded in the Music Manual of the ninth century, but the appearance of children's voice should be in an earlier period⁷.

During more than a thousand years of feudal rule in Europe, after the Council of Laodicea in the Roman Empire in 367 AD, the Catholic Church banned the masses from singing in religious congregations, leaving it to trained church choirs to sing praises to God. Because the Bible also stipulated that women should be quiet in church and in collective public places, naturally depriving women of the opportunity to be visible on any musical stage, the popular high notes had to be handed over to boys in the choir. When women were not allowed to sing, the use of children's voices was a necessary and easy way to do it. Therefore, the choir

⁷ Guan Jinyi, *Art History of Western Vocal Music* [M], Beijing: People's Music Publishing House, 2005,8

members in the church were all men, and the high voices were boys. With the development of harmony and the popularity of polyphonic multi-part music, the complexity of music has gradually increased. Such musical forms require singers not only to have certain voice conditions, but also to have higher musical accomplishment and skills. In order to achieve this, singers must be specially trained, but for boys, when they have mastered the required cultivation and skills, many of them have the trouble of changing their voice, and those who still have the boy's voice can sing for only one or two years. This unsatisfactory situation requires a singer to replace them, and to solve this problem, Try singing falsetto with an adult male, and the term "Falsettist" comes into being. The author believes that the Falsettist is the predecessor of the countertenor.

In fact, falsetto is not only used by European men, humans have a long history of using falsetto, at least as early as the eighth century in the "Near East"⁸. "Falsetto prevailed. As for the use of "falsetto", it occupies a certain position in early polyphony music. According to the *"The New Grove Dictionary of Music and Musicians"* records: "the 13th century Morvian Jerome's treatise refers to three vocal ranges: the voice of the chest, the voice of the throat and the voice of the head" (at that time, "the voice of the head" was falsetto, until the 19th century, almost all references to the head voice in Europe can be classified as falsetto)⁹. From this record, it can be inferred that falsetto appeared earlier than this time. From the 13th century to the 16th century, polyphony music flourished. With the popularity and development of the art of a cappella, the Falsettist had technical deficiencies such as incomplete vocal cord closing in singing skills. Compared with true voice, Falsettist always had weak sense and less gold properties, which could not meet the requirements of the broad vocal range of a cappella in the mid-15th century. The emergence of "Spaniard" solved this problem at this time. According to some relevant data analysis, as early as the 8th century, with the invasion of Spain by the Moors, a falsetto singing method was brought into Spain from the Middle East and North Africa. This falsetto can be sung very high and bright, and this singer is called "Spanish falsetto singer". The average man does not sing falsetto beyond the mezzo-soprano range, but the Spanish falsetto singer can sing soprano range. At that time,

⁸ Near East, referring to the "east" near Europe, referring to the eastern Mediterranean coast, including northeast Africa and southwest Asia, and sometimes the Balkans

⁹ Guan Jini, *Art History of Western Vocal music*[M], People's Music Publishing House, 2005,8

church choirs all over Europe used Spanish falsetto singers, their singing style was monopolized by Spain, they had an unknown vocal technique, with a wide range and beautiful timbre, but their training methods were lost. For Spanish falsetto singers, the Italian scholars Monaldi and Fantoni, among others, believe that they are Castratos, but they conceal their castration status. Later, some studies proved that they were normal physiological falsetto singers, not eunuchs. Accounts vary and it is difficult to be sure. However, the author believes that at that time, there was really a part of the castratos mixed with the Spaniards, but not all, because the castration and the physiologically normal men are still very different, only from the voice and physical features have obvious differences. The castrato is a male child who is castrated before he develops and can grow up with a short, thin vocal cord similar to that of an adult woman. Coupled with the man's abundant lung capacity and physique, such superior voice conditions, soon the Castratos replaced the Spaniards.

1.2.2 The development of choral music and harmony gave rise to the countertenor voice part

The term "Contretenor", from the Latin Contra-tenor (now Countertenor), is a purely special voice part in polyphony and can be traced back to the beginning of the development of polyphony in Europe.

The "Organum" of the early polyphonic period had only two voice parts, and its lower part was called "Cantus Firmus" or "tenor" (from the Latin tenere, meaning fixed, supported), based on the melody of the "Gregorian chant". The upper voice part is the creation of "freedom" voice "Discant". Polyphonic music of this period did not have harmony, and used parallel fourths and fifths between parts. Later, the Parisian composer Leonin reformed the "Organon", and the counterpoint began to use the third and sixth, arguing that the third and sixth intervals were also harmonious intervals, breaking the ancient concept of the ancient Greek tradition that only the fourth, fifth and octave were harmonious intervals, and this reform also laid the foundation for the appearance of the triad.

The name Contretenor derives from the fact that the voice was originally used as a complement to the "fixed voice part" (tenor), and Contre (or Contra) means to rely on, use, or correspond. In the 13th century, the "fixed voice part" was dominated by tenors, while the countertenor was occasionally shuttled through the tenor to fill in or enhance its bland tone.

Around 1450, at the beginning of the development of four-part harmony, and in response to the need for harmonic development, it was observed in the works of composers Ockeghem and Obrecht that the countertenor was split into two parts: contratenor bassus (often abbreviated as bassus and later bass, meaning bass) is a low melody corresponding to down the "fixed part" (tenor). The other voice part, the contratenor altus (often abbreviated altus and later alto, meaning high pitch), is the higher melody corresponding to up the "fixed part" (tenor). It was not until the 16th century that the contratenor altus split into two voices, the Soprano and the Alto (haute-contre in France, Counter-tenor in England), while the Tenor and Bass are still used today. Formed the current four-part harmony ¹⁰. At that time, the two voices above, the Soprano and the Alto, were sung by children and boys in falsetto. The fact that the feminine noun ends with "a" and the Soprano and Alto end with the masculine "o" in Italian proves that they were originally sung by the "boy voice" and the Spaniard or Falsettist.

1.2.3 Countertenors in the age of Castratos in the 17th and 18th centuries

According to musical history, by the time Lasso was a maestro in Munich in the 1670s, he had six castratos in his choir. Furthermore, in the writings of D Valle, it is recorded that he heard a Spanish singer (Father Soto) sing in the Vatican Chapel in 1562, who is considered to be one of the first castratos. But Vatican records say he was a falsetto singer, perhaps because of a taboo on admission. Later, when the Holy See publicly admitted to employing the castrato P. T. Folignato, it was in 1599. As a result, castratos have shorter and thinner vocal cords than female vocal cords and the lung capacity and physique of male vocal cords, and can produce a pleasing female voice without the use of falsetto. That's how he got the upper hand over the Spanish falsetto singers and phased them out. In 1625, the last Spanish falsetto "female" soprano, G. D. Sanctos, died in Rome, and only the mezzo-soprano was sung by Spanish falsetto singers. However, in 1681, it was replaced by the castrato Raffaeli, and since then the castrato has dominated the music world¹¹.

¹⁰ Cen Dawei, *Talk about the Countertenor* [J], Cultural and Educational Materials.20016, No. 6

¹¹ Shang Jiexiang, *History of European vocal music development* [M], Beijing: China Radio and Television Press.2009, 11

The 17th and 18th centuries were the golden age of castratos, also known as the first "golden age" of Bel canto. Castratos made irreplaceable contributions to the formation of Bel canto singing and the overall prosperity and development of opera art in the 17th and 18th centuries. In this period, they were the central characters and opera stars on the opera stage. For most of the audience, the plot of the opera is not important, and the audience mainly listens to the arias performed by the castrated singers, especially the improvisational coloratura at the end of the arias, when they try to show off their amazing skill. At that time, there was also confusion in the role playing phenomenon. In the role arrangement of opera, the first protagonist was often the soprano, and most of them were played by castratos; the second protagonist was the soprano or alto, and the castrato or the countertenor played, and the next role was the tenor or baritone. At that time, people were used to hearing the voices of children, falsetto and castratos, and considered the voices of the tenor or bass to be too rough and harsh. In opera, the male voice only plays the old man or supporting role, and in comic opera, the tenor often plays the frail old woman. So on stage at that time, often a heroic emperor or general, the audience heard a high-pitched, high-pitched coloratura soprano voice. Although the castratos occupied the stage and won the favor of the masses with their beautiful, smooth, flexible, broad and flexible improvisational colorful singing, their singing ignored the content and left the aesthetic principle put forward by the group of Florence, the founder of the Bel Canto School, and could not reach the realm of "The perfect combination of sound and emotion"¹².

Claudio Monteverdi's opera *L'Orfeo* (1567-1643) had no female singers when it premiered in 1607, and the roles of high notes were performed entirely by castratos¹³. According to many documents, castratos have a wide vocal range, and have experienced strict and sustained treble training, so that excellent singers can master many difficult vocal skills in the Baroque period, such as large interval jumps, long sustained notes and complex coloraturas. In this period, whether in the opera or any singing form of the stage, they monopolized the limelight, their birth is a miracle of the singing era. At the same time, the birth of Castrtos made Spanish falsetto singers gradually eliminated; Although the countertenor was not eliminated

¹² Shang Jiexiang, *History of European vocal music development* [M], China Radio and Television Press.2009, 11, 62-63.

¹³ (US) Thomas F. Kelly, *Premiere* [M]. Beijing: The Commercial Press.2011.02

during this period, its status and voice were far less prestigious than that of the castratos, and in most cases only played the second leading and secondary roles in the opera. Even so, in the time of the English composer Henry Purcell (1659-1695), the countertenor was widely used, both on the opera stage and in church choirs. Purcell wrote several works for The countertenor, including *The Fairy Queen*, an opera based on Shakespeare's *A Midsummer Night's Dream*. 1692) was written for the two leading tenors of the day, John Freeman and Mr.Pate¹⁴.

In the second half of the 17th century, and especially in the 18th century, Italian opera and castratos became an inseparable whole. At that time, Italian opera spread throughout Europe, castrators often entered the court, dealt with dignitaries, and some were awarded titles and became favourites around the king. Beautiful, but the same Napoli opera could be seen or heard in all the capitals of Europe, from Lisbon to St. Petersburg, from London to Odessa. The aristocracy of Europe was fascinated by the castratos' superb vocal skills and astonishing lung capacity. However, while castratos were popular in Italy and even Europe, the United Kingdom was the base camp of the traditional countertenor art¹⁵. In England at the time, countertenors sang essentially the same repertoire as castratos. During the English Reformation, the countenor part of the choir was retained, and it was established in the Restoration of Charles II. Because of the popularity of castratos at the time, most of Handel's operas in England employed castratos from Italy to play the leading roles, with the countertenors playing minor roles. The cuntertenor was preserved in history by the use of the Anglican Church choir. To sum up, it can be said that the countertenors of this period were the fusion of the vocal techniques of falsetto singers and castratos. They were normal adult males. By learning from the superb techniques of castratos and through long-term scientific training in vocal skills, the vocal range of singing covered the whole range from alto to mezzo-soprano. The low voice area of the countertenor voice is cleverly integrated with the tenor voice range, which makes the singing timbre of the voice part special and varied¹⁶.

¹⁴ Baldwin, Olive and Wilson, Thelma, "*Alfred Deller, John Freeman and Mr. Pate*", *Music & Letters*, Vol. 50, No. 1, 50th Anniversary Issue (Jan,1969), p.103

¹⁵ Jie bing, *Exploration and Reflection on the phenomenon of countertenor* [J], *Music Creation*, 2008, 11, 08

¹⁶ Guo Xin,] *Decrypt the "living fossil" of the vocal music - In-depth interview with Xiao Ma, the first high tenor singer in China* [J], *Music Time and Space*, 2014(11): 24-26

1.2.4 The perish of the castratos and the silence of the countertenors in the nineteenth century

There are many reasons for the perish of the hands of castratos and the silence of the countertenors. On the one hand, bel canto singing entered a new stage, male singers led by tenor and baritone found a "cover" singing method, and the vocal range was expanded, the pitch and volume were developed, and they were more powerful and louder than before, and comparable to castratos. On the other hand, in Europe at the end of the 18th century to the early 19th century, the gradual collapse of the feudal system, women began to break through the old social framework, onto the stage of the opera, and show gorgeous, high, natural singing skills, greatly hit the falsetto singing, especially the singing career of castratos. In addition, the music of Italy, the home of opera, was gradually leaning toward comic opera and losing interest in boring opera, and it was considered inhuman for castratos to perform castration. Therefore, with the relaxation of church taboos, the advancement of women, the innovation of vocal techniques, and the change of public aesthetic tastes, by the end of the 18th century, except for some conservative church choirs, the countertenor and castrato as soloists had faded out of the stage: "Soon after 1800, when the countertenor began to disappear and the Alto took its place, the glee [a cappella] composers helped cement it by writing for top Altos; Music publishers also began to adopt The term, and by 1876 we described the countertenor as' the original name of the mezzo-soprano 'in Steiner and Barrett's Dictionary of Musical Terms. "¹⁷. If the castratos pushed the Spanish falsetto singers out of the singing stage, the female Alto and the Romantic era forced the countertenor largely out of the opera solo stage for a hundred years, surviving only as a voice part of the secular chorus.

The countertenor, which had been silent on the opera stage in Europe throughout the nineteenth century, continued in England well into the twentieth century, in fact not completely extinct. The English musicologist and critic Roger Fiske (1910 -) wrote in *English Theatre Music in the 18th Century*: "The castratos really do take away the interest of normal people in countertenor singing, because they feel ridiculed and belittled like the castratos, but they do not have the same heroic and profitable voice." In England in the mid-18th century, people were reluctant to sing the countertenor, because of the popularity of castratos. But in Britain, there are actually a handful of countertenors who retain a chance to perform in certain

¹⁷ Hodgson, Frederic. ' *The Countertenor* ', *The Musical Times*, Mar, 1965, p. 217

parts of the country. Evidence can be found in the works of English lute songs and historical documents, especially in the works of the English composer John Dowland, which explore the integration of the distinctive timbres of the English Lute and the countertenor, It's amazing. In England at the time, countertenors in the church or in the folk were popular and could also play roles on the opera stage.

1.2.5 The rise of the "early music movement" in the 20th century fully revived the singing art of countertenor.

The European "early music movement" (also known as the European ancient music revival wave) emerged in the first half of the 20th century, specifically in the 1940s during the Second World War, the famous British countertenor singer Alfred Deller put forward the initiative and practice of "reviving the countertenor", which opened the precedent of the early music movement. In the second half of the 20th century, this retro style began to spring up in the classical music industry in Europe and the United States gradually formed, and then became a fashion, and early music associations in various countries rose happily during this period. The purpose of the revival of the early music movement is to "reproduce the pure beauty of early music". Early music experts advocate the return of music to simplicity, the pursuit of the most "original" truth and the purity of music style. They strive to restore the appearance of ancient times in the formation of bands, the types of Musical Instruments, the creation version of musical scores, vocal singing techniques, the form of performance and sound effects¹⁸.

The revival of the countertenor was largely attributed to the artistic excellence of the famous English countertenor Alfred Deller (1912-1979)¹⁹, And the rise of the early music movement in Europe provided an opportunity for a full-scale revival of the high tenor. After the middle of the 20th century, the number of countertenors on the European stage increased, and for a long time, their repertoire focused on the early musical range, such as the use of countertenors in Baroque opera has become a more common practice. As the influence of the

¹⁸ Liu Guangchao, *Analysis on the characteristics of countertenor singing* [D], Chongqing: Southwest University, 2014: 3

¹⁹ Alfred Deller early in his career was the (female) alto voice of the Canterbury Cathedral choir. It was later added to St Paul's Cathedral in London. He founded the Deller Consort in 1950, leading his group to perform high-level baroque music in Europe, the United States, Australia, and East Asia.

countertenor gradually expanded, many contemporary composers also developed A strong interest in him, the 1960s British composer Benjamin Britten (1913-1976) in the opera "A Midsummer Night's Dream", In 1960), the role of Oberon was conceived specifically for Deller and premiered by him. Based on Shakespeare's comedy of the same name, the opera "A Midsummer Night's Dream" is based on a romantic mythological story, and basically maintains its own complex structure. The play is divided into three separate but interconnected worlds, guided by the celestial realm, which holds the fate of mortals in its hands. In order to create both dreamlike effects and the "supernatural" element of Shakespeare's plays, the celestial characters adopt high-pitched voice parts. One of them, Oberon, played a countertenor or Contralto. Most of the countertenor entries in many musical dictionaries mention Britten's role as Oberon in Deller's 1960 production of A Midsummer Night's Dream, the first time a countertenor was written into an opera role. It can be seen that Benjamin Britten and Alfred Deller are closely related to the development of the contemporary countertenor²⁰.

in the early 1970s, when he wrote his last opera, Death in Venice, Britten again used a counter tenor as the divine figure of Apollo. In this autobiographical opera, Britten focuses on the complex state of mind of Aschenbach, an old artist seduced by the perfect teenager. When he was traveling in Venice, he fell in love with the handsome young Tacio, failed to resist the temptation of secular lust, lingered in the plague of Venice, and finally dead at Venice. Dionysus and Apollo, the god of the sun, are imaginary characters in the fierce inner struggle of the hero Aschenbach, whom the composer personifies and presents on the stage. In order to highlight the contrast between the two, Dionysus uses a low baritone to highlight its powerful masculine charm and worldly seduction. In the choice of the role of Apollo, Britten accepted Peirce's suggestion to adopt a countertenor, the thin "unnatural" voice gives him a non-human "divinity", in the competition with the secular temptation represented by the low baritone²¹. Countertenors have unique and demanding requirements for innate conditions, and real countertenors are scarce in any era, and Deller uses falsetto technology to develop them into exquisite skills. It has been argued that the use of the countertenor rather than the (female)

²⁰ Cen Dawei, *Talk about the countertenor* [J], Literature and Education Materials, 2016, No. 6

²¹ An Ning, *The study of Britten's two operas: Peter Grimes and the End of Life in Venice* [M], Central Conservatory of Music Press, 2009:186-187

alto in modern terminology should have begun with Deller, and Britten followed this practice by using the appellation when describing Oberon²². It was these historical events that established the art of countertenor singing in the second half of the 20th century and spread it widely around the world.

Today, the repertoire of the countertenor includes a variety of vocal works from the Baroque period, as well as modern art songs and operas written specifically for them. We don't know exactly what the castratos of the 17th and 18th centuries sounded like, or how they shocked their listeners, but in the case of early music, the countertenor gives people much of the imagination today and gives opera the visual and aural impact it needs. To hear a skilled countertenor sing an early Mass or a Passion in a stately church, or to experience the cadenzas of an opera aria of the Baroque period in an opera house, is no doubt blissful and intoxicating.

1.3 Birth and development status of singing art of Chinese countertenor

1.3.1 The birth of singing art of Chinese countertenor

In the early 20th century, Western art was gradually introduced into China. The Revolution of 1911 and the May Fourth Movement in 1919 brought about an all-round collision and communication between Chinese and Western culture and art. The "Bel canto", which originated in Italy, was also gradually understood by the Chinese people during this period. However, because this period was still the silent period of European countertenor, so the countertenor singing art did not spread and develop in the Chinese vocal industry, and few people even know the existence of this singing part. From the founding of New China to the end of the Cultural Revolution for more than 20 years, China once again cut off communication with Europe and the United States. Therefore, after the Second World War, the information of the revival of European and American countertenor singing art was once again blocked²³. It was not until the 21st century that Xiao Ma, the first singer to study the art

²² Baldwin, Olive and Wilson, Thelma. "Alfred Deller, John Freeman and Mr. Pate", Music & Letters, Vol. 50, No. 1, 50th Anniversary Issue (Jan, 1969), p.104.

²³ Shen Chengzhou, Xu Xiuying, *The new field of Chinese "countertenor" singing art* [J], Journal of PLA Academy of Arts, 2011, 01: 83-86

of countertenor singing, appeared in mainland China. Xiao Ma, the first counteteor singer in Mainland China, is now an associate professor at the Conservatory of Music of Ningbo University, resident singer of Forbidden City Chamber Orchestra of China Conservatory of Music, guest singer of Xiamen Philharmonic Orchestra, Special guest singer of Northwest Lyric Opera House of Washington, signed artist of Universal Music (Singapore) Company. The only Chinese artist signed by the High Society (Singapore) Group. He studied with Professor Gerhard Kahry, Dean of the University of Music and Performance in Vienna, Austria, and Mr. Gong Dongjian, a Chinese American bass singer.

In December 2007, the Chinese Musicians Association held the 6th China Music Golden Bell Award Competition in Guangzhou. For the first time, a countertenor singer appeared in the semi-final of the vocal competition. His voice was pure and soft, his singing was delicate and beautiful, and all the judges and the audience were shocked, the audience had never heard such singing. His performance caused controversy among the judges, who did not know what criteria to use to judge the emerging singer. The controversy was then shelved for the semi-final stage, where the singer received a certificate of "Semi-final Finalist Award". However, the singer caused an uproar in the domestic vocal music circle, and people began to learn and realize that there is a "countertenor" voice in vocal music. In June 2008, the National vocal Music Competition sponsored by the Ministry of Culture of China was held in Harbin. The high tenor singer appeared at the match again. By this time, the judges were no longer unfamiliar with the high tenor, but also had a relatively unified opinion, and the singer made it all the way to the final and finally won the third prize. At that time, the competition was not grouped according to the "singing method", and all kinds of singing methods were judged together, so it was not easy for a new voice part to win the third prize in the competition. The singer was Xiao Ma, China's first countertenor singer. This is also the first time that the art of countertenor singing is recognized in the Chinese vocal industry, which can be said to mark the beginning of singing art of Chinese countertenor.

Xiao Ma began to study piano from the age of five with Professor Cheng Aifei (the late) and Professor Zhou Jiaxiu, and has never stopped studying piano for more than 20 years. Later, he was admitted to the opera class of Sichuan Dance School and learned vocal music from Professor Yang Liejing. After graduation, he has taken piano as his first career. In the years

of dance training piano accompaniment work, he started his own work, collected materials, spent several years of effort, wrote two volumes of dance training piano accompaniment music, has been included in the Sichuan Normal University textbook construction project and published. For dance training all year round, not only tired of not annoying, but also full of interest, take the initiative to write new teaching materials, this kind of spirit of teaching is commendable. It is this attitude and spirit that is the important foundation for the achievement of Xiao Ma's high tenor singing art in the future. In 2004, Xiao Ma transferred to the School of Modern Art of Sichuan Normal University as a piano teacher and vocal music teacher. In 2005 and 2006, the College twice invited Mr. Gong Dongjian, a bassist from the United States, to hold a vocal master class, and Xiao Ma participated in the master class as a piano accompanist. Because he had studied vocal music in the opera class, he was very interested in Teacher Gong's teaching, and during the break, Xiao Ma was eager to try, playing and singing, which attracted the attention of Teacher Gong, and Teacher Gong put him into the vocal master class. After being taught by Mr. Gong Dongjian, who sang a pure and beautiful voice combined with true and falsetto, Mr. Gong was sensitively aware that Xiao Ma might be a rare countertenor. After a period of careful teaching and hard study, the effort pays off, Xiao Ma's countertenor timbre is more pure and beautiful, the vocal range is expanded, can sing to the soprano range; Gong said happily, "As far as I know, there is no real countertenor in mainland China. If you sing, you will be the first one in mainland China." Teacher Gong began to choose songs for Xiao Ma to participate in the vocal competition of the Golden Bell Awards, which led to Xiao Ma's appearance in two national competitions in mainland China, and it was only then that the countertenor was recognized by the vocal music industry in mainland China.

In early 2008, Xiao Ma was invited to participate in rehearsals and performances of a modern version of Mozart's *The Marriage of Figaro*, hosted by the Mephisto Theatre of the Shanghai Opera House, in which she played Cherubino. The role of Cherubino, a deceiving teenager, has been played by mezzo-soprano actors for more than 200 years in this opera, and Xiao Ma's performance truly brings the role of Cherubino back to the male. In early 2009, Xiao Ma was invited by the Lyric Opera Northwest to participate in the opera "*The Marriage of Figaro*" at the Maierburg Arts Center in Seattle, USA. The audience was surprised that

Cherubino was played by an actor, and a Chinese actor at that! Whether arias or recitatives, solo or ensemble, Xiao Ma sings with ease. His timbre is pure, gorgeous and beautiful, soft and rigid, intonation, rhythm, musicality and performance are excellent, coupled with his elegant and elegant image, the audience fell. The performance was highly praised by the North American media such as Seattle Times and World Journal, and praised by the Chicago Post as "China's national treasure"²⁴. In July 2009, Xiao Ma participated in the closing ceremony of the International Youth Art Week held in Beijing, and once again played the role of Cherubino in the opera *The Marriage of Figaro*.

In June 2011, he held a "Witness legendary singer Xiao Ma" interview concert with Su Lihua and Xiao Ma at the National Center for the Performing Arts. From January 18 to February 22, 2012, at the invitation of the Asia Foundation of New Zealand, the School of Music of Victoria University of Wellington and the famous New Zealand composer Jack-Body, a one-and-a-half month tour and exchange was held in New Zealand, kicking off a series of cultural exchange activities to celebrate the 40th anniversary of the establishment of diplomatic relations between China and New Zealand. In 2015, Xiao Ma was named "China's New Ten Tenors" by CCTV.

In 2018, the famous Chinese tenor Dai Yuqiang invited Xiao Ma as a guest singer in his "Wear You Sing" super vocal MOOC class, sang Handel's aria "Lascia ch'io pianga", and his superb singing won Dai Yuqiang's strong appreciation, which was called "the voice that can purify the soul". In fact, Mr. Dai Yuqiang wanted to Xiao Ma to teach as a teacher in his MOOCs, but Xiao Ma insisted on being a guest singer in order to let the public who like vocal music hear more countertenors and know countertenors. Through Xiao Ma's unremitting efforts, more and more Chinese people began to know the countertenor voice, and many composers began to create works for the countertenor. For example, Professor Gao Weijie, composer of the China Conservatory of Music, selected three Yuan songs from more than 1,000 pieces, namely Xu Zaisi's "Zhe Gui Ling • Spring Love", Guan Yunshi's "Red Embroidery Shoes • joyous love" and Ma Zhiyuan's "Luo Mei Feng • Rose Dew", and composed them into beautiful and moving art songs. In the two and three pieces, he added the

²⁴ Luo Fenxi, *Exploring the singing characteristics of countertenor singing art in newly created Chinese works* [D], Guizhou Normal University, 2017

intermezzo played by national strings. Formed a small chamber song cycle, delicately linked the contents of the three Yuan songs; This song cycle tells the story of a woman and her lover in the Yuan Dynasty, from the young first love, to the lingering love, and then to the sad breakup process. This song cycle set of contemporary Chinese ancient poetry has received a warm response since its premiere at the Zhongshan Music Hall in Beijing in December 2013. The first singer of this set is countertenor Xiao Ma. The following year, the song cycle was invited to perform at the 15th New Zealand International Festival of Arts, which triggered a strong response. Although the foreign audience could not understand the meaning of the Chinese lyrics, they were moved to tears by the music, which was an important step for the Chinese countertenor singing art to bring Chinese local works to the world. In addition, Xiao Ma and the American composer Hu Xiaou co-adapted the folk song " Hao hua Hong", countertenor, Dong Xiao, Guzheng chamber music "Yang guan San die", countertenor and folk chamber music vocal work "Desire" and so on. Xiao Ma was also invited to play "Zheng He" in the original opera "Yong Le" by composer Professor Ye Xiaogang, "Hu Si" in the opera "Sunrise" by composer Professor Jin Xiang, and "Yan Tong" in the original opera "Yue Fei" by composer Professor Huang Anlun. These three original Chinese operas successfully used the countertenor to play the role. At the same time, it fills the gap that there are no countertenor opera arias in China.

As the first countertenor singer in mainland China, Xiao Ma not only has outstanding performance in the performance of Baroque period works, but also sings a large number of Chinese works with bel canto singing techniques, including new operas for Chinese countertenors, chamber vocal music works and adapted folk songs, which has been praised by many media and the public. With his excellent Chinese vocal music, he has sung in nearly 30 countries and regions in the world, contributing to the Chinese countertenor standing on the world stage. Of course, it is undeniable that the birth and development of the art of countertenor singing in mainland China are almost closely related to him, which is the credit of his hard work and dissemination for more than ten years.

1.3.2 Development status of singing art of Chinese countertenor

Nowadays, the development of Chinese countertenor obviously lags behind that of Western countries. Although Chinese countertenor is gradually accepted and recognized by the modern and contemporary music industry, it is still in the stage of exploration. The real practice of vocal art of countertenor is something that only exists in recent years. At present, the countertenor singers with high influence in China include Xiao Ma from mainland China, Zhou Wenbin from Taiwan Province, and Li Meili who graduated from the Royal College of Music in Britain with full scores.

If the emergence of singer Xiao Ma makes the singing art of countertenor recognized and concerned in Chinese vocal music industry. So the Chinese general public's understanding of the singing art of countertenor must be said that a TV program - "Voice into the heart" is indispensable. "Sound into People's Hearts" is an original innovative form of vocal singing program produced by Hunan Satellite TV, a total of two seasons, 12 episodes. The first season will be aired on Hunan Satellite TV at 20:10 every Friday from November 2, 2018, for more than two months. The second season will be aired on Hunan Satellite TV from July 19, 2019 at 20:10 on Friday, lasting more than two months. In China, Bel canto has always given the audience a feeling of very high and cold, and few people can go into the opera or concert hall to enjoy the music works of bel canto singing. With a fresh and young group, "Sound into the Heart" injects new vitality into culture and art, and breaks the public's "pride and prejudice" towards vocal music. The program allows performances that can only be heard and seen in theaters to be seen on popular TV screens²⁵. The show is not the most professional music competition in China. The show aims to promote Bel canto singing and musicals, so most of the contestants come from professional music colleges and professional art groups at home and abroad. I don't want to go into too many details about the competition of this program, but this program has very well narrowed the distance between the ordinary Chinese audience and Bel Canto singing. In particular, in the first season of this program, Gao Tianhe, the final chief countertenor, left a deep impression on the audience with his unique charm of countertenor voice and diverse performance forms. Deeply attracted the ears and eyes of the general public, coupled with the introduction of the countertenor voice by the producers in the column, the Chinese general public has a good understanding of the countertenor singing

²⁵ Review of the A10 edition of Yangtse Evening Post, November, 2018

art. I still remember that one of my old leaders (he is not a music professional) saw this program, learned that the countertenor called me, and I talked a lot about his feelings for the countertenor, in short, the implication is very like and appreciate. In addition, the players participating in this column are young and good-looking handsome men, which attracts many young viewers. The author once did a survey on some candidates who participated in the vocal music professional college entrance examination in Henan Province in 2019, and about 91% of them like the singing art of countertenor. At the same time, in August 2019, the author went to the No. 1 High School of Yuanyang County, Xinxiang City, Henan Province, to give a vocal music lecture. During this time, I conducted a questionnaire survey on nearly 400 students from 8 classes of the second grade of the high school, most of which were related to the TV program "Voice into the Heart" they had enjoyed, About 72% of them said they were interested in countertenor voices. These facts show that the Chinese public has a high degree of recognition and love for the countertenor, a newly born singing art in China.

With the birth of the art of countertenor singing in China and its wide attention, vocal music teachers in some domestic music colleges began to explore the teaching of countertenor singing. Xiao Ma was a professor and director of vocal music Teaching and research Department of Guizhou Normal University. With the support of the Music College of Guizhou Normal University, Xiao Ma established the discipline of "countertenor voice part" for undergraduate and postgraduate students in the first art university in China; In addition, he also created the first vocal music teaching material for the countertenor part in mainland China, "Selected Songs for countertenor Part", which includes foreign opera arias, art songs, Chinese opera arias and music works with folk characteristics of Guizhou, etc. These measures fill the gap in the teaching of the countertenor part in higher art colleges in China. It also makes the major of countertenor part into the first-level discipline of music and dance in Guizhou Province. At present, the training of countertenor voice talents has appeared in China Conservatory of Music, Shanghai Conservatory of Music, Tianjin Conservatory of Music, Xinghai Conservatory of Music, Guangxi College of Arts, Ningbo University Conservatory of Music, etc., but these teaching are in the initial stage of exploration. In these conservatories, some have already had bachelor's and master's graduates of this part, and some are still in the undergraduate training stage, and there are very few countertenors in

these conservatories, not every year there are countertenors enrolled, it is common for a conservatory to have only one or two countertenors in multiple grades, and some conservatories have no one studying this part at present. I just graduated a countertenor once. From this educational situation, we can see that there are no singing actors in countertenor voice part in many provinces. At the same time, the vocal music majors of many comprehensive universities in China do not have countertenor voice parts. This is the case in Henan Province where the author lives. At present, only the author is trying to learn and practice the art of countertenor singing. Therefore, the author is eager to return from Poland and start singing road of countertenor of own hometown - Henan Province.

Because the countertenor has only a history of more than ten years in China, there are very few papers on the study of countertenor singing art in China. CNKI²⁶ Search on, can find only a few master's degree thesis; Other journal articles are basically the historical introduction and music criticism of the countertenor, or the reflection on this art form, and there are few practical studies on the countertenor works and singing methods in the European Baroque period, let alone related doctoral dissertations. These situations indicate the lack of talents and theoretical research of Chinese countertenor singers at present, and therefore highlight the significance of the research of this thesis in China.

1.4 Introduction of excellent Chinese and Western countertenors

Driven by the early music movement in Europe in the 20th century, many outstanding countertenors emerged in modern times. This section gives a brief introduction to the outstanding representatives of famous countertenors in many countries around the world, and briefly describes their life, stage practice, artistic achievements and singing characteristics.

1.4.1 British countertenor singers

²⁶ CNKI (China National Knowledge Infrastructure), referred to as CNKI, was founded in June 1999 as an academic platform of Tongfang Co., LTD., which is controlled by China National Nuclear Group Capital Holdings Co., LTD. It is one of the most authoritative scientific research websites in China

1.4.1.1 Alfred Deller

Alfred Deller (1912-1979) was born on May 31, 1912 in Margate, Florida, England. Born into a family with no musical background, he was trained in the local church choir as a young boy, singing alto, and at the age of 16, when he discovered that he was a real countertenor, he decided to take up singing and trained himself. In 1940 he joined the Canterbury Cathedral Choir, where he also served as a lay priest, from which time he began to seriously study singing. About three years later, Deller met composer Michael Tippett, who was working on a Purcell song and needed a pure countertenor to sing it. So Tippett went to Canterbury to hear Deller sing, and when Deller sang Purcell's "Music for a While," Tippett was impressed and declared it a discovery. Subsequently, under the encouragement and instruction of Tippett, Deller held his first solo concert at Morley College in London, including the repertoire of Tippett's "Angels", which was a strong reaction and a sensation, and the self-taught Deller truly embarked on the road of singing.

In 1946, Deller appeared in Purcell's *Coming of the Children of Art*, and in 1947 he joined the choir of St Paul's Cathedral in London. In 1948, Deller founded the "Deller Consort" singing group, to sing Renaissance, medieval music and Handel and Purcell music of Baroque period, performed in many cities around the world, recorded a large number of recordings, caused wide attention and appreciation of the audience. His voice is soft, the vocal areas are connected freely, with a velvety voice. Many composers wrote new works for him, including W.Mellers, E.Rubra, P.R.Frick and Benjamin Britten. Most notably, Britten's opera "A Midsummer Night's Dream," based on Shakespeare's play of the same name, starred Deller in the role of Oberon, The role was created for Deller by Britten²⁷. In recognition of Deller's exceptional contribution to the revival of seventeenth-century English music, the British Empire made him a member of the Order of Four in 1970. He died on 16 July 1979 in Bologna, Italy. Alfred Deller, the countertenor singer, is undoubtedly the most remarkable countertenor of the 20th century, and he played a great role in promoting the "revival of countertenor" and the "revival of early music".

1.4.1.2 James Bowman

²⁷ Michael & Mollie Hardwick: *Alfred Deller: A Singularity of Voice*, Littlehampton, 1968

James Bowman was born on November 6, 1941 in Oxford, England, and was educated at the King's School Ely, where he was a member of the choir at Ely Cathedral. He later studied at New College, Oxford, and during this period was a member of the choir of New College and Christ Church. In London he studied vocal music with De Rentz and Manen. He made his London singing debut in March 1967 at the opening ceremony of the Queen Elizabeth II Concert Hall at the invitation of composer Benjamin Britten, and auditioned for Benjamin Britten's British Opera company in the same year. She played Oberon in "Midsummer Night's Dream," This work would later have a long and distinguished association with him.²⁸, Since then he has been active on the opera and concert stage. In 1970 he appeared in Francesco Cavalli's opera *La Calisto* at Glyndebourne; She appeared in *Semele* at the English National Opera in 1971. In 1972 he appeared in the opera *Taverner* at the Royal Opera House, Covent, London. During his career, he appeared in almost all the major opera houses, including La Scala in Milan, Amsterdam Opera House, Paris Opera House, Sydney Opera House, Vienna Opera House, San Francisco Opera House and many others.

In addition, James Bowman has recorded over 180 albums with record labels and has worked with all major directors including Harnoncourt, Bruggen, Gardiner and others. His recent recordings include complete Purcell's carols, secular songs and church music as well as two stunning CD of Handel arias. His work is not limited to "early music", he has also performed world premieres of contemporary works by composers such as Jeffrey Bergen, Alan Ridout and Richard Rodney Bennett. In concert, he often collaborates with Lute player Dorothy Linell and pianist Andrew Plant. In Europe, he is known as a countertenor singer, especially in France, where he has a large following. In 1992, the French government awarded him the "Order of Arts and Letters" and awarded him the Order of Honor of the City of Paris in recognition of his long-term contribution to the city's musical life. In May 1996, James Bowman received an honorary Doctorate of Music from the University of Newcastle upon Tyne.²⁹

1.4.2 German countertenor singer -- Andreas Scholl

²⁸ James Bowman (26 November 2009), *James Bowman on striking a high note*, The Guardian.

²⁹ Pattle J., Bowman J., *James Bowman*, <http://www.users.globalnet.co.uk/~pattle/bowman/> (Retrieved 2 August 2008)

Andreas Scholl, born on November 10, 1967 in Eltville, Germany, to a family of singers, entered the boys' choir at the age of seven, and at 13, he was chosen from 20,000 choirs gathered in Rome from all over the world to sing solo in the Mass held on January 4, 1981. After Just four years, he was offered a place to study at Schola Cantorum Basiliensis, an institution that normally only accepts graduate students, but based on the strength and quality of his voice, he was given a place. He succeeded his teacher, Richard Levitt, as a lecturer at the Basilienses College in Switzerland. Since October 2019, he has been a professor at the Mozarteum University in Salzburg, Austria.³⁰ In 1988, Scholl performed Bach's Christmas oratorio in Rudesheim. In 1991, he appeared in Bach's St. John Passion conducted by Philippe Herreweghe in Antwerp. In 1995, he performed Bach's Mass in B minor conducted by Jacobs and toured France with works by Purcell.³¹ Scholl's main opera role was written for the 18th-century mezzo-soprano Senesino. These included his debut at Glyndebourne in 1998, playing the role of Bertarido in Handel's opera Rodelinda, and repeated performances in 1999 and 2002; He also reprised the role at the Metropolitan Opera in 2006 in a hugely successful production of Roderinda. In 2002 and 2005, he starred as Julius Caesar in Handel's Giulio Cesare at the Royal Danish Opera. It was repeated in Paris in 2007 and in Lausanne in 2008. In 2008, he performed in Handel's Partenope at the Royal Danish Opera. Scholl has spent most of his recording career with Harmonia Mundi and Decca. By 1998, his CDs reached number one, three, four, five and ten on Harmonia Mundi's hot list, and were one of Harmonia Mundi's best-selling records. His recordings total more than 60 CDs. He has collaborated with most contemporary baroque music experts, including Christophe Coin, Michel Corboz, Reinhard Goebel, Christopher Hogwood and Roland Wilson, among others. He participated in projects with Ton Koopman and the Amsterdam Baroque Orchestra, recording the complete vocal works of Bach. His regular solo partners include harpsichord player Markus Märkl and Lute player Edin Karamazov. Scholl had a fondness for works of Handel and Bach. Sauer is one of the most beloved countertenors of today's classical orchestras, with the Western media calling him "the Caruso in the countertenors".

³⁰ Scholl A., *Andreas Scholl – Teaching*, andreasscholl.org (accessed: 01.01.2022)

³¹ Scholl A., *Andreas Scholl*, klassikakzente.de (accessed: 07.10.2010)

1.4.3 American countertenor singer -- David Daniels

David Daniels was born on March 12, 1966 in Spartanburg, South Carolina, into a musical family, the son of a baritone father and an opera soprano mother. As an adult, Daniels studied music at the Cincinnati College of Music, but he was not satisfied with his achievements as a tenor, so during his master's studies at the University of Michigan School of Music, he switched to singing countertenor under the guidance of his teacher, George Shirley.

Daniels made her professional singing debut in 1992. In 1997, he received the Richard Tucker Award. In 1999, he made his Metropolitan Opera debut as Sesto in Handel's opera *Giulio Cesare*. Since then, his repertory has included other major Handel operas, such as *Alsace* in the Lyric Opera of Chicago and San Francisco Opera's *Partenope* in 2014; The main character in *Tamerlano*; And *Arsamene* in *Xerxes*; At the Bavarian State Opera in Munich, Daniels played the title role in *Rinaldo* and *Orlando*, and David in *Saul*. He interpreted Otona in Monteverdi's opera *L'incoronazione di Poppea* and played the role of Nero in the same work; It was also his debut at the San Francisco Opera in 1998³²[] He also played the role of Tamerlano in Vivaldi's opera *Bajazet*. In 2013, he appeared at the Metropolitan Opera as Caesar in Handel's *Giulio Cesare*.

Daniels emerged from baroque roles associated with the countertenor, including the role of Oberon in Benjamin Britten's "*A Midsummer Night's Dream*" at the Metropolitan Opera, He also played the role of Orpheo in Gluck's Opera *Orpheo and Euridice* at the Royal Opera House, Covent Garden. In July 2013, he played Oscar Wilde in the Santa Fe Opera's production of "*Oscar*," It was written for him by Theodore Morrison.³³ In 2015, he performed the opera *Oscar* again at the Philadelphia Opera House. That same year he also made his debut at The Vienna State Opera in the role of Trinkulo in Thomas Ades's opera *The Tempest* .³⁴

In addition opera works, Daniels regularly gives solo concerts, for which he has developed a repertoire that includes 19th and 20th century art songs not usually associated with countertenors, such as works by composers such as Berlioz and Planck. Daniels has a wide

³² Georgia Rowe., *SF Opera names replacement for David Daniels in Orlando following sex assault charges*, The Mercury News, February 8, 2019

³³ David Daniels, *More on Oscar*, theodoremorrisonmusic.com (accessed: 22.03.2013)

³⁴ "*Return of the king*", interview by Roy Wood, parterre box, January 28, 2015.

vocal range and a very dramatic musical color. When he recorded Berlioz's Summer Night, he sang the whole set of six works for soprano, tenor, alto or baritone. Due to the different vocal ranges required for this work, few singers could sing the whole set. This is enough to prove Daniels superior voice conditions and singing ability, and laid the height of his artistic career is his beautiful voice.

1.4.4 French countertenor singer -- Philippe Jaroussky

Philippe Jaroussky was born on February 13, 1978 in Maisons-Laffitte, in the Department of Yvelyn, France. He began studying music at the age of 11 and later studied at the Paris Conservatoire, where he focused on violin and then piano. Jaroussky began studying vocal music with Professor Nicole Fallien in 1996. His first solo concert was successfully held on 14 November 1999 at the Théâtre Grévin in Paris. Soon, his good renditions of Baroque repertoire became popular with an audience that loved early music. A. Scarlatti's "Sejko" was his first opera. In 2003 he played the lead role in the film version of Handel's opera Agrippina, which was a huge success. Jaroussky, however, felt that his voice was better suited to chamber music, and he personally preferred the concert format. Although Jaroussky began his professional singing career after only three years of vocal learning, his voice took a long time to develop - "It took me a long time, about six or seven years, to find my voice, which is natural, soft, light and transparent, like the light from heaven" (L'Express).

Since winning the "New Artist of the Year" award of the prestigious French music competition "Victoires de la musique" in 2004, Jaroussky has started to win a variety of awards: "Singer of the Year" from the "Music Winner" in 2007, "Recording of the Year" in 2008, "Sal Crowe Award" in 2009, and "Singer of the Year" in 2010; At the same time, he also won the "Golden Record Award of Vivaldi Aria" by "Victory Company" in 2007, the 2008 German "Echo Classic" (Echo Classic Award "Singer of the year") and many other important Awards. As a new generation of countertenor singer, he is obsessed with recording and has released more than 20 solo albums. "Vivaldi: Hero" (2006), "Caldara in Vienna - Aria of the Forgotten Castratos" (2010), "Bach - Telemann: Sacred Cantata" (2016), "Arataserse - Handel Album" (2017) and so on. Western media commented: "His voice is like 'silver moonlight from heaven' distant and quiet." Its adagio is elegant, coherent, holy like the white

magnolia waiting for the first stamen, and its timbre has the soft and delicate texture of strings.³⁵

1.4.5 Argentine countertenor singer -- Franco Fagioli

Franco Fagioli was born in San Miguel Tucuman, northern Argentina, on May 4, 1981, and as a child he sang soprano in the local boy's choir. At the age of nine, Fagioli made his debut as a choir leader and was soon chosen to play one of the three children in Mozart's *Magic Flute*. As an adult, he took piano lessons at the Tucuman Conservatory of Music and began to learn singing. He then studied at the Teatro Colon Training Institute, an advanced art institute in Buenos Aires. In October 2003, Fagioli was the winner of the Bertelsmann Foundation's 10th international singing competition "Neue Stimmen", which he won for his aria from the first act of Mozart's opera "The Emperor's Mercy", a major breakthrough in his career. Fagioli soon confirmed his great talent and vocal ability with a series of important operatic debuts, and in 2005 he had great success in Handel's *Giulio Cesar* for the Zurich Opera House, and has since played Caesar in performances around the world. In 2007, he made his debut at the Salzburg-Whitsun Festival under Riccardo Muti. In early 2010, Fagioli made his American debut with a successful performance of Cavalli's *Giasone* at the Chicago Opera House. His virtuosity was again on full display in his debut at the 2012 Salzburg Summer Festival, where he played the difficult *Andronico* in Handel's *Tamerano*. In November 2014, he made his debut in Mozart's *Idamante* at the Royal Opera House Covent Garden. In September 2016, he played the lead role in Cavalli's *Eliogabalo* at the Paris Opera and Amsterdam Opera. On 30 September 2018, he made his debut at the Hamburg State Opera in the role of Ruggiero in Handel's opera *Alcina*.

Faagioli's partnership with Deutsche Grammophon began in September 2015 with the release of Gluck's *Orfeo ed Euridice* (" Fagioli gives a beautiful and dramatic performance ", *The Times*); He went on to release his debut solo disc in September 2016, which was produced by Rossini arias in collaboration with Armonia Atenea and George Petrou to widespread critical acclaim. His second solo album, *The Handel Arias Collection*, was released in January 2018 and also received a warm response. He's worked with the best conductors, including Nikolaus

³⁵ Sun Zhaorun, *Philippe Jaroussky, a French upstart among countertenors* [J], *Art of Singing*, 2012, 03, 15

Harnoncourt, René Jacobs, Marc Minkowski, Riccardo Muti, Rinaldo Alessandrini, Christophe Rousset, and many more. In July 2015, he became the first ever countertenor to sign a contract with Deutsche Grammophon.³⁶

Here, author would like to express own opinion on Franco Fagioli: he is one of the most famous countertenors of our time, but he is one of the most skilled high tenors I have ever heard. His voice is rich, with a range of three octaves, a high register that overlaps with the soprano and can easily reach C5, a low register that overlaps with the alto and tenor, a rock-solid movement around F3-C4, where many countertenors can barely make a sound, and a stunning over-skill in mixing head and chest sounds with ease in this register. He can perform the wonderful running and jumping of even the most difficult players, and it is clear and legato. He also excelled in the role of Mozart and originally created for the singer Castro, and his amazing artistic talent was praised by critics all over the world.

1.4.6 Polish countertenor singer -- Jakub Józef Orliński

Jakub Józef Orliński was born on December 8, 1990 in Warsaw, Poland. He began his musical career in the men's choir Gregorianum, led by Berenika Jozajtis, who graduated from the Frederic Chopin University of Music. During his studies he attended the Frederic Chopin University of Music and the Aleksander Zelwerowicz National Academy of Dramatic Arts. Since 2012 he has been a member of the Opera Academy of the Bolshoi Theatre in Warsaw, and from 2015 to 2017 he studied at the Juilliard School under Edith Wiens. In Poland, he played Cupid in John Blow's opera *Venus and Adonis* and Narciso in Handel's opera *Agrippina*. During his stay in Germany, in Aachen and Cottbus, he played the role of Ruggiero in Handel's opera *Alcina*, which he reprised at the Leipzig Opera House.

He has performed at Carnegie Hall and Alice Tully Hall at the Lincoln Center for the Performing Arts in New York, and received critical acclaim from *The New York Times*. In 2017, he performed at the Hendel Festival in Karlsruhe, where he sang excerpts from Vivaldi's *Nisi Dominus* and Handel's *Dixit Dominus*. In the same year, he made his debut at the Aix-en-Provence Festival in Cavalli's opera *Elisna*. From 2017 to 2018, he made his debut

³⁶ Chen Fushan, *Franco Fagioli - countertenor of "all-powerful" of register* [J], *Music Lover*, issue 09, 2015

at the Frankfurt Opera in the lead role in Handel's *Rinaldo*.³⁷ In 2019, he was invited to play the role of Eustazio in the opera *Rinaldo* at Glyndebourne, but was asked to take over the lead role after two weeks of rehearsals. In December 2021, he made his New York Metropolitan Opera debut in the role of Orpheus in Matthew Aucoin's opera *Eurydice*. In January 2022, he made his debut at London's Royal Opera House in the role of Didimus in Katie Mitchell's production of Handel's oratorio *Theodora*.

Orlinski's first solo album, *Anima Sacra*, was released by the Erato label on 26 October 2018, featuring the ensemble *Il Pomo d'Oro*, conducted by Maxim Emelyanchev. The album features baroque arias by composers of the Neapolitan school, including eight works that have not been recorded before. By May 2022, the artist had recorded six albums. In 2019, Orlinski received the O!Lśnienie cultural award, awarded by the Onet.pl portal and the city of Kraków, in the classical music and jazz category. In October of the same year, he won Gramophone magazine's award for best young artist. In 2020, he was awarded the Paszport Polityki award in the classical music category.

1.4.7 Chinese countertenor singers

1.4.7.1 Xiao Ma (vide: 1.3.1)

1.4.7.2 Li Meili

Li Meili was born in 1988 in Wulumuqi, Xinjiang, China. He moved to Guangzhou at the age of three and grew up there. He loved music and art from an early age. He sang the Boy's voice in the Guangzhou Children's Palace Choir for five years. In 2010, he received his bachelor of Arts degree from Peking University, majoring in Film and Television production and philosophy. While studying at Peking University, he studied countertenor singing under Professor Zhao Dengying of the Central Conservatory of Music. At the end of 2010, after hard examination, Li Meili became the only countertenor admitted to the Royal Academy of Music in eight years, studying for a master's degree in vocal music under world-renowned countertenor Michael Chance CBE. During the period, he won the highest honor of the

³⁷ "Jakub Józef Orliński – Biography", warnerclassics.com

college DipRAM title, and became the second student who graduated with full marks in the 200-year history of the Imperial school. She then studied at the Guildhall School of Music and Drama in London with Yvonne Kenny, one of the world's leading sopranos. And obtained the Advanced Artist Diploma in opera performance with "excellent" results.³⁸

While studying in England, Li Meili toured frequently, singing in London, Edinburgh, Birmingham and Hamburg, among others. In 2012, he was invited to participate in a staging of Johann Adolf Hasse's opera *Lucio Papirio*, and his performance was highly praised by critics. In 2016 and 2022, he won the Farinelli Prize and second prize in the Handel Singing Competition at the London Handel Festival, respectively. In recent years, Li Meili has been seen on the stages of the Royal Opera House, Birmingham Opera House, Welsh National Opera, Amsterdam Opera, Hungarian State Opera, Barbican Centre, London Handel Festival and Théâtre Municipal de Fontainebleau, among others. Among the roles he has played, it is worth mentioning, for example, the title roles in productions of *Giulio Cesare*, *Rinaldo* and *San Giovanni Battista*, the role of Oberon in *A Midsummer Night's Dream*, Artemis in the opera *Phaedra*, Didymus in *Theodore and the fox* and coachman in *The Adventures of Pinocchio*. In addition, he played the role of Spirito in the premiere production of Monteverdi's *L'Orfeo* at the Royal Opera House.

Li Meili is the first Chinese countertenor to receive a thorough Western musical education and actively performs on European opera stages. His repertoire is extensive and ranges from Renaissance songs to art songs from the German-speaking area, France and England; from Baroque operas, oratorios and chamber music to early classical operas, as well as avant-garde contemporary compositions. Regardless of the historical period, language or style of the works performed, his interpretations always sound extremely convincing.³⁹

In addition to the outstanding countertenors mentioned above, there are many other countertenors active on the world stage, such as: British countertenors Andrew Watts, Robin Blaze, Geoffrey Mitchell and Michael Chance CBE; American countertenors Bejun Mehta, Drew Minter, Richard J Jose, Daniel Bubeck, Brian Asawa, Derek Lee Ragin; French countertenors Fabrice di Falco and Gerard Lesen; Klaus Nomi, the German countertenor;

³⁸ *Li Meili -Young Countertenor* [J], Music of the People, 2022, 05, 01

³⁹ Li Meili [entry in:] Baidu Baike

Damme Guillon, Italian countertenor; Yuiy Mynenko and Clemency Burton-Hill , Ukrainian countertenor; Yoshikazu Mera, a Japanese countertenor; South Korean countertenor David Dong Qyu(DQ)Lee; Nicholas Spanos, the Greek countertenor; Daniel Taylor, a Canadian countertenor; Australian countertenor David Hansen; Rene Jacobs, Charles Brett, Claudio Cavina, Jordi Domenech and so on.

Since the revival of countertenor singing art in the last century, many outstanding countertenor singers have emerged on the international stage. They not only have high musical talent, but also are full of enthusiasm for singing, Analyzing their respective singing styles, we can find that they all have their own outstanding personal characteristics. Some voices are passionate, interpreting a large number of baroque opera arias, and some voices are as warm as the spring breeze, interpreting many art songs and religious works; Each singer not only has a high artistic expression, but also has a unique voice condition and scientific singing method. They are role models, will always inspire the author in the countertenor singing art of the road bravely forward.

Chapter II

Artistic features of the countertenor

In the vocal music world, the countertenor voice part has always been a scarce singing voice part. Although some excellent countertenor singers have emerged on the international stage in recent years, compared with the proportion of other singing voice parts, the countertenor singers are still a minority on the stage of Bel canto singing art. Especially in the field of Chinese Bel canto singing, because the countertenor only has a history of more than 10 years, there are only a handful of emerging countertenor singers. The countertenor has a special singing condition, which requires not only a good singing talent but also a unique voice condition.

2.1 The countertenor should be necessary conditions

2.1.1 *Unique physiological conditions*

If you want to learn the singing of the countertenor voice part, in addition to having a healthy body, it is more important to have the vocal cords that meet the conditions of special vocalization, especially the vocal cords that can easily and conveniently sing "falsetto". The normal human throat can produce two kinds of sounds: "true voice " and "falsetto voice". Falsetto as one of the singing skills, vocal cords in a short, narrow, thin state, is the vocal cord edge vibration produced sound, vocal cords in an incomplete closed state, this state can help the singer to obtain a wide range, unified and coherent timbral color; From the perspective of vocal physiology, it is "light function", from the perspective of vocal area, it is called "head voice", in the traditional Chinese opera, which is called "small voice". Its sound quality is different from the true voice, the sound is transparent, soft and light, but the tension is not strong, and the natural falsetto is empty, hollow and colorless. True sound is the sound produced by the whole vibration of vocal cords when the glottis is closed; From the aspect of vocal physiological function, it is "heavy function", from the aspect of vocal area, it is "chest voice"; In traditional Chinese opera, it is called "big voice ".

Everyone has falsetto, but not all men have the vocal fold conditions to become a countertenor, because the countertenor must have a strong ability to use falsetto and expand falsetto, and have the ability to sustainably use a "falsetto" - based mix to sing, which is the pursuit of an overall singing state under the premise of combining and balancing various states of the body. A trained countertenor using an expressive mix (falsetto based, with some proportion of chest voice) can produce extremely sensitive and beautiful timbre, resulting in perfect, human singing.

2.1.2 Basic music conditions

To become an excellent tenor singer, in addition to having innate voice conditions and singing ability, it is also necessary to have good musical talent and acquired musical accomplishment.

2.1.2.1 Ability of language expression

The Singing language is made up of vowels and consonants. vocal cords sound, air flow in the oral channel is not blocked and the sound is the vowel, the determining factor of the vowel lies in the throat, mouth, tongue position and lip action, and consonant pronunciation by the lips, teeth, tongue, teeth, throat obstruction and influence. The lyrics of vocal music works are an artistic language and an important carrier for singers to convey their thoughts and emotions. In singing and practicing, the countertenor must deeply understand the pronunciation skills of these languages, In Chinese, for example, it is important to master the specific realization of the onset, mid- and rhyme, as well as the correct pronunciation of tones; in Italian, it is important to articulate vowels correctly and fluently, as well as to master the word accent and the pronunciation of geminates; while in German, it is particularly important to articulate complex consonants clearly. Regardless of the language, word by word, sentence by sentence, the linguistic and logical accents and syntactic relationships must be analysed in order to avoid focusing solely on the musical layer to the exclusion of the linguistic layer. Only in this way can the literary message of the piece be truly conveyed and the emotions it contains be conveyed, thus moving the hearts of the audience, which is the essence of good singing.

2.1.2.2 The ability to accurately control intonation and rhythm and the ability to feel music

The traditional repertoire for countertenors is dominated by Baroque music, most of which have a large number of fast-flowing scales and cadenzas that require sensitive intonation and rhythmic control. In the specific training, I suggest that singers can first slow down and repeat many times to practice, and pay more attention to the accuracy of intonation and rhythm. They should not be tired of trouble, as long as they keep practicing, they will be able to achieve qualitative change from quantitative change, so as to control the intonation and rhythm of the work. The ability of music perception is an indispensable condition for every singer. It enables the singer to accurately grasp the music style, music emotion and stage performance, and sublimates the perception from life into personal emotional experience, so as to convey the music more flesh and blood and resonate with the audience.

2.1.2.3 Innovation capability

For the countertenor, the innovation ability is to cultivate the countertenor's innovative thinking. Innovative thinking is not to imitate, psychological research reveals the fact that the cultivation of Innovative thinking must be combined with the cultivation of non-intellectual factors related to Innovative thinking. The non-intellectual factors here mainly include intellectual curiosity, independence, flexibility, tenacity, strong motivation, enthusiasm, self-confidence, hard work and so on.⁴⁰ Innovation is the inherent potential of everyone. To effectively develop these potentials, individuals need to have the driving force to engage in innovative activities, and individual interests and motivations are the driving force to engage in innovative activities. In order to cultivate the innovative factors of countertenors, it is necessary to stimulate and strengthen their non-intellectual factors, while familiar with the major schools of bel canto singing, try to create their own unique singing and style. In the process of innovation, we should have confidence, appreciate our own talents and combine our strengths with a positive attitude, dare to try, dare to develop and innovate. The Da capo aria in Baroque opera is an important artistic practice for the countertenor. The third part of each Da capo aria requires the countertenor to innovate and play freely, which is a good

⁴⁰ Liu Guangchao, *Analysis on the characteristics of countertenor singing* [D], Chongqing: Southwest University, 2014: 03

example and a good opportunity for innovation. The author thinks that combining own singing characteristics to design and innovate coloratura long sentences and cadenza is the most attractive part of countertenor singing, but also the most interesting part.

Xiao Ma, Chinese first countertenor, is a successful example of pioneering innovation. At the invitation of the Shanghai Opera House, he played the role of Kerubino in the opera *The Marriage of Figaro*. This innovation broke the convention that the role had always been played by a mezzo-soprano, and truly restored the authenticity of the big boy "Kerubino". This innovation has also been highly praised by experts at home and abroad and the vast audience and media. In early 2009, Shoma was invited by the Lyric Opera Northwest to participate in the opera "The Marriage of Figaro" at the Maier Auditorium in Seattle, USA. The performance was highly praised by North American media such as the *Seattle Times* and the *World Journal*, and praised by the *Chicago Post* as "Chinese national treasure".

2.2 Scientific singing skills

The author believes that the countertenor and other voice parts follow the "Bel Canto" scientific vocal system, such as: The use of the diaphragmatic-abdominal breathing, singing on the support of good breath, opening the pharynx cavity sufficiently to obtain good resonance, the use of head voice and chest voice mixed sounds, the legato of sentences, etc., these basic vocal techniques are the same as the other voice parts of bel canto singing.

2.2.1 Use of the breath

Breathing seems to be a very simple process that requires very little conscious involvement. However, the process of controlling Breathing is quite complex, and the requirements for breathing are different in different states of activity. People do not have to think about how to breathe when speaking, but in the process of singing performance, the performer must consciously adjust and control the breathing state according to the requirements of the scene and characters. Many excellent singers have said such a sentence: "Who really learned the

effective and sustainable singing breath, who can get the wonderful song".⁴¹ As the basic training in vocal music training, breathing training is one of the most important problems for all singers to study.

2.2.1.1 Inhaling and singing

Breathing when people are calm and in daily life is a physiological reflex activity, and the change of breathing air flow when singing is more obvious. Effective breathing coordination is the basis for correct singing, and this basis is to obtain a stable and smooth breath. The author believes that the diaphragmatic-abdominal breathing is still the most scientific and effective breathing method of Bel Canto singing at present, because it is a combination of the chest and abdomen, so it is more accurate to say diaphragm breathing. The diaphragm, which separates the chest cavity from the abdominal cavity, is an extremely flexible and ductile ligament. The essence of Bel Canto breathing method is that the diaphragm drops during inhalation, and when exhaling, the diaphragm is consciously required to keep falling while continuing to push the abdominal cavity forward to maintain the inhalation state of the chest and expand the space of the chest. The downward and forward force of the diaphragm is generated when the diaphragm is required to consciously do this functional movement.⁴² This is the support point of Bel canto singing, which is also the most important foundation of bel canto singing. Under the premise that the movement is not large, the most effective inhalation is to inhale the required breath quickly or evenly according to the needs of the phrase, inhale the gas of the lungs, make the diaphragm actively lower and expand, and expand the chest and abdominal cavity. Inhaling is an active process, which varies with the change of the singer's musical mood, the length of the sentence and the adjustment of the posture, which requires the singer to be naturally relaxed when inhaling, and adjust at any time to obtain a balanced movement; And not blindly to emphasize the depth and much of the Inhaling, so that the body is stiff, so that the sound loses elasticity.

⁴¹ Singing Dynamics [English] Merribeth Bunch by Han Liyan, Jiang Shixiong translation, China Radio and Television Press in April 2012 first edition page 22

⁴² Li Jinwei, Li Jinyuan, *Vocal Music Teaching Art of Shen Xiang* [M], Huayue Publishing House, February 2003, p. 22

2.2.1.2 Exhaleing and singing

During calm breathing or speech, exhalation is passive, achieved mainly by the relaxation of the diaphragm and the elastic retraction of the lungs and thorax. When the air enters the lungs, it is immediately exhaled. Exhalation and inhalation in singing are counterbalanced movements, and the whole vocal process in singing is the process of exhalation, which is also the process of producing a beautiful sound. Therefore, for singers, this is the most complex and important process. Singers need to use the diaphragm as the support point of the voice, and combine the use of muscles such as abdominal muscles and ribs to obtain a clever balance. It is this balance that controls the Forte and Piano of the voice and extends the vocal time and other singing needs. Author think this balance should be flexible and relaxed, not rigid and unilateral force. The author also has a singing experience: "To sing while inhaling, or to sing with the feeling of inhaling, is very useful for obtaining a good singing voice", although the process of singing is the process of exhaling, but in the process of exhaling to experience the feeling or state of inhaling, which is exactly the antagonistic balance movement required for singing.

2.2.1.3 Breathing in the middle singing and singing

Breathing in the middle singing which is not only related to the embodiment of expression and singing skills , but also has a direct impact on the artistic expression of music works. If the breath in singing is not good, it may not only make the singer's voice out of control, but also affect the consistency and integrity of the performance of the music work, which can easily destroy the mood of the audience and the artistic expression of the work. Therefore, in the study of works, singers should pay attention to the Breathing mark of the work, respect the author's writing intention, implement strict Breathing requirements, can not breathe at will; At the very least, follow the rule "Do not breathing in the middle of a word." For example: "sta'nfronte a te," the end of the famous Italian song "O sole mio," some Chinese singers, after singing the high note A4, will change their breath, like this, "sta'nfron V te a te," change their breath in the middle of one word, "sta'nfronte," which is absolutely not OK, In this way, the basic structure of language is destroyed, so that the expression of the work is incomplete and inaccurate, and the audience can not understand what the singer is singing. If the singer

does not have enough breath, the freely extended high notes can not be sung for so long, thus ensuring the integrity of the lyrics "sta'nfronte a te".

In addition, it is also necessary to pay attention to the speed and method of breathing, and arrange the breathing time and method reasonably according to the different needs of the phrase of the song, the semantic meaning of the lyrics and the music rhythm, so as to better control the singing breath and express the connotation of the music work. The countertenor will often sing Baroque arias with fast flowing coloratura long sentences, such as: Aria "Agitato da fiere tempeste" comes from Handel's opera "Riccardo primo". This aria contains a lot of long coloratura sentences, and the speed is very fast, so the breathing time is very short. At first, I always take a breath before the coloratura sentences deliberately, in order to breathe in more air, but the effect is not good, often make the beat unstable, and sometimes the more deliberately to breathe, but feel the more insufficient breath, and make the body muscles rigid, so that the voice can not flow, resulting in the interruption of coloratura. Later, author tried to take a breath according to the needs of my body. I did not deliberately take in so much breath, but the phrases were completed very well, and the rhythm was stable and smooth. In fact, after training, the body's instinctive breathings were the most scientific and coordinated. Many times, the air is not enough, is how to use the diaphragm, abdominal muscles and rib muscles to control the balance of breath is not mastered. Author believe that in terms of rapaid inhalation, it must be both calm and positive, rather than a lot of muscles deliberately involved, try to relax the body, especially not to pay too much attention to the use of a certain part of the mouth, nose, chest and so on. At very quick speeds, the natural, coordinated relaxing of the tense muscles of the body is already a good breath.

2.2.2 Use of resonating cavities

The author came to Krakow Conservatory of Music and studied with Professor Zdzisław Madej for two years. In terms of my singing problems, the professor emphasized that the most important thing is to fully open the pharyngeal cavity and maintain the singing space. He told me that one of the technical cores of Bel canto singing is to "fully open the pharyngeal cavity and keep the singing cavities unclogged". The pharyngeal cavity and singing cavities mentioned by the author here refer to "nasopharyngeal cavity, oropharyngeal

cavity and laryngeal pharyngeal cavity". The so-called "full opening of the pharyngeal cavity" is to borrow the initial action of "yawning", open the throat, stabilize the larynx in the low laryngeal position while lifting the soft palate, and establish a singing vocal channel including the nasopharyngeal cavity, oropharyngeal cavity and laryngeal pharyngeal cavity. The principle of Bel canto singing is based on deep breathing, the establishment of up and down through the resonant cavities, by adjusting the proportion of chest voice and head voice to obtain the high and low, full and smooth voice. In terms of vocal physiology, vocal cords are located in the middle of the laryngeal pharyngeal cavity. On the one hand, fully opening the pharyngeal cavity can open up the singing channel, thus producing good resonance; On the other hand, it can create a loose space for the vibration of the vocal cords, so that the vocal cords can be freely and easily combined with the breath, and it is conducive to the adjustment of chest voice and head voice.

Opening the singing cavities is only the premise of singing, how to keep the open state for free singing is the technical core of Bel canto singing. In author's opinion, in order to keep the pharyngeal cavity open and basically unchanged to sing, it is to skillfully combine the "singing technique on breath" while opening the singing cavities, use the diaphragm as a support point, and cooperate with the use of muscles such as the abdomen and ribs to achieve a clever functional balance. In fact, this balance is difficult to express clearly in words. But I also want to describe it in some abstract words, "This balance is elastic, free; The throat muscles are relaxed, not pushed forward; Feel that the throat, chest and upper abdomen are constantly being sucked open and empty; The person who has been singing in the state of "yawning", the body is extended and stretched; The voice is floating outside the body, it's very elastic and so on."

2.2.3 Use of mixed voice

The author explained earlier in this chapter that the vocal cords can produce two different sounds: chest voice (also known as true voice, heavy function) and head voice (also known as falsetto, light function. "Bel Can to" pays attention to the use of mixed voice in the singing, the simple use of "light function" in singing will make the voice empty, and the simple use of "heavy function" While the sound is solid, it is difficult to obtain a high pitch. It is also not

advisable to use "light function" in the high voice area and "heavy function" in the low voice area, Such voice timbre is difficult to unify, the middle is "disconnected", it is difficult to obtain a balanced volume. Bel canto singing is the result of the combination and cooperation of two kinds of functions.⁴³ Each singing voice parts of Bel canto singing are based on they own characteristics, or mixed with a certain proportion of the head voice in the chest voice, or mixed with a certain proportion of the chest voice in the head voice, the countertenor is no exception, follow this singing technical rule, under the premise of good vocal cords closed, fully open the pharyngeal cavity, so that the breath gently blowing the vocal cords produced a round and beautiful voice. Under the scientific application of mixed voice technology, it does not increase the load of vocal cords and singing muscles, and it is in line with the vocal law of the human body. The use of this continuous vocal method can extend the life of singing, and at the same time, it can break the limitations of human physiological vocalization, By adjusting the technology of mixed voice ratio, more possibilities can be obtained to shape different voices.

The singing method of mixed voice used by contemporary singers, through continuous change and improvement, has more effectively solved the problems of the connection between middle and high voice areas, the expansion of vocal range and sound tension. And the higher pursuit of mixing voice technology can bring different changes to the voice color of singers singing different styles of works by adjusting the mixing ratio of head and chest voices, so that singers can express music style and color more freely.⁴⁴

The countertenor follows the law of "mixed voice singing", and through the use of special proportion (mainly light function) of mixing voice technology, the vocal works including fast scales, big jump intervals, long sentences, and a variety of baroque decorative notes are freely completed. At the same time, the natural transition between the mainly mixed voce of chest voice in the low voice area and mainly mixed voice of the head voice in the middle and high voice area is solved. By adjusting the mixed voice ratio, the countertenor vioce part sings a large number of non-traditional Baroque works, breaking the limitation of physiological

⁴³ Jie Bing, *Exploration and Reflection on the countertenor phenomenon* [J], Music Composition, 2008, 06:144-146

⁴⁴ Luo Fenxi, *Exploring the singing characteristics of countertenor singing art in newly created Chinese works* [D], Guizhou Normal University, 2017

structure and breaking the rule of dividing voice parts according to physical conditions. In addition, singers who use the mixed voice ratio to perform across the boundaries of style and range, such as the world famous soprano Maria Callas and the current international superstar Cecilia Bartoli. They used skilled singing techniques to perform a large number of works of different periods, different styles and different voice parts roles, which also fully reflected that it is feasible to realize the interpretation of works across the boundaries of voice parts by adjusting the special mixing voice ratio.

2.3 Special singing technical characteristics and singing difficulties

Although the countertenor follows the scientific vocal system of "Bel Canto", the basic vocal technique is the same as other voice parts of bel canto singing, the countertenor also has its own unique singing technique characteristics:

2.3.1 Mature males mainly use the "head voice" to sing, and the vocal cords are well closed. This is the biggest difference in singing between the countertenor voice part and other voice parts, especially the male voice parts.

2.3.2 For mature male singing, the mixed voice is mainly used in the bass register. This means that when the countertenor is singing into the low register, the head voice is gradually mixed into the chest voice of different proportions. This technical feature is also a major difficulty of countertenor singing, especially some notes near central C (C4), such as: B3, B3 flat, A3 Below central C etc., singing in this register is difficult for most countertenors because they must mix more chest voices into the head voice, that is, the vocal cords gradually change from being dominated by edge vibrations to being dominated by whole vibrations. If they don't, the voice becomes weak or even voiceless. In order to make the sound smooth and free transition, uthor have learned to learn to control, in addition to keeping the appropriate pharyngeal cavity open, do not deliberately change the singing state, so that the breath and vocal cords can be freely combined. In this register, the singing of the big jump interval should pay particular attention to the legato of the voice, and try to keep the same high position in the unchanged state to sing; In addition, it is necessary to feel more

about singing chest voice in the state of singing head voice, and do not give too much breath, the moment of turning into chest voice has the feeling of swallowing it backwards or hiding in it, and can not be pushed forward, so that the voice will be broken and not unified. Author deeply feel that the mastery of this technical difficulty is not ideal, and more training and practice are needed.

2.3.3 Pure chest voices are sometimes used in the lowest register (generally below G3), but this is rare for countertenors.

As far as the above three technical characteristics are concerned, the author believes that they are most similar to the singing technical characteristics of mezzo-soprano, and then soprano and contralto in turn. Compared with soprano, mezzo-soprano and contralto, due to the difference in gender, so their vocal cords naturally have some differences, generally speaking, mans' vocal cords are longer and thicker than women's, so countertenors sing in the vocal range similar to them, the singing technique is higher, and it will be more difficult to control. Some musicians regard the countertenor as a subtype of the tenor, in terms of vocal cords and mixing voice techniques, the author believes that this is inappropriate, because their technical characteristics are not similar, the singing timbre is also different, the author believes that the countertenor should become an independent singing voice part. If compared with baritone and bass, these technical characteristics are basically the opposite, because baritone mainly uses the chest voice to sing, and gradually uses the mixed voice in the high register, mixing a certain proportion of the head voice into the chest voice; Bass, on the other hand, mostly use the chest voice, and they mixed a small amount of the head voice into the chest voice less or later than baritones as they sing into the high register.

2.4 Unique voice range and timbre

Most countertenors sing between G3 and G5, their vocal range is between tenor, contralto, and mezzo-soprano; A few countertenors can reach High C (C6) or even higher, overlapping the voice range of the soprano.

Usually, the actual singing pitch of the countertenor is about an octave higher than that of the baritone and bass. Since the countertenors are men, when they sing in the low register with a chest voice, their voice is rich and deep, similar to that of the contralto, but timbre of most countertenors more similar to that of the mezzo-soprano. Under normal circumstances, men's lung capacity and breath support are stronger than women, so the timbre of the countertenor has both the masculinity and strength of male singing, and has the soft, flexible and gorgeous beauty of the approximate female timbre, combines hardness and softness. The timbres and vocal ranges of the countertenor cross the boundaries of gender voice, have to say unique charm, therefore, the countertenor voice characteristics are also more suitable for the needs of contemporary diversified music development, such as: Benjamin Britten's opera "A Midsummer Night's Dream" in the role of the fairy king Oberon, Oberon is noble status, unpredictable character, coupled with the countertenor itself of the ethereal mystery, hard to distinguish between male and female timbre more highlights the otherworldly world.

In the new contemporary creative environment, novelty gives new attention to the countertenors, who once played a positive role in Baroque opera, and now tend to play "weird" or "surreal" roles such as ghosts, elves, fairies, drug addicts, ghosts, etc. In modern people's eyes, the timbre of the countertenor is ethereal, special, supernatural, reflecting a subordinate or marginal masculinity, and the use of the countertenor in contemporary opera has become an increasingly common phenomenon.⁴⁵

⁴⁵ Song Fangfang, *Deconstruction and Reversal of masculinity*, Journal of Shenyang Conservatory of Music, No. 3, 2021

Chapter III

Singing analysis of the representative works of European countertenor opera arias

In Europe, the art of countertenor singing has a long history, many excellent singers are active on the world stage, and have a wealth of singing works, such as Baroque operas, cantatas, oratorios and so on. After careful research and selection, the author chooses 4 European classical countertenor opera arias as the key learning content. Among them, there are 3 opera arias from the Baroque period, they are George Frideric Handel's aria "Va tacito e nascosto", solemn and steady; George Frideric Handel's aria "Cara sposa, amante cara", sad and beautiful; George Frideric Handel's aria, "Agitato da fiere tempeste," is fast flowing and passionate. In addition, there is one opera aria from the classical period, Christoph Willibald Gluck's aria "Che farò senza Euridice", which is simple and graceful. The author believes that these four arias are not only different in style but also are representative works of the countertenor. The author will analyze them from the introduction of their creation background, the grasp of singing style, the application of singing skills, the shaping of characters, and the comparative study of different famous singers' singing versions.

3.1 Opera arias of the Baroque period

The opera arias of the Baroque period are one of the most important singing contents of the countertenor, especially the arias of Handel of the master of Baroque music, are very representative. At first, the author did not choose Handel's arias to learn and sing. During my study in Poland, I also sang arias of Alessandro Scarlatti and Antonio Vivaldi. However, the author found that most of the arias of Handel that I liked most and were most suitable for me. After discussion with Professor Madej, Finally, three Handel opera arias are selected as the important objects of this study.

3.1.1 HANDEL, aria " Va tacito e nascosto" from opera Giulio Cesare

3.1.1.1 Creation background

The aria "Va tacito e nascosto" is from Handel's three-act opera *Giulio Cesare*, premiered at The King's Theatre in London on 20 February 1724. The opera was a success when it premiered and is now one of the most frequently performed Baroque operas. Libretto by Nicola Francesco Haym, the opera's plot is loosely based on historical events during the Roman Civil War of 49-45 BC. Framed by themes of politics and passion, the opera shows the conflicts of Cesare and Cleopatra in war, love and rebellion.

George Frideric Handel was an Anglo-German composer of the late Baroque period, best known for his operas, oratorios and organ concertos. Born in Germany on February 23, 1685, he worked as a composer in Hamburg and Italy before settling in London in 1712, where he spent most of his career. He became a British citizen in 1727. Heavily influenced by the German polyphonic choral tradition and Italian Baroque composers, Handel's music reached one of the peaks of the "high Baroque" style, pushing Italian opera to its highest development, creating the English oratorio and organ concerto genres. He has long been recognized as one of the greatest composers of his time.⁴⁶ He wrote more than 40 operas in his lifetime, including *Giulio Cesare*, *Rinaldo*, *Rodelinda*, and *Alcina*. His representative works also include the oratorios *Messiah*, *Saul*, *Samson* and so on.

"Va tacito e nascosto" is an aria from the character Cesare in scene 9 of Act 1. In this scene, Tolomeo of Egypt, his generals and nobles hold a banquet to welcome Cesare in the palace, which is actually a banquet full of murder. Caesar arrives at the dinner with ease, unafraid and free, singing this ironic aria, which is ostensibly about the experience of hunting, but there is more to it than that.

3.1.1.2 Analysis of the text

Original text:

Va tacito e nascosto, quand'avidò è di preda, l'astuto cacciatòr.

E chi è a mal far disposto, non brama che si veda l'inganno del suo cor.

⁴⁶ Burrows, Donald (2007), "*Handel, George Frideric (1685-1759)*", Oxford Dictionary of National Biography (online ed.)

The verse "Va tacito e nascosto, quand'avidò è di preda, l'astuto cacciatore" means: When the wise hunter eager for prey, he always Quietly and secretly; "E chi è a mal far disposto, non brama che si veda l'inganno del suo cor." This literally means: the evil man does not like to show the malice of his heart. Combined with the plot, the author understands another layer is: traitors are shrewd and cunning, unless the trap is unbreakable, it must not let the prey wake up.

This aria is an example of a Simile aria, because both the lyrics and the music reflect the situation of the characters in a metaphorical way. In Tolomeo's palace, Casare compares himself to an invisible hunter who carefully tracks his prey; In this case, the prey is King Tolomeo of Egypt, who has just given Caesar a cold reception, And Casare is suspicious of him, in fact, the two sides do not trust each other, Tolomeo is more murderous in his heart, It's a murderous feast.

3.1.1.3 Singing processing

The author believes that the singing treatment of opera arias is different from that of art songs, which is not only different in singing techniques and singing styles. Because "opera, as a comprehensive performing art, is not only the Generating premise of Bel canto, but also the carrier of bel canto singing, which is performed by singing on the stage."⁴⁷ The singing of opera aria is based on the characters and complex plot in opera, which is more concrete and complex than art song. When performers sing opera arias on the stage, they should incarnate themselves into the roles they play. To shape the roles in the opera, performers need to understand all aspects of the opera from the root, thoroughly study the unique character of the role, etc., and use singing voice, body language and facial expressions to create accurate characters, And then promote the development of the plot and drama conflict. While art songs usually do not have specific characters and plots, more abstract and lyrical, singers can be more subjective to do singing treatment.

Casare is a famous hero in Roman history, and his image in this opera is also tall and magnificent and full of beautiful human glory. At the beginning of the opera, he leads his

⁴⁷ Wang Hongjun, *Exploration of Opera and Art song singing* [J], *Art Research*,2008(01):130-131

army into the Egyptian city, where the people have long been waiting for him and greet them. A chorus of "Viva, Our Hero" leads to Casare's debut. Later, when he learned that his opponent Pompey had been assassinated and his head cut off, his reaction was not joy, but sadness and pity at the sudden death of such a powerful opponent. In his romance with Cleopatra, Casare unleashed his charming male charm, pouring out his love for her passionately and boldly. When the enemy attacked Casare unexpectedly, he did not show any fear of running away, but he had to fight bravely.

In the scene of this aria, King Tolomeo of Egypt, his generals and nobles hold a banquet in the palace to welcome Casare, which is actually a banquet full of murder; Casare arrives at dinner without fear and with ease, reflecting his confident and astute personality. In different stages of story development, or when he faces different objects of plot conflict, the emphasis of his character shaping should also be different. The author believes that the above twists and turns of the opera plot and the details revealed by Casare all reveal that this character has self-confidence, justice, enthusiasm, bravery and so on.

It is A standard Da capo aria, a music structure of ABA, with two A parts in F major and B part starting in d minor before moving into A minor. The speed on the scores is marked "Andante, e piano". The ritornello (bars 1 to 9), which is accompanied by the French horn at the beginning, prefigures the melody sung by Casare. Whenever the word "cacciator" (hunter) is sung, the horn then echoes the Casare. The horn here symbolizes the hunt, and this aria is a very early example of the use of the horn in opera, which is also a prominent feature of this aria.

The practice of singing Da capo arias in the Baroque period, usually with the singer making improvisational changes during the repetition of Part A and adding a Cadanza at the end of the paragraph. The author followed this practice, not only making changes to the repeated melody of Part A, but also adding a long Cadanz at the end. Most of them come from the author's reference to the singing versions of famous singers, of course, some of them are composed by the author in combination with own voice characteristics. First of all, the author first watched the video of the opera Giulio Cesare recorded at the Danish Royal Opera House in March 2005, in which Casare was played by Andreas Scholl, a famous German countertenor. Scholl's voice has the advantage of no trace of the mixing of head voice and

chest voice in the low register and full resonance, This is very difficult for many countertenors. He added a small Cadanza at the end of Part B, combining his own voice advantages, and the variation treatment was to develop the melody into the bass register, which was different from the treatment of most singer. Repeating Part A, Scholl's "l'astuto cacciator" in bar 15 (vide: Note example 3-1), a quick upward variation that ends in the higher octave of the original melody, is light and easy, and highlights the literal meaning of "clever hunter", so the author's singing borrowed from Scholl's treatment way here. In the stage performance, Scholl's grasp of the role of Casare is very excellent. In the scene of this aria, his calm image of Casare is particularly excellent, which is worthy of reference.

13

quand' a - vi - do è di pre - da, l'a - stu - to cac - cia-

16

tor; va ta - ci - to e na - sco - sto, quand' a - vi - do è di

Note example 3-1

Secondly, the author also carefully studied the video of South Korean countertenor David DQ Lee singing this aria at the 2007 BBC Cardiff International Vocal Competition, in the form of a concert, accompanied by a symphony orchestra. DQ Lee's voice is elastic and full of resonance in the middle and high registers, but mixed voice of low register lacks the proportion of the chest voice and is slightly weak. But the elasticity of his voice is worth learning from. In the bars 10-12 of repetition Part A (vide: Note example 3-2), he transforms two continuous homophonic straight lines into a coherent, small wave melody, which the author liked so much that he borrowed from this approach and changed it slightly. In addition,

some subtle variations of this aria are also borrowed from the concert version of the American countertenor Aryeh Nussbaum Cohen, and will not be detailed.

10

ta - ci - to e na - sco - sto, quand' a - vi - do è di pre - da, l'a - stu - to cac - cia - tor, _____

Note example 3-2

In addition, the author also studied the recording and opera video of this aria performed by Swedish mezzo-soprano Kristina Hammarstrom and Italian contralto Sonia Prina. They each have their own strengths, so the author combined the advantages of smooth and easy in the mezzo-soprano high register with the application of the chest voice in the low register, a long Cadanza is designed in bar 33 of "Lastuto", the closing sentence of the whole aria (vide: Note example 3-3). The Canon for voice and piano draws on the echoes of horns and voices in the aria; In addition, there is a demonstration of the high register, and there is a demonstration of the pure voice of the low register, and the singing range is e--g₂, which exceeds two octaves. The author believes that this long Cadanza singing process just gives the role of Casare an opportunity to show the delicate inner activities, the voice is high and low, strong and weak, true voice and falsetto, if combined with some subtle eye movements in Chinese traditional opera, the character can be more accurate and vivid.

32

tor, _____ l'astu-to cac-ciator.

Note example 3-3

3.1.2 HANDEL, aria "Cara sposa, amante cara" from opera *Rinaldo*

3.1.2.1 Creation background

The aria "Cara sposa, amante cara" is from the opera Rinaldo. The opera Rinaldo was written by George Frideric Handel in 1711 and was Handel's first opera in Italian written specifically for the London stage. Libretto written by Giacomo Rossi based on the theme provided by Aaron Hill, the opera premiered at The King's Theatre in London on February 24, 1711, and was a great success with the public.

The opera tells the story of Goffredo, the Frankish prince of the Crusaders, during his first crusade against Jerusalem. Goffredo is one of the Nine Great Men of Europe, and Rinaldo, a nobleman of the Este family, is Goffredo's right-hand man and a lover of Goffredo's daughter Almirena. Goffredo promised to marry his daughter Almirena to Rinaldo when the war was won. With victory in sight, Argante asked for an armistice, but Goffredo refused. When Argante returned, he sought out his mistress Armida, the queen Witch of Damascus, and asked for her help, Armida granted Argante's request. As Rinaldo and Almirena celebrate their love, Armida casts a spell on Almirena and kidnaps her. In this moment, Rinaldo is angry and sad, and (Act 1, Scene 7) sings the poignant aria "Cara sposa, amante cara". The story ends with the victory of the war, and Rinaldo and Almirena are finally reunited, a happy ending.

3.1.2.2 Analysis of the text

Original text:

Cara sposa, amante cara, Dove sei? Deh! Ritorna a' pianti miei!

Del vostro Erebo sull'ara, Colla face delmio sdegno, Io vi sfido, O spirti rei!

Translation:

Dear bride, my dearest, where are you? Aaargh! Come back to me, a sad man!

You're from Erebus⁴⁸. Evil spirit of the altar, my heart is filled with infinite indignation, I will fight, evil spirit!

3.1.2.3 Singing processing

⁴⁸ One of the original Greek deities, the embodiment of darkness and shadow.

This song is still A Da capo aria, A section is e minor, the speed is Andante or Largehtto, 3/8 beats, long and beautiful melody, expressing the chagrined and sad Rinaldo's deep yearning for his lover Almirena, he calls and longs for his lover to return to his side quickly. The music of section B contrasts sharply with that of section A, first speeding up to Allegro.(non tanto), in 4/4 beats, starting in G Major and then moving into b minor. The melody jumps and surges, expressing his heart is full of resentment, his blood is boiling, and he decides to seek his lover and fight the evil Armida After Rinaldo's sadness. The melody of this aria also has A prominent feature: the melody of each sentence of section A starts on the weak beat (the second beat of each bar); although section B expresses passionate and angry emotions, each melody starts on the weak position of the weak beat (the second half of the beat), which is very novel. At the same time, the singer needs to deal with the logical stress of the lyrics and the logical strong beat of the beat.

The author studied the plot and found that Rinaldo is not only Goffredo's most valiant knight, but also a hero who is steadfast in love, fearless of danger, and dares to fight against evil. Therefore, when singing this aria on stage, whether expressing the sadness and remorse of section A, or the anger and passionate emotion of section B, it is necessary to grasp the chivalrous and heroic image of Rinaldo. After learning the opera videos and singing recordings of many singers, the author did not make too many changes to the repeated Part A. Because the whole part A Rinaldo is in the feelings of sadness, regret and missing the lover, even though the repeated part A needs to have the contrast and change of emotions, the author believes that adding too much complex coloratura changes is not conducive to the accurate expression of emotions. The author did not deliberately strengthen the tone to sing, but more use of weak treatment, to express the more delicate emotions in the heart of the character. The variation of the melody only adds a small amount of grace notes such as double appoggiatura and down glissando in some necessary places.

The author focuses on studying the recordings and videos of three countertenors in this aria. The first one is French countertenor Philippe Jaroussky, whose video is a concert version accompanied by a symphony orchestra. The author believes that Jaroussky's voice is well controlled, skillful and bright. However, the author believes that the spatial sense of his voice is slightly insufficient, and sometimes the control of the voice has the participation of

the muscles in front of the throat, and the breath is high, which is not advisable. His video's Part A and the repeated part A are slightly faster. Jaroussky's emotional handling is very delicate, and he adds more changes to the repeated part A, which the author thinks is handled appropriately in most places, such as: Section A, section 50-51 "dove sei" (Vide: Note example 3-4), he made downward melody to do a higher octave processing, and the use of weak voice processing, making the melody ethereal and beautiful, the author draws on his treatment scheme.

The image shows a musical score for a vocal piece. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are in Italian and English. In the first system, the lyrics are: "i, ca - ra spo - sa, spo - sa ca - ra, do - ve" and "ish! Wife be - lov - ed, wife be - lov - ed, Say, where". A red box highlights the notes for "do - ve" in the vocal line. In the second system, the lyrics are: "se - i? Deh! ri - tor - na, do - ve sei, do - ve" and "art thou? Ah! for - sak - en! where art thou, where art". A red box highlights the notes for "se - i?" in the vocal line. The piano accompaniment features arpeggiated chords and moving bass lines. The word "cresc." appears at the end of both systems.

Note example 3-4

Second, it is a recording by American countertenor David Daniels, accompanied by a symphony orchestra. Daniels' voice is silky and smooth, full and airy and bouncy, which I love. Most parts of his section A and repeated section A use slightly weaker sound processing, and use a slower speed, which requires ability of strong voice control, such a technique is difficult, but it is worth learning from. He did not make major changes to the repeated Part A, but only added grace notes in a few places, such as "ritorna, ritorna" in bars 33-35 of Part A (Vide: Note example 3-5), he added a lower glissando to two vowels "o", and the second "ritorna" suddenly gave a weak treatment, very clever, The use of the two lower glissandos is

like a Rinaldo crying begging sound, "Come back, come back" a strong and a weak treatment, especially the second weak "come back" straight to the heart, causing tears. In fact, this place has always been a difficulty for the author to sing, and there are always problems of throat muscle tension, sharp voice and arduous singing caused by insufficient opening of the pharynx cavity. The author has learned from this change treatment of Daniels, and combined the preparation of opening the pharynx cavity in advance and the support of low breath, and the voice has improved.

The image shows a musical score for a vocal piece. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "ca - ra, cher - ish, do - ve se - i? Say, where art thou? Ri - tor - na, ri - tor - na a' For - sak - en, for - sak - en, dear." The piano accompaniment is in G major. A red box highlights the vocal line for the phrase "Ri - tor - na, ri - tor - na a'".

Note example 3-5

Author also watched a video of the opera with Daniels as Ribaldo, and for some reason the aria was sang by d minor. But the quality of the singing voice is very high, and the strong voice control is amazing. Because the fastest version of the da copa aria takes about 8 minutes, and the two versions by Daniels take about 10 minutes, and Part A has only four lines, repeated many times, the character Ribaldo is the only one on stage, and without proper acting and varying stage scheduling, the character stands still and sings, even if the emotion is full, it will make the audience seem monotonous and boring, and the singer will be embarrassed. Daniels' performance on the stage is worth learning. For example, he touches and gets close to the props in different areas of the stage while singing, to show that Ribaldo is missing and recalling the good times he and his lover Almirena had in different scenes in the past, such as the "reminiscence" picture experienced by many people, which gives the audience unlimited imagination space, it also gives the singer unlimited performance space. Borrowing from Daniels, the author sings the aria on stage, often representing different scenes in front of the piano, behind the piano, and on the left side, sometimes touching the

piano, sometimes leaning against the piano, sometimes even rubbing a small spot on the piano with his fingers, etc. These performances make it easy for the author to relax and quickly get into character, it is also easy to remind the audience of the situation when they miss their lovers, so as to arouse emotional resonance.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The lyrics are: "spir - ti re - i, race in - fer - nal, o spir - ti re i! race in - fer - nal!". A red rectangular box highlights a specific melodic phrase in the vocal line, which consists of a descending eighth-note scale followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The score ends with the instruction "Da Capo al Fine."

Note example 3-6

Moreover, it is the recording of Argentinean countertenor Franco Fagioli. Franco Fagioli has a thick voice, which is very similar to the timbres of mezzo-soprano. His high voice is light and easy, and proportions of chest voice and head voice mix properly and skillfully in low area, among contemporary high tenors, it is a role model that the author seeks in ownheart. Author studied three different versions of his recording and felt that his speed of section B was the most appropriate, and the lyrics sounded clearer. Compared with the recording of Daniels and Jaroussky, his section B is slightly slower, which the author thinks is most consistent with the Allegro.(non tanto) marked by Handel. In fact, the section B of this aria recording of Daniels and Jaroussky, because its speed is Allegro, there are some places where you can't hear the lyrics clearly, so the author borrowed Fagioli's speed processing and used a slightly slower Allegro in section B. My art director, Ms. Emilia Bernack, even insisted that I use a slower speed, Moderato, saying:"The speed at which you can make your words clear to others is the right speed for you." The author agrees with this view, so as long as I can sing the lyrics clearly, I try to use a fast speed to sing the section B of this aria. In a singing version of Fagioli, the closing line of B verse "O spirti rei" (89-90) bars (Vide: Note example 3-6), the descending melody is changed into a big jump of an upward minor seventh and an extended the high note, ending in an octave higher than the original closing note. The

author felt that this treatment better demonstrated Rinaldo's determination to fight at this time, so he borrowed this treatment. In addition, the author also studied the recording of this aria by the French contralto singer Nathalie Stutzmann, the Italian contralto singer Sonia Prina and the countertenor Valer Sabadus, and borrowed some of their singing treatment in combination with author own characteristics, which will not be detailed here.

Finally, the author would like to mention A singing difficulty in this song, the phrase "Apian ti miei" in bars 62-66 of Part A, which lasts long note on the same pitch (Vide: Note example 3-7), which is more common in arias in handle. The phrase is 16 beats long, and the vowel A goes on for 12 beats at B4, which author think is the need for emotional progression, but if we sing here at the same volume, it would be boring, and many singers use "crescendo "or "messa di voce" here. I think this is appropriate, but also difficult to do well. It's not just a matter of inhaling the breath, it's more a matter of controlling the voice with the breath, which requires us to use the diaphragm and the muscles of the abdomen and the ribs to coordinate skillfully, author think this coordination is relaxed, flexible, and of course, to keep the pharynx cavity fully open and the breath flowing. At the same time, the author believes that the opening of the pharyngeal cavity and the sinking of the breath must be prepared at the moment of breathing, and this premise is also the guarantee of every high-quality singing, so the author believes that we must pay attention to every breath in singing.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The vocal line starts with a long note on B4, which is highlighted by a red box. The lyrics are: "pian - sak - - - ti mie - i, deh! ri - en per - ish! Ah, for -". The piano accompaniment consists of chords and moving lines in both hands.

Note example 3-7

3.1.3 HANDEL, aria "Agitato da fiere tempeste" from opera Riccardo Primo

3.1.3.1 Creation background

The aria "Agitato da fiere tempeste" is from the opera *Riccardo Primo*, composed by George Frideric Handel for The Royal Academy of Music's 1726-27 opera season. As a tribute to the newly crowned George II, the screenplay was written by Antonio Rolli. It was first performed at The King's Theatre in London on 11 November 1727. German-born Handel wrote a number of operas and other works in Italy in his early career before settling in London. After the great success of the first Italian opera *Rinaldo* in 1711, there was a boom in Italian opera serials in London, which overwhelmingly focused on solo arias by star singers. In 1719, Handel was appointed Music director of The Royal Academy of Music, a company that produced Italian operas in London under a royal charter. Handel not only wrote operas for the company, but also hired star singers, supervised orchestras and musicians, and adapted Italian operas for London.⁴⁹

The opera *Riccardo Primo* tells the story of the marriage of Richard I of England to Costanza, princess of King Navarre. During Costanza's sea journey to marry Riccardo, she and her companions were shipwrecked in Cyprus and found refuge at the court of the local governor Isacio, where she awaited the arrival of her fiancé, King Riccardo, who never met Costanza. However, Governor Isacio sees her as his lover and tries to prevent their marriage throughout the opera. First, he sent his daughter Pulcheria instead of Costanza to Riccardo, and when the plot was uncovered, Isacio imprisoned Costanza and declared war. With the help of Pulcheria's fiancé Oronte, Riccardo finally defeated Isacio's army and the matter was finally brought to a successful conclusion.

The aria "Agitato da fiere tempeste" is Riccardo's aria from Act I, Scene 6, and the last number in Act I. King Richard arrived in Cyprus to take Costanza back, and Isacio promised to deliver it. However, Isacio is up to no good. He intended to send his daughter Pulcheria to King Richard in place of Costanza and to keep Costanza for himself. At this point, Riccardo arrived on Cyprus disguised as an English ambassador.

3.1.3.2 Analysis of the text

Original text:

⁴⁹ Strohm, Reinhard (20 June 1985), *Essays on Handel and Italian opera by Reinhard Strohm*, SBN 9780521264280

Agitato da fiere tempeste, Se il nocchiero rivede sua stella, Tutto lieto e sicuro sen v`a.
Più non teme procelle funeste, se mostrato gli viene da quella il cammino che salvo lo f`a.

Translation:

In a fierce storm, if the boatman watches his stars, he will always be happy and safe.
If someone showed him which way to go and could lead him to safety, he would no longer
fear the deadly storm.

3.1.3.3 Singing processing

The song is still a Da capo aria, in 4/4 beats, with a speed of Allegretto or Allegro. Segment A begins in B-flat major, moves into F major (bars 21-31), and then returns to B-flat major to the end of Part A. Segment B and segment A have the same speed, but they are compared by tonality, starting in g minor and ending in d minor. The main feature of the whole melody is full of fast flowing coloratura long sentences, which is also a major feature of late Baroque opera arias, but also a major difficulty in countertenor singing. Because of the fast flow of coloratura long sentences, not only the phrases are very long, but also the speed is fast, often composed of multiple sixteenth notes, which tests the elasticity and fluidity of the singer's voice. The author believes that the most difficult thing for such a phrase is to sing each note accurately and clearly, which requires the singer to slow down several times the speed of repeated practice, and also the breath control and the legato of the phrase, only by fully throwing off any excess force of the body, especially the throat, can the sound be completely established on the breath, so that the sound can flow quickly. To complete such phrases clearly and legato.

The whole aria is emotional and excited. The lyrics are about what a boatman should do in the face of a storm. In fact, it depicts the heroic character Riccardo's calm and bold image in the face of danger.

The coloratura long sentences of fast flowing is also a singing difficulty for the author, so for this aria, the author first followed the guidance of the mentor professor Madej carefully and assiduously trained voice skills, and then studied and learned from the singing recordings and videos of many singers. First of all, the author carefully studied the video of several different versions of this aria by the Polish countertenor Jakub Jozef Orlienski. The author believes

that his voice fluidity and the clarity of each note are good, and the middle and low notes are better. He rarely uses the high notes to sing, and the sense of voice space is slightly lacking. In the coloratura long sentence of bars 19-21 of Part A (Vide: Note example 3-8), there is A small melody repeated three times in a row, which is very characteristic, Orlienski has made different strong and weak contrast treatment of them in different versions, the author draws on this method, in Part A, they are made strong - weak - strong treatment, in the repeated part A, And the melody in the middle is repeated to make a simplified change, the strength is slightly weaker, and It also highlights the rich and delicate expression of emotions.

19

-ve - de sua stel - - - - - la,

Note example 3-8

28

- to e si - cu - ro sen va, si-

Note example 3-9

Furthermore, I studied the recording of the French contralto Nathalie Stutzmann. The resonance of her voice is full and elastic, and every note of the coloratura long sentence is accurate and clear. I like her voice very much. For example, in bars 29-30 (Vide: Note example 3-9), she made an octave higher by the minim f in bars 30, and extended the time value to 3 beats, pushing the melody to the climax in F major, and then A crisp and powerful

ending. This treatment gave people a clean and powerful feeling. The author thinks that it is very consistent with Riccardo's heroic image. Therefore, based on this treatment method, the change of the last two beats of 29 bars is presented as the ascending scale of F major, so as to make the tonality more stable.

Finally, I have also studied the recording of this aria by the countertenors Franco Fagioli and Philippe Jaroussky, whose vocal characteristics have been described in this chapter and will not be repeated. But this recording of the aria, for some reason, they each went up in key to sing, Philippe Jaroussky by a semitone and Franco Fagioli by a minor third.

Generally, the arias of Baroque opera use symphonic accompaniment in accordance with the temperament of the Baroque period, which is basically lower semitone than the original key, but it is rare to sing in an elevated key. However, the recording of this aria by these two countertenors is of high singing quality, especially Philippe Jaroussky, whose singing is smooth and legato, and every note is clear and accurate, and the repeated Part A is supplemented with many gorgeous coloratura long sentence variations. In Franco Fagioli's version, the lyrics of Part B are different from those of the author and other singers, but his singing is equally gorgeous and smooth, because the key is raised to the minor third, and many coloraturas are basically singing in the soprano range, but the sound quality is still high, except that the individual Italian vowel sounds in paragraph A are not clear and full. The recording of this aria by Philippe Jaroussky is very clear and full in Italian.

13 **RICCARDO**

R. *A - gi - ta - - - - - to - da*

p

Note example 3-10

The author combined their gorgeous coloraturas variation, mainly reflected in the bars 13-15 (Vide: Note example 3-10) and bars 32-36 (Vide: Note example 3-11) of repeated Part A.

There is also bar 49, the coloratura variation of the final sentence (Vide: Note example 3-12), and the author shows own high skill on the two-line a, which is the highest note in the work of the author's research plan. Although there is no explanation of the expression of emotion, it can be understood as a manifestation of the showy style in the arias of Baroque opera.

31
-cu - ro sen va; a - gi - ta -
34
- - to da fie - re tem - pe - ste, da fie - re tem - pe - ste,

Note example 3-11

48
tut - to lie - to e si - cu - ro sen va.

Note example 3-12

3.2 Opera arias from the Classical period

In the operas of the early and middle classical period, although the status of castrators was much lower than that of the Baroque period, there were still castratos who played roles in

operas, for example, in the operas of Gluck and Mozart, both used castratos played some roles.⁵⁰ For this historical reason, in contemporary, the roles performed by castratos in the operas of classical period are usually performed by countertenors and mezzo-sopranos. For example, in Gluck's representative opera *Orfeo ed Euridice*, the main character Orfeo is often played by a countertenor. Therefore, the author chooses Orfeo's famous aria "Che farò senza Euridice" as the research object. For another reason, the aria "Che farò senza Euridice" is one of the most famous European opera arias in China.

3.2.1 *GLUCK, aria "Che farò senza Euridice" from opera Orfeo ed Euridice*

3.2.1.1 Creation background

The aria "Che farò senza Euridice" is from the opera *Orfeo ed Euridice*. In the mid-18th century, opera, which originated in Italy, after more than 100 years of development, had been reduced to a showy concert of castratos, whose singing no longer took the drama seriously. In 1761 Gluck met and collaborated with the poet Ranieri de 'Calzabigi. In 1762, the opera *Orfeo ed Euridice*, libretto by Calzabigi and music by Gluck, was born. On October 5, the opera premiered in Vienna, Austria. The opera *Orfeo ed Euridice* was the first work of Gluck's operatic reforms, in which he sought to replace esoteric plots and overly complex opera seria with "noble simplicity" in music and drama. It is also Gluck's most popular work. Twelve years after its premiere in 1762, Gluck rewrote the opera, with a libretto by Pierre-Louis Moline, to suit the tastes of the Paris Opera audience.

The opera is based on the story of the Greek myth Orpheus. Orfeo was a very famous pianist and singer. His wife, Euridice, was very beautiful. They loved each other very much. Unfortunately, Euridice ran into the forest in order to escape the shepherds who loved her and was accidentally bitten and killed by a poisonous snake. Orpheo knelt down in front of the gods crying and praying. He impressed the god of Love, and Love directed him to the underworld. Orfeo impressed Hades with his music and song, and Hades allowed him to bring Euridice back, but warned him not to look back at his wife before returning to earth, or

⁵⁰ Rosselli J., *The castrati as a professional group and a social phenomenon: 1550–1850*, Acta Musicologica LX, Basel 1988

she would die again. On his way back to earth, Euridice does not understand that no matter how much he calls Orfeo, he does not look back at himself, mistakenly thinking that Orfeo no longer loves her. So Euridice begged, and in the face of her desperate complaint, Orfeo looked back at her, and Euridice fell dead. Orfeo was overwhelmed with pain and regret when he sang the poignant aria "Che farò senza Euridice". The God of Love was moved again, and he revived Euridice once again, and the loving couple were reunited again, and the two were immersed in joy and thanked the God of Love together.

3.2.1.2 Analysis of the text

Original text:

Che farò senza Euridice? Dove andrò senza il mio ben?

Che farò, Dove andrò, Che farò senza il mio ben? Dove andrò senza il mio ben?

Euridice! Euridice! Oh Dio! Rispondi! Rispondi!

Io son pure il tuo fedele, son pure il tuo fedele, il tuo fedele!

Euridice! Euridice! Ah! non m'avanza più soccorso,

Più speranza, Nè dal mondo, nè dal ciel!

Translation:

How would I live without Euridice? Where would I go without my love?

What do I do, where do I go, how do I live without my lover? Where would I go without my love?

Euridice! Euridice! Ouch! Oh, my God! Answer me! Answer me!

I will always be loyal to you, I will always be loyal to you, loyal to you!

Euridice! Euridice! Aaargh! There was no more help,

There is no hope, neither from earth nor from heaven!

The lyrics of this aria are very colloquial and easy to understand, and the emotions it expresses can also be said to be very intuitive and do not need too much explanation.

3.2.1.3 Singing analysis and processing

This aria is ABACA' s Rondo form, in 2/2 beats, at the speed of Andante con moto. The main part A, in C major, consists of two asymmetrical phrases a and b (4 + 6). The rhythm is smooth and the melody has a narrative, just like Orfeo is telling his heart. The first phrase starts with a Piano Dynamics and looks relatively calm, but every sentence has a tone of question and exclamation, which directly expresses Orfeo's despair when he faces the death of Euridice again, and he can't imagine the pain and helplessness without Euridice in the future. When author studied the recording of this aria of singers, found that their tempo is still very different, for example: mezzo-soprano JANET BAKER' s tempo is faster, Allegretto; The countertenor akub Józef Orlińsk, who was slower, was Adagietto; The countertenor Franco Fagioli is basically Andante con moto, which is a little slower. The author chose this slightly slower Andante con moto for the recording, because Orfeo in this scene is full of regret and pain, and sometimes even looks a little trance. A slightly slower speed is more suitable for accurately expressing Orfeo's state in this scene.

Note example 3-13

Here, the author would also like to explain the use of the appoggiatura in bars 10 and 14 (Vide: Note example 3-13), where the duration of the two appoggiatura f  should be sung as the duration of the quarter note, sung on the first beat of the bar, while the tonic e is sung on the crotchet rest of the second beat, which is a continuation of the use of the grace note method in the Baroque period. It is different from the use of modern grace notes.

Although this opera was composed in 1762, we usually think that it has entered the early classical period, but the author believes that it is also a transition period from the Baroque period to the classical period, and the use of Baroque grace notes is reasonable. In August 2022, author was in Professor Maria Seremet-Dziewi's master class, and she pointed out this problem. It turns out that the author sings according to the modern grace note. However, in China, the score of this aria have not with the long appoggiatura and crotchet rest, but with two quarter notes. Although the singing effect is the same, however, this makes many people do not know the different use of this grace notes in the Baroque period. Later, author specifically refer to *The Interpretation of Early Music* (1963) by Robert Donington, a British musicologist, to find an explanation of this usage.

The insert part B, in G major, consists of two asymmetrical sentences c and d (7+5), and the first two bars of the c sentence call to Euridice twice in succession, expressing Orfeo's helplessness and grief. The d phrase turns to Adagio, and Orfeo pours out his faithful heart to Euridice. The composer contrasts this passage with section A by changing the tonality and tempo. The "rispon" in bar 23 (Vide: Note example 3-14), the author does the Crescendo processing, which is also a reference to the processing way of most singers, and vividly expresses Orfeo's helplessness in asking God.



Note example 3-14

The first reappearance of the main part A is A complete repetition of Part A. The author's singing mainly reflects the contrast through dynamics. The whole first phrase is sung with p dynamics , and the second phrase is sung with more and more dynamics, until the last sentence "Dove andro senza il mio ben?" The first beat reaches mf dynamics, which is a long crescendo control process. This is the author's processing plan after learning from the

recording of the famous tenor Luciano Pavarotti. It expresses Orfeo's fantasy that Euridice can wake up again, as if he is in a trance at this time, and also indicates the arrival of Orfeo's despair that he will lose Euridice forever.

The image shows three systems of musical notation for a vocal piece. The first system is marked *Moderato* and contains the lyrics: "ben, do - vean - drò sen - za il mio ben? Eu - ri - di - ce! Eu - ri". The second system is marked *Adagio* and contains the lyrics: "- di - ce! Ah! non m'a - van - za più - soc - cor - so, più - sp". The third system is marked *I. Ten* and contains the lyrics: "- ran - za, nè dal mon - do, nè dal ciell Che f". The piano accompaniment includes dynamics such as *mf*, *p*, and *f*.

Note example 3-15

In the insert section C (Vide: Note example 3-15), the first two bars are again two consecutive calls to Euridice, off-key in G major. The author made p processing at the first "Euridice", as if Orfeo was still in a trance and murmured the name of Euridice, after a free extension of the crotchet rest, Orfeo suddenly woke up and realized that Euridice had died again, so the author made f treatment at the second "Euridice", As if Orfeo tears his heart out and calls Euridice's name. Then, the tempo changed to Adagio, and the music also changed to the same tonic c minor of the main key, After three repeated steps down, the melody went down again in a chromatic style, and finally out of tune to G major. The author's singing color gradually darkened and the dynamics gradually f. The music of this piece of material is fragmentary,

dynamic and unstable, expressing Orfeo's discovery that Euridice really can't come back to life after several complaints and fantasies, everything is hopeless, and he is completely hopeless.

The image displays three systems of a musical score. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are:
 - rò, do - ve an - drò, che fa - rò sen - za il mio ben, do - ve an -
 - drò, che fa - rò, che fa - rò sen - za il mio ben, sen -
 - za il mio ben, sen - za il mio ben?
 The piano accompaniment includes dynamic markings such as *sf*, *mf*, *cresc.*, *p*, and *f*. Red boxes highlight specific melodic phrases in the vocal line: the first box is around the first two systems, the second box is around the second system, and the third box is around the third system.

Note example 3-15

Main part A', is the last changed reappearance of the main part A. Compared with the first two main parts, the author's singing dynamics is more and more *f*, and the emotion of Orfeo is completely expressed. In order to express Orfeo's increasingly desperate and excited mood, Gluck uses the second half of the fifth sentence as a Variants the first half (Vide: Note example 3-15), creating a kind of accumulation of power. The intonation of the sixth sentence is between *b* of small word group 1 and *f* of small word group 2, but it still does not drop down to the seventh sentence, which reflects the desperation and complaint of the Orfeo to the extreme (Vide: Note example 3-15). For the author, the melody of 5 bars has been circling in the high voice area, which is the biggest technical difficulty in singing this song, which

needs to keep the throat cavity fully open, it is also necessary to stabilize the breath not to rise, and to maintain the relaxation of throat muscles on the high voice and strong voice, so the author pays special attention to the three breaths in this part, which are the key to the balance of various singing factors. The three main parts of the aria are almost melodically the same, but Gluck greatly enhances the dynamics of the third main part to show Orfeo reaching the height point of despair after several times of fantasy. The song ends in fantasy and despair that his lover will not be resurrected.

In the singing of the above four European opera arias in this chapter, the author first followed the method taught by Professor Zdzisław Madej; Secondly, I followed the guidance of artistic director Emilia Bernacka in Italian language and music tempo. Then, in terms of works processing, author also learned from the recordings and videos of famous singers. Of course, the author also made some second creation to combined with own voice characteristics in the emotional expression, works processing and other aspects, but for the European countertenor opera aria, the author first holds the attitude of learning and use as reference to treat. The author knows that own singing skills and grasp of the European countertenor vocal works are far from enough, but the author will always study, research and explore with a sincere and serious attitude.

In the study of the works in this chapter, the author has studied many recordings of mezzo-soprano, and found that the application of mixed voice of mezzo-soprano in the low register is generally more comfortable than that of the countertenor, and they voice is more flexible. After listening to their voices for many times, I have benefited a lot from thinking and practicing. The author always believes that the singing skills of mezzo-soprano are most similar to those of countertenor, so the author suggests that the countertenor should learn more from the mezzo-soprano. In addition, I would like to explain that the arias in this chapter do not go into details about the composers and operas that I think the professors are familiar with.

Chapter IV

Singing analysis of representative works of Chinese countertenor

As far as Chinese vocal music works are concerned, I think the most suitable for countertenor singing is art songs. Because the countertenor only has a history of more than ten years in China, there are only three modern operas in which the role of the countertenor is played, so there is a shortage of Chinese opera arias for the countertenor to sing. However, "Bel canto" began to spread in China at the beginning of the 20th century, with a history of more than 100 years, and it was originally appeared and spread in the form of art songs in China. Therefore, China has a rich and sophisticated art song for countertenors to sing. Because of the above reasons, in the research plan of the author, the Chinese works mainly focus on art songs, arranging 3 art songs and a song cycle (including 3 songs), followed by an opera aria. In these seven Chinese works, except for one opera aria, the lyrics of the other six works are all from ancient Chinese poems, which are of high literary character and are widely known in China.

Since many of the works in this chapter will involve Chinese national mode, we will first make a brief introduction to "Chinese national five-tone mode" and "seven-tone mode". Chinese traditional music belongs to pentatonic mode, which mainly coexists with pentatonic scale and seven-tone scale. Pentatonic mode exists widely in ancient Chinese and folk music, pentatonic mode is arranged by the interval relationship of pure five degrees, it is a mode composed of five tones. The names of these five tones are: Gong 宫, Shang 商, Jue 角, Zhi 徵, Yu 羽, in general, these five tones can be understood as do, re, mi, sol, la. In the pentatonic scale, every note can be the tonic, so there is the mode Gong, mode Shang, mode Jue, mode Zhi, mode Yu, and also because every note of the five tones can be the tonic, so the pitch position of the tonic must be marked in front of each mode, such as: The mode Gong with A as the tonic is called "A mode Gong", the mode Jue with F as the tonic is called "F mode Jue", and the mode Yu with D as the tonic is called "D mode Yu".

The seven-tone mode is a seven-tone national mode formed by introducing two "partial tones" on the basis of the five-tone mode. But in fact, its melodic development is still seven sound levels with Gong, Shang, Jue, Zhi and Yu as the backbone. The five tones are called

"positive tones", and the tones outside the five are called "partial tones". Partial tones plays a relatively secondary role in music, its role is to enrich the color, adjust the taste, but also because of the addition of these Partial tones, make the color of music more rich and unique. The name of "partial tone" is based on the name of five tones, which are "Bian gong" (half tone lower than "gong"), "Bian Zheng" (half tone lower than "zheng"), "Qing Jue" (half-tone higher than "jue"), "Run" (one tone lower than "Gong tone") four partial tones. Their pitch relationship is shown below:

do	re	mi	fa	#fa	sol	la	bsi	si
gong	shang	jue	qingjue	bianzhi	zhi	yu	run	biangong

The seven-tone mode can be divided into the following three categories:

1. Scale *Yalue*: On the basis of five pentatonic modes, add "*BianZhi*" (minor second below the *Zhi* tone) and "*BianGong*" (minor second below the *Gong* tone).

do	re	mi	#fa	sol	la	si
gong	shang	jue	bianzhi	zhi	yu	biangong

2. Scale *Qingyue*: On the basis of five pentatonic modes, add "*Qingjue*" (minor second above the *Jue* tone) and "*BianGong*".

do	re	mi	fa	sol	la	si
gong	shang	jue	qingjue	zhi	yu	biangong

3. Scale *Yanyue*: On the basis of five pentatonic modes, add "*Qingjue*" (minor second above the *Jue* tone) and "*Run*"(major second below the *Gong* tone).

do	re	mi	fa	sol	la	bsi
gong	shang	jue	qingjue	zhi	yu	run

The five tones of Gong, Shang, Jue, Zhi and Yu in each of the above three types of scales can be used as the tonic of the mode, so there are a total of 15 seven-tone modes. Note also: the

accidental used for BianZhi and Run are marked with temporary accidental.

4.1 Chinese ancient poetry art songs

Ancient poetry is the common cultural heritage of Chinese literature and Chinese music. As an ancient saying goes, "Shi yan zhi, ge yong yan".⁵¹ From the pre-Qin "Book of Songs", the Yuefu of the Han Dynasty, to the Ci of the Song Dynasty and the Sanqu of Yuan Dynasty, ancient poetry has always maintained a close relationship with music. As the ancient poetry itself has a certain rhythm and singing, in modern times, a group of excellent composers have composed music according to the words, and then accompanied with the piano or band accompaniment, which injected fresh life into the ancient poetry, forming a new musical genre, namely "Chinese ancient poetry art songs". Chinese art songs are strictly divided into two categories: ancient poetry art songs and modern poetry art songs, that are, art songs composed by ancient poetries and art songs composed by modern poetries. In 1912, the last dynasty in China, the Qing Dynasty, fell, and the poetry of the Qing Dynasty and before the Qing Dynasty is often referred to as ancient poetry. Poetry after the Qing Dynasty is called modern poetry. The six ancient poetry art songs selected by the author are all created by the same composer in an overall concept, and the lyrics, melody and accompaniment are composed a complete musical whole.

4.1.1 *The courting of the phoenix (凤求凰)*

4.1.1.1 Creation background

The courting of the phoenix was originally named "Yuefu of Han Dynasty"⁵² An Guqin song, after the Western Han Dynasty "Sima Xiangru"⁵³ who the adaptation added lyrics to become a guqin song, which has a history of more than 2,000 years. During the reign of Emperor Jingdi

⁵¹ From "Shangshu, Shundian", it means that poetry is used to express thoughts, and singing is to sing the words you want to say.

⁵² Yuefu was an institution specialized in collecting, adapting and performing folk music in the Han Dynasty. The folk music collected by Yuefu was mainly used for the rulers' court meetings, suburban festivals, banquets and other occasions. The poems collected and arranged by *Yuefu* were later called "*Yuefu poetry*" or "*Yuefu*" for short.

⁵³ Sima Xiangru (about 179 BC - 118 BC), the Zi is of Changqing, Han, Chengdu, as the famous Western Han Dynasty Ci Fu writer and outstanding representative in the history of Chinese literature, has the reputation of *Fu Sheng*, *Ci Zong*.

of Han, the brilliant Sima Xiangru, who had never received the emperor's attention, resigned and returned home in anger. On the way home, Sima Xiaru and Zou Yang, the two men know each other, play together and wrote the world-famous work "Zixu Fu". Later, when Emperor Wudi of Han Dynasty succeeded to the throne, he read his "Zi Xu Fu" and was amazed, asked who created it, Sima Xiangru was thus able to enter the palace, and made "Shang Lin Fu" to the emperor, Emperor Wudi was very happy, and awarded Sima Xiangru as a Zhonglang jiang⁵⁴, Sima Xiangru also lived up to the emperor's trust and calmed the war on the northern border. After this, Sima Xiangru decided to visit Linqiong to recuperate physically and mentally. In Linqiong, there was a woman named Zhuo Wenjun who was born into a wealthy merchant family, but her fate was rough and her husband died early. One day Sima Xiangru happened to see Zhuo Wenjun, which will be a long time unforgettable. At the banquet, he found Zhuo Wenjun quietly hiding behind the screen to watch him to play Guqing, Sima Xiangru heart great joy, so improvise a guqin song "Feng qiu Huang", Zhuo Wenjun bold love, brilliant Sima Xiangru also deeply attracted Zhuo Wenjun. But at that time, the rules of the feudal society were strict, and the two people could not get married smoothly because of various constraints, so Zhuo Wenjun packed his bags overnight and was willing to elope with Sima Xiangru, such things in today's society are also very crazy, and the sincere and warm love of the two people has been handed down to this day.

The structure of the word is regular, each sentence reveals Sima Xiangru's love for Zhuo Wenjun, this sincere feeling is worthy of praise by later generations, so it makes this Guqin song has the meaning of singing. In 2015, Li Yan,⁵⁵ a young contemporary composer, the contemporary composition techniques are integrated into the ancient song "Phoenix Qiuhuang", giving this song a new life. Because of its concise lyrics and catchy tunes, the work is widely loved by vocal music lovers and has become a classic among many songs adapted from ancient poetry.

⁵⁴ Zhonglang jiang will be the Han Dynasty military attache, the rank is divided into general, general, lieutenant three levels. Since generals were not often created, and were only called general in war, the highest official position a military attache could obtain was Zhong Lang jiang when it no war.

⁵⁵ Li Yan, born in Qianjiang, Hubei Province, graduated from Wuhan Conservatory of Music. He is a new generation composer and music producer in mainland China. His music masterpieces include The courting of the phoenix, Want to Return to Lhasa, Plum by the River(河畔梅), etc. He has made great achievements in popular music and Chinese folk vocal music compositions.

4.1.1.2 Analysis of the text

The lyrics of "The courting of the phoenix" mainly describe Sima Xiaru's missing feelings after meeting Zhuo Wenjun for the first time. The lyrics are only eight sentences, although the verse is simple and short, but fully expresses Sima Xiaru's love at first sight for Zhuo Wenjun, and then never forget, the desire to marry and fly with her, while worrying about the inner tangled after being rejected and unable to spend the rest of his life.

The first sentence "There is a lady fair, I can't forget, I swear." This sentence is very concise expression of Sima Xiangru to Zhuo wenjun love at first sight, just met one side of the palpitating heart let a person can not forget. The second sentence "Not seen a single day, she makes my mind go stray." It shows that the poet's missing of the heroine makes him mad, his inner love can not be suppressed, and the love between the lines is revealed without conceiting. The third sentence "See up and down the phoenix fly, Seeking his mate low and high." The phrase uses a Bixing technique, with Sima Xiaru comparing himself to a phoenix and his beloved woman, Zhuo Wenjun, to a phoenix, which in ancient China was believed to be a symbol of love and a spiritual creature representing happiness. Sima Xiangru's analogy is meaningful, because he studied poetry since childhood and made great achievements in poetry. Although Zhuo Wenjun's husband just died, but her family is rich, beautiful as flowers, and the belly has poetry temperament, so use "Huang" to compare, and "Feng" match. The fourth sentence "Alas! The lady fair, Can't be found anywhere.", I'm sorry that the person I love doesn't live near my house, expressed Sima Xiangru wish to live next door to Zhuo Wenjun's home, good to meet every day. The fifth sentence "I have to play the lyre to express my love". Sima Xiaru used music instead of words to express his true feelings for his beloved woman. The sixth sentence "When will you consent my proposal and pacify my infatuation?" This sentence expresses that Sima Xiaru is not only infatuated with the woman at first sight, but also has thought of when the two people can promise marriage together, soothing his inner hesitation, and expressing the poet's love for the woman is not temporary but deliberate. The seventh sentence "Hope my virtue will match yours and could stay together forever." This sentence reveals that Sima Xiangru is not confident in his heart when facing the woman he loves, hoping that his own virtue can be worthy of the woman, so that the two of them can spend the rest of their lives together. "If we can't fly wing to wing, I'll be sad to death!", it is

the last sentence of the poem, I do not know how to describe the feeling that I can not fly with you, such a result, finally let me fall into emotional sadness; But it also shows that the poet's inner determination, if can not be with the sweetheart, then the death of this life is also at all costs, expressing the poet's determination to pursue the heroine.

4.1.1.3 Singing processing

From the point of view of the musical form structure, the work is a binary form form with introduction and interlude, the tempo is about 55 beats per minute, and the mode is the seven-tone mode of the Chinese national D Yuya, in which the appearance of the "Bianzhi" (# fa) (Vide: Note example 4-1), creates a unique musical color. The melody of the work is repeated again (30-46 bars) after the initial presentation (6-24 bars), which is exactly the same as the melody (6-24 bars), except that the rhythm of the melody in the final closing sentence (47-48 bars) is expansively changed. It is this large-scale melody repetition that gives me the idea and space to create a second creation. In the first statement of the melody of the song (6-24 bars), I completely sang according to the melody composed by the composer, drawing on the singing style of German and Austrian art songs in Europe. In the melody repetition part (30-46 bars), in addition to the progressive feeling and strength, I boldly combined the characteristics of traditional Chinese music and added many variations to imitate the playing techniques and sounds of Guqin, because the lyrics of this song are Guqin songs created by Sima Xiaru on the basis of Guqin songs. Guqin is a kind of national musical instrument rich in traditional Chinese culture and art. Its timbre is empty and ethereal, its playing techniques include *Chuo*(绰), *Zhu*(注), *Yin* (吟), *Nao* (猱).⁵⁶ Four kinds of play techniques, they are grace notes that modify the basic tone, and are the unique treatment of notes and melodies in Guqin. According to different playing methods, the timbre can be divided into *fayin*, *sanyin* and *anyin*. The *fayins* are melodious and lingering; The *sanyin* melancholy low, mellow plain; The *anyin* to the sound meticulous long, curling up. In this way, I tried to get closer to the timbre of the guqin in the melody repetition of "*The courting of the phoenix* ", trying to figure out the artistic characteristics of the guqin's "*Chuo, Zhu, Yin,*

⁵⁶ Chuo: up glissando, Zhu: down glissando, Yin: trill that slides up first and then repeatedly back and forth, Nao : trill that slide down first and then repeat back and forth.

"Nao" to modify the melody. It seems to speak like narration, and the priorities are free, which better combines the mellow ancient style of the *guqin*, and also makes the melody of the song better integrate with the rhythm of the ancient poetry.



Note example 4-1

There are often glissando, trill, appoggiatura and other variations in *guqin* music. The glissando produced by "chuoshang" or "zhuxia" is mostly second, third, or perfect fourth. They are similar to the variations in European music, but not the same. "Yin and Nao" refers to the left hand pressed on the string, the right hand to make a reciprocating movement, resulting in a sound similar to trill. For example, the first sentence of the song is "有一美人兮，见之不忘。" (Vide: Note example 4-1), In this sentence, the words "人" to "兮" are perfect fourth, and the word "忘" has two tones, which are relationship of second, so when I changed the words, author drew on the performance of the *guqin*'s "chuo, zhu", sliding the sound around to reflect the sense of ups and downs. Another example is the word "兮" in the "将琴代语兮", which is a word with multiple tones, and author have imitated the "Yin and Nao" technique of playing the *guqin* to sing it, the sound is subtle and long, like a trill. Another example is "何日见许兮" (Note example 4-2), where the melody moves downward in second, and the singing voice is adapted to the fanyin of the *guqin*, lingering and chasing, sparse and rhythmic. The last line, "不得于飞兮，使我沦亡" Vide: (Note example 4-3), singing should be like the *guqin*'s sanyin playing, melancholy and mellow, control the breathing and timbre, sing the strings trembling like meandering, in order to accurately grasp the *guqin* song line cavity of the different real and imaginary, and embellish the tune's flavour.



Note example 4-2

It is worth mentioning that at the end of the work (Vide: Note example 3), the composer makes clever use of the rest. The use of rest is the most explicit "liubai"⁵⁷, just like the white space in ancient landscape painting, gives play to unlimited imagination in a limited space, reflecting the aesthetic sense of Chinese traditional . In music, the proper position of the rest, the length of the time value, make the music full of vitality, or agile, or far-reaching. After the climax of the song", it suddenly stops, and finally gives a short blank before the end, causing boundless the reverie in the silence, which requires the singer to make the sound break constantly, expressing the helpless and sad feeling of wanting to cry first, so that the audience can experience the artistic mood of "silence beats sound", thereby causing emotional resonance.



Note example 4-3

In Chinese vocal performance, great importance is placed on diction and it is extremely important for the performer to master both the prosody of the poem and the rules governing

⁵⁷ Gao Yaxin, Zhang Yuexin, *The artistic conception of "white space" in Chinese ancient poetry art songs* [J], House of Drama.2021(30):79-80

the four tones.⁵⁸ In addition, attention should be paid to the temporal relationships between the onset, midsentence and rhyme, in general: 'the onset should be articulated quickly and dynamically, the midsentence is transitional and should sound round and smooth, and the rhyme should be made short and light'. Finally, it is important to bear in mind the characteristic assignment of individual articulations to one of thirteen rhyme categories, called *shishan zhe* (十三辙) in traditional Chinese opera, which allows for a more standardised, clear pronunciation.

In the song "Phoenix Qiuhuang", the end of each sentence falls on the rhyme "ang", which is the "rhyme" of Chinese poetry. For example, in Example 1 and Example 2, "忘" (w-ang), "狂" (k-u-ang), "徨" (h-u-ang), and "将" (j-i-ang), this vowel is called Jiangyang Zhe in the Shisan zhe. Jiang Yangzhe's vowel has a wide mouth shape and a relatively backward position, like a hum, the breath brings out the consonant when the word is uttered, and then the natural transition to the vowel, such as the word "狂 K-U-ang", it is necessary to quickly and forcefully bite the prefix "k", the round and smooth transition to the middle "u", and finally return to the final rhyme "ang". Pay attention to open the teeth, the natural flow of breath, like humming the breath to the nasopharyngeal cavity, and finally return to the nasopharyngeal cavity. In addition, the lyrics of the song contain the literary auxiliary "兮", which in modern Chinese is equivalent to the exclamation "Ya"(呀) or "A"(啊), and it is precisely because it is an exclamatory word that it is more capable of expressing a variety of different emotions. When singing, pay attention to the enunciation not too heavy, after all, it is only the tone auxiliary words, to distinguish the primary and secondary status of the content of the lyrics. When pronouncing, the word head of the word should not bite too heavy, quickly transition to the word belly "i", pay attention to maintaining the spatial sense of the "i" vowel in singing, relax the chin, and the breath should flow coherently in the channel, so as to ensure the unity of the voice. On the basis of paying attention to the clarity of the word, we should always pay attention to the tone and appropriately increase the meaning of exclamation.

⁵⁸ The four tones in Chinese are referred to by the following names: pingsheng (even tone), shangsheng (rising tone), qusheng (falling-rising tone) and rusheng (falling tone).

4.1.2 *The Great river flows east* (大江东去)

4.1.2.1 Creation background

Qing Zhu (formerly known as Liao Shangguo) is a famous composer in modern China, who has an important influence on the emergence and development of Chinese art songs. "*The Great river flows east*" is an art song he created during his study in Germany in 1920, based on Su Shi's poem "Chibi huaigu Nian nu jiao"(念奴娇·赤壁怀古). The whole song is bold and grand, ups and downs, known as China's first art song, and also created the first art song with ancient Chinese poetry as the lyrics.

Su Shi (苏轼) was a literary leader in the middle of the Northern Song Dynasty. He made great achievements in poetry, calligraphy, painting and so on. His poetry has a wide range of themes, good use of exaggerated metaphors, and unique style. The Song poem "Chibi huaigu Nian nu jiao" is one of Su Shi's representative works. At that time, Su Shi was relegated to Huangzhou and was depressed, which reminded him of the Battle of Chibi that had taken place here,⁵⁹ he could not help but touch the scene and feel the heart, thus writing this famous article through the ages to express their feelings of serving the country without a door and ambition.

Song Ci is also called "long and short sentences" because of its uneven sentences. The flexible sentence pattern of Song Ci is in line with people's communication habits, which is easier to understand and spread, and also enables poets to express their inner emotions more accurately without being limited by the number of words. In addition, the sentence patterns of different lengths make Song Ci more rhythmical, which also coincides with the integrity and contrast required by modern music techniques.

4.1.2.2 Analysis of the text

"*Chibi huaigu Nian nu jiao*" is one of the masterpieces of Su Shi's unrestrained style of poetry. The original word was divided into two parts: upper and lower sections.

⁵⁹ In 208 AD, the allied forces of Sun Quan and Liu Bei destroyed Cao Cao's army along the Yangtze River during The Three Kingdoms Period, which was called "the Battle of Chibi", which is one of the famous battles in Chinese history in which the few won the many.

Section 1

大江东去，浪淘尽，
千古风流人物。
故垒西边，人道是，
三国周郎赤壁。
乱石崩云，惊涛拍岸，
卷起千堆雪。
江山如画，一时日多少豪杰。

The waves of the mighty river flowing eastward, have
swept away the brilliant figures of a thousand generations.
West of the old fortress, so people say, is Lord Zhouyu⁶⁰'s
Red Cliff in the time of the Three Kingdoms.
The tumbling rocks thrust into the air, the roaring surges
dash upon the shore, rolling into a thousand drifts of snow.
The River and the mountains make a vivid picture, what
a host of heroes once were.

Section 2

遥想公瑾当年，小乔初嫁了，
雄姿英发。
羽扇纶巾，谈笑间，
檣櫓灰飞烟灭。
故国神游，
多情应笑我，早生华发。
人间如梦，一枕还酹江月。

And I recall the young Lord then, newly married to the
fair younger Qiao, his valorous features shown forth.
With a feather fan and a silken cap, amid talking and
laughing he put his enemy's ships to ashes and smoke.
While my thoughts wander in the country of old,
romantic persons might smile at my early grey hair.
Ah, life is but like a dream; with a cup of wine, let me
yet pour a libation to the moon on the river.

The first stanza of the poem focuses on painting the landscape, which forms the backdrop for depicting the figure of the hero. The first three lines convey the majesty of the Yangtze's foaming waves, also mentioning the heroes who have made history, reflecting the lyrical subject's desire for heroic deeds. The words 'legend speaks' provide an introduction to the description of the hero, while expressions such as 'jagged rocks' and 'raging waves' emphasise both the dangerous terrain and the majestic beauty of the Red Cliffs, which perfectly sets the atmosphere of the second stanza, describing the battle that once took place there.

⁶⁰ Zhou Yu, also known as Gongjin, general and strategist in the service of Sun Ce and his son Sun Quan (late Eastern Han Dynasty, early Three Kingdoms period). Known for, among other things, the destruction of Cao Cao's fleet at the Battle of the Red Cliffs (208/209).

The second stanza profiles Zhou Gongjin, commanding the troops during the Battle of the Red Cliffs. By praising Zhou Gongjin's attitude, the lyrical subject expresses a sense of loneliness. In the final lines, the poet returns to reality and realises the contrast between Zhou Yu's heroic deeds and his own failures. However, he does not succumb to discouragement, as evidenced by the last line, which expresses his relentless pursuit of great, heroic achievements.

4.1.2.3 Musical analysis

1) Ingenious musical form structure

Based on the upper and lower structure of the song poem "Nianujiao - Chibi Longing for the Past", the Qingzhu determined that the art song "*The Great river flows east*" was a binary form with coda and adopted the major, minor mode of western music. The structure diagram of the musical form is as follows:

	Binary form													
parts	A								B				coda	
phrases	a		b		interlude		c	d	e	f	g	f'		
bars	2	2	2	2	3	3	2	4	2	5	8	5	2	11
tonality	d	b _A		f		d			D			d	d	

Section A (1-22 bars), composed of 5 phrases and an interlude, the whole section is Largo maestoso, with the characteristics of the recitative. Phrase a and phrase b are square sentences of 2+2 structure. Sentence a begins to sing from the weak dominant, is firm, first jumps into the tonic, and then the overall tone is further downward, the dynamics is also changed from the beginning of "f" to "p", and finally closes on the off-key fifth tone, the musical color is slightly blurred, laying the whole song's tragic and painful emotional tone. Phrase b is composed of a first stanza of continuous ascending mode and a second stanza of straight descending, and the melody as a whole is parabolic. Among them, the second verse is an

imitation of the end of phrase a, ending the phrase with a free extension, like a distant lens, leading the audience into the memory of the ancient grand scene, a magnificent picture slowly unfolded, and the music also began to enter the interlude. The 6-bar interlude foreshadows the strange and harsh nature of the natural environment described in the later phrase. Phrase c is an imitation of the first verse of phrase b, which has the characteristics of chanting. The phrase d is composed of two contrasting music sections. The melody of the latter section is a four degree progression below the melody of the previous one. The repeated lyrics are like the author's exclamation, and the obvious contrast in dynamics also reflects drop of the mood of the lyricist. Phrase e is the ending phrase of section A, and the music ends on the highest note e2. The singing strength of "ff" and the use of free extension push the song to the first climax.

Section B (bars 23-42), a total of 3 phrases, the whole section is a dynamic andante, compared with the tempo of A, appears gentle and lyrical, has the characteristics of aria. The whole can be subdivided into two parts, the first part corresponding to the phrases f and g, expressing the lyricist's admiration for Zhou Gongjin (also known as Zhou Yu) in the past. The development of the music gradually strengthens with the weakness of "遥想" and then gradually intensification, and finally reaches a strong (ff) performance when the "烟灭" at the end of the phrase g, and the musical mood reaches a burst point and enters the second climax of the whole song. The second part corresponds to the phrase f', which is the lyricist's exclamation on his own fate in reality. After the climax, the melody returns to the original broad and lyrical mood, and the dramatic melodic development and mood change appropriately reflect the lyricist's thoughts from wallowing in the past to connecting with the reality. At the same time, the second part is also the change and repetition of the melody of the first part, the same head is different from the end, and the musical conception of the second part is naturally sublimated. The whole piece finally ends in a long dominant tone, and the weakening and slowing music processing techniques express the lyricist's endless melancholy and sadness.

The epilogue (43-53 bars), after the collision of section A and B, the musical mood of the epilogue is relatively depressed, and after two bars of calm interlude, it quietly laments "life is like a dream", causing people to think deeply about life. The last sentence of " Yi Zun Huan

"Lei Jiang Yue" is based on the musical material of section A, the melody gradually progresses from the bass to the high tone, and lasts for two beats at the last high tone, pushing the musical mood to a high point, symbolizing that the lyricist is suddenly in a bright mood at this time, sweeping away the previous sullen mood, returning to reality, regaining the true color of bold emotion, and then ending the whole song.

Qingzhu also used some elements of western opera in the creation of the art song . The one-word one-tone singing form of the song's section A opening has the colors of the recitative in Western opera, which echoes with the content expressed in section A and is in line with the majestic momentum of the section A . The melody of the big lines in the section B has the color of the aria in western opera, with lyricism and singing, which is consistent with the theme expressed in the section B, and vividly depicts the image and tenderness of the heroic characters. As the composer Qing Zhu said, "Su Shi's" Chibi huan gu, Nan nujiao", according to poetics, is a narrative and lyrical poem, so this song should follow the nature of the original poem, create a Ballade ((German) narrative song), the opening with the narrative mode of Pezitiv (German) recitative."

2) Transparent accompaniment texture

The author believes that "art song can be said to be a duet of song and piano." Piano accompaniment plays an important role in art songs, and it is an integral integrated with songs. The accompaniment of Qingzhu in "Great River Goes East" is composed of two structural levels. Although the overall tone is concise and concise, it can accurately shape the musical image of the song, properly express the emotion expressed by the lyrics, and obtain the most perfect effect with the most concise means. According to the content of the upper and lower stages and the binary form in "The Great River flows East", the Qingzhu also adopted two different styles in the accompaniment texture.

From the lexical point of view, section A is a description of the objective environmental facts, so it adopts a more sonorous and powerful Pillar chords accompaniment. The simple choice of minim , crotchet and quaver can well set off the musical characteristics of the recitative, so that it can maintain the recitative tone without losing the melody beauty. The emphasis on the right and left hand Pillar chords in the first sentence , coupled with the passionate and

powerful main melody singing, vividly portrays the image of the mighty, tragic and stirring Yangtze River (Vide: Note example 4-4). The six-bar interlude in this section is a good example of how piano accompaniment shapes the image of the environment (Vide: Note example 4-5). The intense and dense rhythm of the first four bars vividly mimics the scene of crumbling rocks and the river rushing against the stone wall on the shore, splashing countless waves; And the rising sound zone, as if the distance is a bigger wave than one constantly coming. The music weakens from the second half of the fourth minuta of the interlude, where Qingzhu uses a series of descending scales to graphically depict the ebb of the tide. In the last two bars, the music becomes relaxed, symbolizing that the river is slowly returning to calm. The performance of the whole interlude not only added a lot of spirit to the song, but also made the audience feel the magnificent musical mood of "the rock is broken through the empty, the waves are pounding the shore, and the thousands of piles of snow are rolled up".

大 江 东 去 浪 淘 尽 千 古 风 流 人

Note example 4-4

壁



Note example 4-5

Both the section B and the epilogue are the lyricist's memory and perception of the history, so they adopt the fluid pattern of the broken chord accompaniment. The legato triplet broken chords of the left hand with arpeggios of the right hand are played, which not only accentuates the characteristics of melody and long, but also reflects the musical characteristics of aria of section B. The flowing broken chords bring Zhou Yu's elegant temperament image to life. Continuous triplets that as water is perfectly matched with memories, and Everything in the past is presented as a slideshow (Vide: Note example 4-6).



Note example 4-6

By the time "檣櫓灰飞烟灭," the accompaniment texture is briefly transformed into a column chord that proceeds in reverse from left to right, echoing the gradual upward melodic line and increasing momentum, which powerfully promotes the burst of musical emotion and propels the song to its climax. Especially in the word "灭", the accompaniment is freely extended on the long-term value of the tone, and the sound seems to stop abruptly, in fact, this "white space" accompaniment arrangement technique can best give people sufficient emotional buffer time and imagination space. After a short gap, the accompaniment began again, revealing the lyricist's feelings of regret (Vide: Note example 4-7).

The image shows two systems of musical notation. The first system, starting at measure 34, includes a vocal line with the lyrics '飞 烟 灭' and a piano accompaniment marked with a forte (*ff*) dynamic. The second system, starting at measure 31, includes a vocal line with the lyrics '羽 扇 纶 巾 谈 笑 间 檣 櫓 灰' and a piano accompaniment. The piano accompaniment in the second system features a piano (*p*) dynamic in the left hand and a mezzo-forte (*mf*) string accompaniment in the right hand.

Note example 4-7

The accompanying texture of the coda is also broken chords, but it is thinner and simpler in texture than section B. The low part of the left hand plays a fixed rhythm of large dotted notes, the melody fluctuates greatly, and the overall accompaniment creates a sense of dreaminess and uncertainty, and aptly leads to the feeling of "life is like a dream". After showing the depression of "like a dream", the piano accompaniment "floats" to the low voice of the left hand for a long time, and the extremely weak playing force seems that the lyricist is immersed in a dream and slowly sleeps in the past. Until the last two bars, the piano rises all the way with the melody, and the accompanying melody is gradually upward, just like waking up from a big dream. The sharp contrast before and after the accompaniment also left a boundless vision (Vide: Note example 4-8).

The image shows a musical score for a song. The top system (measures 47-50) features a vocal line with the lyrics '如梦' and a piano accompaniment with triplet patterns. The bottom system (measures 51-54) features a vocal line with the lyrics '一樽还醉江月' and a piano accompaniment with dynamic markings 'ppp', 'ff', and 'con forza e molt vivo'. The piano part includes a 'molt vivo' instruction and an '8va' marking.

Note example 4-8

Whether it is the use of simple rhythm patterns of triplet, two quaverors, four semiquavers, or the selection of simple crotchet, quaveror and semiquaver, it is the embodiment of the very delicate and concise writing of piano accompaniment in Qingzhu's "The Great River flows East", simple but not simple, artfully integrated with the melody of poetry and song. As the first art song in China, "The Great River flows East" has great artistic value and charm. In addition to the ingenious use of its form structure and accompaniment texture, the melody and tonality of the song are also of great significance for further study. In addition, the song also uses a large number of foreign musical terms and danamics's marks, such an innovation is not only a demonstration of the Qingzhu's songwriting ability and solid music theory, but also an important embodiment of his advocate of combining Chinese and Western music creation.

4.1.2.4 Singing processing

In terms of the dynamics and tempo of the song, the author has performed the singing treatment completely according to the mark marked by the composer on the scores, and there is no other second creation. The method and style of the singing is basically the same as that of the opera, as the composer used elements of the opera aria and the recitative in the composition of the song. Only in the handling of moods and emotions, according to my understanding of the poem, did the appropriate expression.

The song has great emotional ups and downs, in order to make the emotional expression of the whole work just right, we should not only understand the general idea of the poem, but also clearly understand the mood of the poet when creating the poem. This poem mainly expresses that the poet Su Shi laments his depression and lack of success by comparing with the great achievements of heroes and heroines, and expresses his inner emotions through poetry. The first theme part of the song (bars 1-22) describes the magnificent scene of the Battle of Red Cliff and explains the background of the song. The first sentence of the song, "The Great River flows East" (大江东去), is to sing a heroic momentum with excited emotions, depicting a magnificent picture of the Great River flowing east, and then the mood eases down, singing "have swept away the brilliant figures of a thousand generations." in an exclaiming tone, and then the mood gradually becomes stronger, singing in a "firm" tone, narrating the background of the story, the Battle of Chibi. From "rubble, collapsing clouds"(乱石、崩云) to "rolling up thousands of piles of snow"(卷起千堆雪) these sentences describe the magnificent battlefield scene in the battle of Red Cliff, singing carefully with nervous emotions, closely touching people's heartstrings, and then came to the first climax of the song "Jiangshan picturesque, how many heroes", emotions also reached the highest point, emotion also got vent, feeling the passage of time, Although there are countless heroes but will be lost in the river of history.

In the second theme part of the song (bars 23-42), the mood and emotional ups and downs are small, and the emotional expression is soft and delicate. The first and second phrase describe the heroic character Zhou Yu's chivalrous tenderness, and the third phrase describes the poet's lamentation on his current situation after returning to reality from his memory and imagination. From "think of Gongjin"(遥想公瑾) to "when talk and laugh" (谈笑间), singing mood to keep steady, slowly to tell a heroic story, followed by the

"he put his enemy's ships to ashes and smoke" (檣櫓灰飞烟灭) is the second theme of the mood and emotion of the highest point, singing this sentence, the author expressed a sense of "confidence and pride", in order to show the hero's "heroic talent strategy, command if set." The singing mood of the third phrase is relatively low, the poet compares himself with the young and promising Zhou Yu, lamenting that his hair has turned white and he has not realized his ambition, and the author expresses a feeling of regret with a sigh tone.

The coda of the song (43-53) is also a sublimation of the artistic conception of the whole work. Poet Epiphany, life is like a dream fleeting, it is better to laugh at life, with a glass of wine to respect the moon. The author believes that singing the last sentence should be sung with a heroic emotion, so as not to break the original artistic conception of the poem and maintain the integrity of the work. At the coda of the song, the moods and emotions are quite ups and downs, and the contrast between strong and weak is also very obvious. The content mainly describes the poet "himself", and the song ends with the maximum release of moods and emotions.

4.1.3 *Mooring at night by Maple Bridge* (枫桥夜泊)

4.1.3.1 Creating background

Li Yinghai (黎英海) is a famous Chinese composer and music theorist. His works are elegant, exquisite, and full of elements and styles of folk music, with a high artistic level. "*Mooring at night by Maple Bridge*" is an art song composed by Li Yinghai in 1982 with the lyrics of a poem of the same name by Tang Dynasty poet Zhang Ji (张继). It is a model of Chinese art song creation, won the gold medal of the 1988 China Art Song Creation Competition, and has become one of the classic songs in many singers' concerts.

The Tang poem "*Mooring at night by Maple Bridge*" is a famous poem by the Tang Dynasty poet Zhang Ji. It is widely known in China. It is a poem composed of four sentences with strict metrical requirements, and each sentence has seven characters, so it is also called seven words, The whole poem rhymes with "an". The context of the poem is the Anshi Rebellion of

the Tang Dynasty.⁶¹ During this period, Zhang Ji fled the war to the south of the Yangtze River, one autumn night, the poet's boat moored in the "Gusu" (today's Suzhou) on the river, at this time, Zhang Ji, who lived alone in a foreign country, was full of sorrow, not only the frustration of not getting his ambition, but also the worry of facing the chaos of the country, and the homesickness of being displaced, so he wrote this poem, which is an ancient masterpiece of clear and distant mood.

4.1.3.2 Analysis of the text

月落乌啼霜满天，	The moon setting, crows cawing, frost overfilling the skies,
江枫渔火对愁眠。	Dimly lit fishing boats 'neath maples sadly lie.
姑苏城外寒山寺，	The toll from the Cold Mountain Temple outside of Suchow,
夜半钟声到客船。	Reaches my boat at midnight and floods my sleepless sorrow.

The first two fourteen words, has described six scenes, the late autumn on the river, will fall the moon with the crow's cry, the night has been deep cold frost sky, the maple tree beside the river, the fishing lamp on the river, and a person full of sadness can not sleep. Riverside scene, a quiet move, a light and a dark, a far and a near, each other shine, set off each other. It seems that all the scenes in the poem have life, and then show people their mood at the moment: a "worry" (愁) word.

The last two fourteen words, but only wrote one thing, lying in the middle of the night to hear the Hanshan Temple bell. Late at night, all sounds are quiet, only the distant bell, from the distant Hanshan Temple, a sound of swing over, knock in the poet's heart. The poet's worry reaches its climax, as if the bell were tolling for him and knew what was in his heart. The beauty of the whole poem is like a bell that reverberates for a long time. In the poem, the poet is full of melancholy and accurately describes the sentimental picture of people in the trough.

⁶¹ The Anshi Rebellion refers to the war waged by Tang generals An Lushan and Shi Siming against the Tang imperial family between 755 and 763 in Tang China.

Jiangnan late autumn night, the moon set, the crow, the river maple, the fishing fire, the lone boat, the midnight bell, like a Chinese ink painting presented before the eyes. In the poem, the hero seems to be the figure in the painting, and he is tossing and turning in the face of the night scene and the bell on the boat. The hero also looks like a man watching the scene, when he saw this scene, he wrote this lyrical poem. This creates a picture with a sense of "space-time dislocation". He is the person in the painting, and he cannot sleep at night in the painting. This is not only the person in the painting, but the staggered level that also can watching painting of front of eys, is a major artistic feature of ancient Chinese poetry.

4.1.3.3 Musical analysis

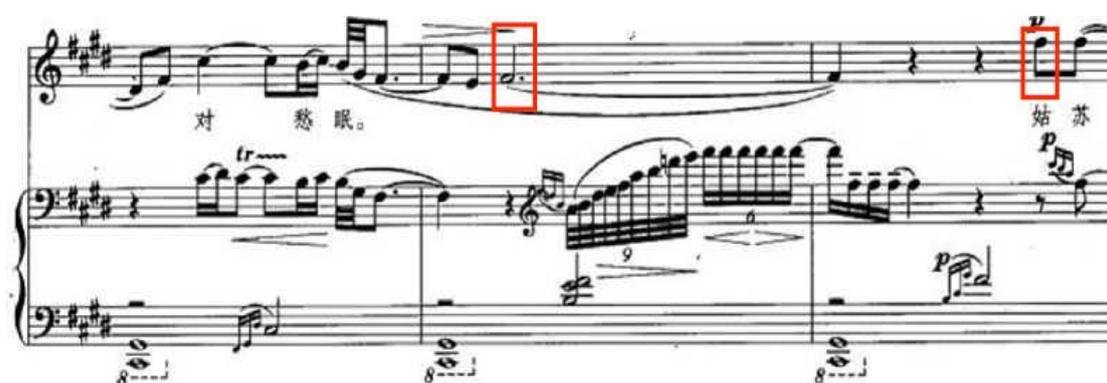
The art song "*Mooring at night by Maple Bridge*" adopts the chinese traditional five-tone mode in the melody, and the song is a single binary form. The whole song can be divided into four sentences and a coda, and its overall layout law is that one and two sentences are symmetrical, the third sentence begins to unfold, and the fourth sentence pushes the song to the climax, and the fifth sentence constitutes the coda of the vocal part through the Variation of the fourth sentence.

The melody of this song is mainly sequence, most of them are based on minor intervals, especially the second and third intervals, which reflects the author's intention to combine the whole work with the language characteristics of the area where Gusu City is located, in addition, the poem itself describes the scene of Hanshan Temple "mooring of night", the use of sequence is also more in line with the quiet and distant sense of night. In addition, another important feature is that the melody uses the "fish bites the tail" writing method in traditional Chinese music, that is, the note of end of the previous melody is the note of beginning of the next melody. (Vide: Note example 4-9) The last two notes f1 and g1 of the first melody in bar 8 are exactly the first two notes of the second melody in bar 10, which has the effect of closely connecting the melody and forming it in one go. Because there are only four short lyrics in this work, the composer uses the technique of "fish biting the tail" to connect the four sentences naturally. However, in order to better express the artistic conception of the poem, changes are made in the "fish biting the tail" at the same time, that is, the use of "fish biting the tail" in an octave. (Vide: Note example 4-10) The f sharp in one-lined octave at the

end of the second sentence. And the beginning of the third sentence is raised an octave, starting with the f sharp in the two-lined octave. This idea not only avoids the mechanical and monotonous of connection, but also gives the melody a three-dimensional and spatial sense, which forms a strong contrast with the original graceful and sequence's melodies. For the singer this note that raise the octave should use crescendo to deal with, so that singing more hierarchical, spatial sense.



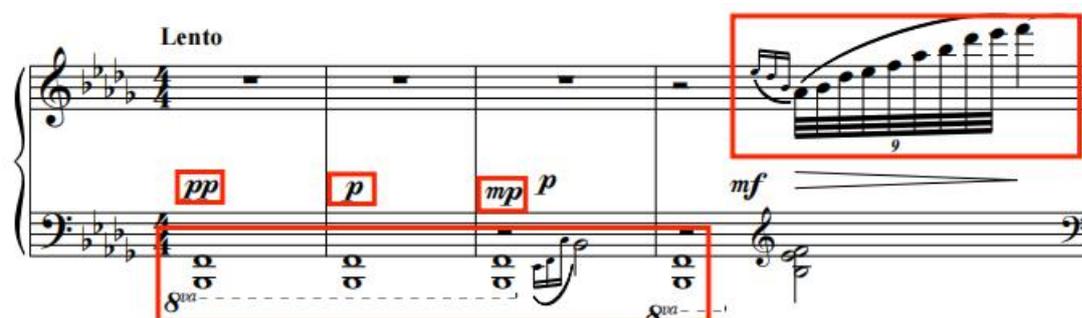
Note example 4-9



Note example 4-10

The reason why the song can be unique among many art songs, in addition to the uniqueness of the melody and lyrics, but also because its piano accompaniment just right to show the artistic conception of the poem, and the vocal part of each other, inseparable. Before the first phrase, the composer used several symbolic elements: the fifth interval of continuous bass, which simulates the bells of Hanshan Temple, sets the tone of the whole song; The combination of fast and dexterous grace notes and nonuplet depicts the flowing water outside

the ship and also renders the cold atmosphere in the middle of the night. Under the guidance of such an artistic accompaniment lead, the singer and the audience can quickly enter the atmosphere of the work. (Vide: Note example 4-11) In the way of moving down an octave, the tonic-dominant perfect fifth is used to imitate the bell of Hanshan Temple, and the dynamics of PP-P-MP is developed to create an auditory effect of the bell from far to near, which is very vivid and clever to outline the change of space, as if the listener has been placed in the painting. The motivation of the bell runs through the whole piece, especially in the end of the song, and the design of the bell well echoes the artistic conception of the prelude. The dense nonuplet fast ascending demisemiquavers vividly depict the image of water in the river, and this theme motive always stops abruptly after the music changes from low to high, forming a cycle with the theme of bell. The accompaniment of the whole work always runs through this thinking of visualization, which greatly enhances the sense of picture and lyricism of the work.



Note example 4-11

The perfect fifth throughout the song, this interval is the embodiment of the bell, but also a symbol of the quiet night. And this interval also gives the whole tonality a stable support.

In the texture of the piano accompaniment, there are three more prominent rhythms, the first is the perfect fifth of the bass, on the one hand, the simulation of the "bell", but also for the poet after the Anshi Rebellion, the way to stay here, thinking of the country and their own life when the lament, revealing the author's heavy, melancholy, sad feelings. The second is the uneven division of the high part of the nonuplets, on the one hand, it is the simulation of water, on the other hand, it also creates a quiet night sky through the transparent timbre of the

piano's high voice area, forming an obvious contrast effect with the low part, enhancing the sense of layer. Third, it is the rhythm of triplet grace notes plus minim interspersed in the middle and low parts (Vide: Note example 4-11), which is the description of water echoing the bell of the bells sounds of perfect fifth. It runs through the whole song, sometimes in the low part and sometimes in the middle part, describing the effect of bell, water, alternating near and far, it has a very ethereal picture sense.

4.1.3.4 Singing processing

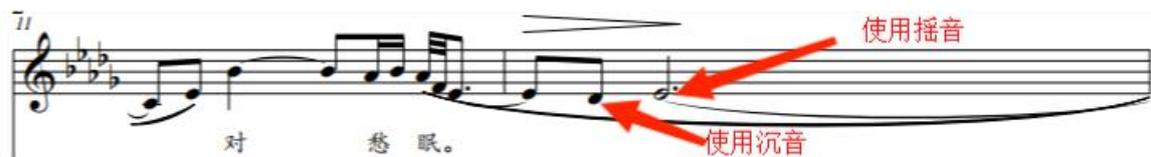
First of all, a feature of this song singing is the use of Rubato, which will not be detailed here. Secondly, in order to more vividly present the verve of ancient poetry, but also more accurately depict the sad mood of the poet, the author pays special attention to used the Runqiang(润腔)⁶² in the singing of this song. In general, there are two typical ways of Runqiang in this work: Yaoyin (摇音) and Chenyin (沉音), in fact, the combination of the two is used, first Yaoyin and then Chenyin. I still remember the first time I sang a Chinese composition for my vocal music professor Zdzisław Madej, it was this song, he asked me: How can you sing a lot of notes that are not in the scores? At that time, I wanted to say that it was borrowed from the "Runqiang" in traditional Chinese music, but I did not know how to say this word in English, and said that it was a tradition in the singing of Chinese vocal works, similar to the improvisation of Da capo arias in the Baroque period. In fact, Runqiang is more of a singer in the second creation of the free play.

First of all, the Yaoying's technique in the long notes simulates the color and style of the guqin. Guqin is a representative of ancient literati art, and its performance often produces a very interesting Yaoyin sound by rubbing the strings with fingers. The author uses "Yaoyin" at the end of each sentence for "tian (天)", "mian (眠)", "si (寺)", "chuan (船)" and "ti (啼)" in the first sentence. This requires the singer to use the diaphragm to support, stare at the words on the "high position", in order to control the "Vibrato" of voice in the singing process, to simulate the shaking of guqin sounds, the sound is like shaking a thing, the rhythm from slow to gradually fast, the voice from f to p, singing a relaxed, aesthetic shaking voice. The author

⁶² Runqiang refers to the use of some singing skills to decorate the melody, so as to obtain the beautification and pleasant melody. In traditional Chinese music singing, a variety of grace notes will be used to embellish the melody, commonly used grace notes include appoggiatura, trill, mordent, glissando and so on.

uses "Yaoyin" processing way, one is to more accurately convey the poet's inner sigh due to "worry", and the other is to more vividly extend the picture depicted in the lyrics, giving people unlimited imagination space.

Second, the technique of Yaoyin is used between specific intervals. As shown in note example 4-12, this is the end of the melody of the second sentence, and e1 in bar 12 uses the Yaoyin technique, and in order to make the Yaoyin more lingering, the note "flat d1" before the dotted minim e1 is sung to fall with a light force first, that is, first Chenyin and then Yaoyin, the author uses the method of first Chenyin and then Yaoyin in the singing of the three phrases of "Frost all over the sky (霜满天)", "to the sad sleep (对愁眠)" and "to the passenger ship (到客船)". To a certain extent, this way of Runqiang imitates the tone of the ancient people "reciting" the poems, which highlights the ancient lingering of the works.



Note example 4-12

In addition to the above mentioned, the author thinks that when singing the art song "mooring at night by Maple Bridge", it also should pursue the unity of its word meaning, emotions and artistic conception.

First of all, to achieve the communication between word meaning and voice's emotion, it can start from construction of the inner picture. The image of the lyrics in the mind sketched out: the horizon moon will fall, it is late at night, occasionally crow crow, but added a lot of desolate, how this weather is cold, outside the cold sky, his alone lying on the boat beside the river, facing the river maple trees and fishing boat lights, the heart is very sad but no one to tell, difficult to sleep. When my heart was sad, in the lonely and lonely Hanshan ancient temple outside Gusu City, the bell rang in the middle of the night into my passenger ship. Although the author's interpretation is not enough, the process of interpretation is the process of realizing the construction of the picture. And when a clear sense of the picture appears, the image of the master also becomes fresh. Therefore, this process is essential.

Secondly, the word meaning is the first level of expression, and the first step of singing is to accurately convey the literal meaning to the audience. The emotion is the singer's understanding of the emotion of the work, the emotional connection between the singer and the poet, and the strong resonance of the inner feelings. On the basis of clearly and accurately expressing the meaning of the words, it is necessary to connect the feelings of the master in the lyrics with the emotions of the singer itself, in order to truly achieve to sing with the combination of voice and emotion, so as to impress the audience.

Finally, the artistic conception is the highest pursuit of singing "Mooring at night by Maple Bridge", compared with it, the word meaning and emotion are much easier to achieve. There are two reasons why the artistic conception is difficult: First, the interpretation of artistic conception needs to accurately, deeply and vividly understand the creative intention of the lyricist and the songwriter, and the singer also needs to build up the connection between his own emotions and the artistic conception of the work. Second, the artistic conception is invisible, can not be said, can only be understood by mind, the singer needs to when he complete the accurate interpretation of the work, but also have a strong stage aura, expressive force and appeal, and the audience can feel one or two. Among the many singing versions, the author thinks the singing version of Wu Bixia(吴碧霞)⁶³ can be described as a model of the unity of word meaning, voice emotions and artistic conception.

4.2 The song cycle “The three small songs of Yuanqu” (元曲小唱三首)

4.2.1 Creation background of The three small songs of Yuanqu

“Yuan Qu” is also called "Yuan Sanqu or Xiao Ling", although it does not have the splendor of Tang poetry and Song Ci, it has the charm of easy to understand, elegant and popular. Wang Guowei said: "What is the beauty of Yuan Qu? It can be summed up in one sentence: It's just nature. All the outstanding literary works from ancient times to today are superior to

⁶³ Wu Bixia, a famous Chinese coloratura soprano, professor of China Conservatory of Music. In 2002, she won the second place of the 12th International Tchaikovsky Vocal Competition. In 2000, she won the first place of the 8th International Vocal Competition in Bilbao, Spain.

nature, and among them, Yuan Qu is the most natural, so Yuan Qu is the most natural literary form in ancient China.⁶⁴

The song cycle "Three Small Songs of Yuan Qu" contain three Yuan sanqu, their authors are famous sanqu writers of the same period in Yuan Dynasty, namely: Xu Zaisi's "Zhe Gui Ling - Spring Affection", Guan Yunshi's "Red Embroidered Shoes - Joyful Love", Ma Zhiyuan's "Luo Mei Feng - Rose Dew". These three pieces all describe the love of young men and women, which is the most good writing style of Yuan Sanqu writers, and also the main theme of Yuan Sanqu. Composer Mr. Gao Weijie connects the contents of these three sanqu pieces to depict a trilogy of love stories about a young woman's different psychological activities and emotional experiences during first love, passionate love and separation. The idea of selecting these three songs by the three writers and connecting them properly through the emotional descriptions gives the three Yuan songs new meaning and interpretation is very ingenious.⁶⁵ This is also the ingenuity and charm of this song cycle.

Gao Weijie, a famous contemporary Chinese composer, is a professor of composition at the China Conservatory of Music. Born in Shanghai in 1938, he was admitted to Sichuan Conservatory of Music when he was an adult. During his study, Gao Weijie taught himself composition techniques and was carefully guided by many professors. After several years of professional study and diligent study, in 1960, he graduated with excellent results and stayed as a teacher in the school. He served as the head of the composition department at Sichuan Conservatory of Music and China Conservatory of Music. Mr. Gao Weijie is very fond of classical Chinese poetry, especially Yuan Qu. In 2012, he composed and created three Yuan Qu Sanqu pieces by the famous Yuan Dynasty lyricist Ma Zhiyuan, "Luo Mei Feng - Rose Dew", Xu Zaisi, "Zhe Gui Ling - Spring Affection" and Guan Yunshi, "Red Embroidered Shoes - Joyful Love", which formed the song cycle "Three Small Songs of Yuan Qu". The work premiered at the Zhongshan Music Hall in Beijing on December 17, 2013, performed by Xiao Ma, China's first countertenor singer, which aroused great response and was unanimously praised by the music industry and well received by the audience.

⁶⁴ Wang Guowei, *Chinese Opera History of Song and Yuan* [M], Shanghai People's Publishing House, 2014: 201-206

⁶⁵ Yang Guangjin, *The ancient and new rhyme of the three small songs of Yuanqu* [J], Chinese Culture Pictorial, 2017-03 P55

Mr. Gao Weijie also arranged the Western instrumental version, the Chinese classical instrumental version, and the piano version for this song cycle, making the style of this work more diverse, delicate and novel. What the author sings and learns is the piano version of this song cycle.

4.2.2 *The first song “Zhe Gui Ling - Spring Affection”*

4.2.2.1 Analysis of the text

Author of “*Zhe Gui Ling - Spring Affection*”: Xu Zaisi(徐再思), a writer of sanqu in the Yuan Dynasty, wrote more than one hundred sanqu pieces in his lifetime. From the title of the work, "Zhe gui Ling" is the name of the Qupai, "Chunqing" express the love between men and women, and the love and acacia of the opposite sex, therefore, this sanqu is the first work in this songcycle that opened the prelude to the love story. From the point of view of the content of the work, the lyricist through a few short words to describe a young girl in love, a moment not to see the lover on the lovesickness.

The first line of the lyrics, "never miss love in my life," indicates that the protagonist is a young girl who falls in love and has never experienced love; Then the second sentence: "just will be acacia, so falls in acacia", said is just tasted the taste of love, on the lovesickness, these three sentences revealed a girl's lovesickness into the mood; The following three sentences describe the acacia disease of people, tea and food tasteless, the body is weak like floating clouds, the heart is like willow catkins, and the breath is like a wisp of silk thread, which appropriately corresponds to "the body is like floating clouds, the heart is like flying catkins, and the air is like a gossamer." Although the language described by the author is simple and easy to understand, the artistic conception wanted to express is not less, which is the subtlety of Yuan Qu; Next, "empty a wisp of lingering incense here, where is the lover of hope" means: only the girl left empty to their missing lover left the love thing, the girl looked forward to where the sweetheart went? The last two sentences "When did the symptoms come? "When the lamp is half dim, the moon is half light." Meaning: When is the most intense time for the arrival of the pain of love? It's when the lights are half dim, when the moon is half bright. In the last two sentences, the author describes the cause of lovesickness and points out

the time, the sky will be dark when the family returns, so she is alone at this moment sad and yearning arises spontaneously.

4.2.2.2 Singing processing

The song is a single binary form, B-flat Gong Yayue seven-tone mode, using alternating beats of 4/4 and 3/4. The whole piece is divided into two parts, A and B, as well as the introduction and interlude. The specific structure of the musical form is as follows:

part	Intro	A			interlude	B			
phrases		a	b	c		d	d'	b	c
bars	4	4	4	5	3	4	4	4	6

The musical score is titled 'Andante' and is written in B-flat major. It consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The score is divided into two systems. The first system contains the first two lines of the song, with lyrics: '平生不会相思，平生不会相思'. The second system contains the next two lines, with lyrics: '才会相思，便害相思，才会相思'. The piano accompaniment features a mix of 4/4 and 3/4 time signatures, with dynamics ranging from *mf* to *mp*. The vocal line is marked with a *gran.* (grand) dynamic and includes a trill in the first line.

Note example 4-13

Phrases a and b phrase A part of the song , that is, the first three sentences of the words "never miss love in my life, just will be acacia, so falls in acacia", the composer made a model into sequence repeated singing processing, using six "xiangsi (相思)" (Vide: Note example 4-13), on the basis of the original three sentences superposition and repeat, there is the expression of

female talk nagging, making the song emotional sense strengthened, highlighting the urgency of love. At the end of each "si (思)" word, the author has done a weakened treatment, and did not sing the beat full, the purpose is to leave some space, to give people the feeling of longing. b phrase "just will be acacia, so falls in acacia, just will be acacia, so falls in acacia", the author made a "carry on" processing, in the first three phrases gradually strengthened the tone at the same time, and emphasized the second phrase "Bian (便)", the third phrase "just will be acaciae" mood reached a small climax,, the fourth phrase " so falls in acacia" mood down, to show the helpless feeling of melancholy.

Subsequently, the dynamics and rhythm of the c phrase changed (Vide: Note example 4-14), and it became 4/4. The lyrics used three consecutive metaphors in parallel sentences "the body is like floating clouds, the heart is like a fluttering catkin, and the breath is like a silk", and added a large number of lines in the melody to describe the mood of the girl's love, and revealed her inner restlessness. In singing this part, the author strengthened the flow of breath, highlighted the legato melody lines, and the emotion should also flow naturally from the heart along with the melody. "The body is like floating clouds" this sentence , its music is upward development, to keep the singing body in a positive state. The second half beat of the word "fu (浮)" appears to restore the e2 note, and when the author sings, the voice is highlighted, like this: "Fu-u" bite each note, because restoring the note e2 is the most characteristic "Bianzhi " in the seven tone modes of B-flat Gong Yayue, strengthening this note, one is to highlight the color of the Chinese national mode, the second is that it is the highest point of the melody, and it is a sense of pushing upward, like a cloud floating upward, accurately expressing the meaning of "floating clouds". The word "heart (心) " of "heart like a flying catkin" is on the f of two-lined octave , which is the highest tone of the whole song, but not the strongest tone, and the voice should not be too strong, and should be integrated with the previous sentence. The last word of this phrase, "si (丝)", the author follows the marks on the scores, and does a weakening treatment, and tries to straighten voice, reduce the resonance, so that own voice is closer to the literal meaning of "silk", and the woman is unable to extricate herself because of the pain of love, so that the state of physical and mental exhaustion.

13
身似浮云, 心如飞絮, 气若游

17
丝.

Note example 4-14

空一缕余香在此, 盼千金游子何

之。空一缕余香在此, 盼

Note example 4-15

The opening of Part B, d and d' phrase are the climax of the song (Vide: Note example 4-15), which strongly express the woman's love for her lover. The melody also uses the big jump to express the remember fondly of the woman's heart, and the appearance of the triplet rhythm

of the piano accompaniment part breaks the original equal rhythm pattern, making the melody more fluid and legato. The triplet has been pushed tightly under the melodic part, highlighting the woman's mood of wanting to see her beloved person immediately. At this time, the author's singing is strengthened, and more resonations are used, and the emotion of the whole song is reached the peak. Among them, the melody of the word "zai (在)" changes widely, first a downward third, followed by a big jump of seventh, at this time, it is necessary to maintain the position of the voice and the flow of the breath, can not change the singing state because of continuous jumping, and pay special attention to the fact that do not add glissando when jumping. Two word "Pan (盼)" is started in weak beat, the author used exclamation's tone to sing, in order to express the weak tone.

The word "Zhi (之)" in bar 27 (Vide: Note example 4-16), as the melodic part weakens, the accompaniment part also uses the descending scale to express the woman's disappointment. The following two consecutive rhetorical questions are the return of the musical mood to calm, as if the woman had calmed down after her own questions. At the same time, it also paved the way for the emotional expression of the ending sentence of the song. In order to make the two sentences before and after the feelings of contrast, in the singing treatment, on the one hand is to ask the question, on the other hand to understand why to ask. Therefore, the first word "heshi (何时)" is emphasized, and the upward tone is added to reflect the question, which is different from the previous sentence when repeated, so the word "laishi (来时)" increases the tone, and the word "heshi (何时)" is weakened, so as to express the girl's heart has a hint of surprise, surprised that she also enjoys the ambivalence brought by this love. That's why they ask again and again.

The word "faint"(昏) in the ending sentence "when the light is half faint, when the moon is half bright"(灯半昏时, 月半明时) is the highest note of the whole song (Vide: Note example 4-16), and the composer also marked the mark of free extension, so the author used a fuller cavity to make the resonance of the first stronger and then weaker processing, expressing the small climax before the end of the whole song. Finally, "when the moon is half bright"(月半明时) this sentence made processing of "rit", and at this moment the author's heart expression is the woman's helplessness and self-talk here, and the final word "time"(时), the voice is extended as far as possible until the piano accompaniment is completed on the tonic chord.

Can not help but let the author's mind emerge such a picture: After a woman lone express his thoughts on the heart of the people in the windowsill , deep sigh to hide their own figure in the hazy moonlight.

The image displays a musical score for a song, consisting of four systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are in Chinese characters. The score features various musical notations such as treble and bass clefs, time signatures (3/4 and 4/4), dynamic markings (mp, mf, rit.), and performance instructions (colla voice, a tempo). The lyrics are: 千金游子何之。证候来时，正是何时？证候来时，正是何时？灯半昏。时。月半明。时。

Note example 4-16

4.2.3 The second song “Red Embroidered Shoes - Joyful Love”

4.2.3.1 Analysis of the text

The lyrics of this song come from the Yuan Dynasty sanqu writer Guan Yunshi's Yuanqu of the same name, "Red embroidery shoes" is the name of the Qupai, "Joyful Love" refers to the good feeling between men and women when they meet. Guan Yunshi(贯云石) is a witness of the development of Sanqu from the initial stage to the peak, and occupies an important position in the development process of Sanqu. His existing works include 79 Xiaoling and eight sets of Sanqu.

挨着、靠着云窗同坐，	Drawn to each other, we sit together by the window,
看着、笑着月枕双歌，	Looking at each other, laughing, singing together to the moon,
听着、数着、愁着、	Listening, counting, worrying,
怕着早四更过。	We fear the coming of the fourth night watch.
四更过情未足，	When the fourth guard arrives, we will still be short of ourselves,
情未足夜如梭。	We will still be short of each other, but the night will have passed.
天哪，更闰一更妨甚么！	Ah heavens, why can't you add one guard?

The song begins with eight "zhe"(着), showing a beautiful picture, touching, leaning, cuddling, holding are four movements, and "sitting together", "singing together" describes the external form of men and women. It all happened at the same time. "Sitting together at the window"(同坐云窗) describes the atmosphere of meeting men and women; "the couple singing together under Moon" is the same, but also renders the atmosphere of joy; "Listening and counting"(听着数着) is listening to the sound of tapping and counting the sound of tapping; "Worried and afraid"(愁着怕着) highlights the worry of men and women, afraid of meeting time ended early.

"When the fourth guard arrives, we will still be short of ourselves, we will still be short of each other, but the night will have passed" the first part of the second half of the sentence repeats the second part of the first half of the sentence, the former sentence is to re-emphasize the time, the day is almost light and there is not much time left; "Feeling not enough"(情未足) expressed the mood of the lover, looking back on this gathering, there are some regrets in my heart. The second half of the sentence directly shows that time is gone forever, and there is a sense of helplessness. Perhaps it is because the two people get together is not easy to cherish

so much, and then the time flies, their fear of the emotions show incisively and vividly. But time will not stop, so the gathering has nearly ended, the next gathering do not know when, so it will cause the subsequent emotion.

"Ah heavens, why can't you add one guard?" Oh, my God! What's a little more time? This is like a cry, begging heaven to prolong the time. The use of rhetorical tone to speak out their own deep desire, but also to express the depth of love, love. This song, Guan YunShi describes in the tone of women, boldly expressing women's intense emotions and the desire for love. Short as the prose is, it means a lot. The rhetorical tone of the last sentence brings the whole song to a climax and ends the whole song.

4.2.3.2 Singing processing

This work is also a single binary form, for D Gong Yayue mode, 4/4 beat. The whole song is divided into four parts: introduction, Part A, Part B and coda. Part A is a square section, composed of two phrases, the second phrase is a variation of the first phrase, both are four bars. Part B is also composed of two phrases, the second phrase is a complete reproduction of the second phrase of Part A, and the two phrases are completely repeated. The coda has eight bars, and the last line follows the melody of the last two bars of Part A, but the lyrics are different.

The author uses the Moderato marked by the composer, and the overall singing mood is slightly more exciting than the first song, and it is more difficult than the first song for the breath. The whole piece has a strong narrative, describing the scene and her inner monologue when a woman is in love and dating her sweetheart. In Part A of the song, the heroine tells the story of the men and women in love when dating each other, in the singing of these four sentences, the author uses a relatively free tempo (Rubato), especially the first beat of the first phrase and the third phrase, the author deliberately lengthens the time value and then gradually accelerates back to the Moderato, and slows down the speed of biting words and returning to rhyme. The second phrase is basically sung at a medium and even speed, and the end of the fourth phrase made a "rit" (Vide: Note example 4-17). The reason to do so is to show that the two people are snuggling and comfortable, they are so free, and so good to enjoy the night date moment.

挨着靠着云窗同坐，

看着笑着月枕双歌， 听着数着愁着怕着

Note example 4-17

In Part B of the song (Vide: Note example 4-18), the first phrase is the climax of the song, and the melody has been kept in the high register (between d and f sharp of two-lined octave), which is difficult for most countertenors, the author's singing experience is to first take a deep breath, ensure the support of the lower abdomen and diaphragm, and fully open the singing cavities, keep the breath flowing smoothly. The words "over" (过) and "feeling" (情) in the first sentence and the words "enough" (足) and "feeling"(情) in the second sentence, respectively, use three consecutive dot-quaver rhythm types, and maintain a good singing state when singing, and use the breath to promote the voice and make the music flow. The last two lines of Part B go quiet, as if the woman were muttering, complaining in a low voice about the short time together. "When the fourth guard arrives, we will still be short of ourselves, we will still be short of each other, but the night will have passed." is the climax of the whole song, the dynamics of voice also reaches the peak of the whole song with the emotion, and suggests that the two people are about to separate. In order to properly show the scene, the author combined with the repetition of the whole two phrases, singing in the emotional contrast, the tone of the first presentation is calmer, showing that the two men and women are still immersed in the sweet atmosphere of dating; emotional excitement when it is repeated, expressing the young men and women's dissatisfaction and anger at the short time

and the expectation of the next date. In fact, the author believes that it can also be reversed, the first time the emotion is more excited, the heart is unwilling, the dynamics should be gradually strengthened, and the breathing should be slightly hurried to highlight the inner worry; emotions tend to calm down when it is repeated, revealing a hint of helplessness, there is also a little sigh.

13 *f*
四 更 过， 情 未 足。
情 未 足： 夜 如 梭。
15
17
四 更 过， 情 未 足： 情 未 足， 夜 如 梭。

Note example 4-18

The coda is an exclamatory sentence (Vide: Note example 4-19), which is rare in Yuanqu. When the author sings it, more is the exclamation tone as the focus, pay attention to the control of tone. There are two consecutive "OMG" (天哪) in this sentence, and obviously the tone of the two is completely different. The author's understanding, the first "OMG" can be a

helpless cry, but also a complaint to God; And the second "OMG" is an emphasis on emotion. The last sentence, "why can't you add one guard?" is the protagonist's inner call, the author made a "rit" processing according to the composer's mark, and freely extended the word "shen"(甚), and then a big breathing pause, lamenting the last word of the song "Me"(么), because "me" is only an interjection, no specific meaning, but also let the author's imagination, accompanied by sighs and epilogue, the author came up with a picture of a man and a woman being reluctant to part.

The image shows a musical score for a song. It consists of two systems of music. The first system starts at measure 21 and includes a vocal line with lyrics: "梭。天哪。天哪。" and a piano accompaniment. The second system starts at measure 24 and includes a vocal line with lyrics: "更闰一更妨甚么!" and a piano accompaniment. The score includes various musical notations such as "rit.", "a tempo", and "mf".

Note example 4-19

4.2.4 The third song “ Luo Mei Feng - Rose Dew”

4.2.4.1 Analysis of the text

The lyricist is Ma Zhiyuan (马致远), known as the "four masters of YuanQu", and also the representative figure of YuanQu in the early Yuan Dynasty. He created a large number of Yuan Qu works in his life, and his works are bold and passionate, and he is a member of the "bold and unrestrained school". He was in close contact with many literati and artists at that time, and had the reputation of "the number one scholar". His sanqu works are collected in

"Dongli Yuefu"(东篱乐府); Zaju's representative is"Han Gong Qiu"(汉宫秋).

蔷薇露，荷叶雨， Dew on the rose bush, rain on the lotus leaves,
菊花霜冷香户。 Chrysanthemums are blooming in the thick frost, the cold fragrance fills the
courtyard.
梅梢月斜人影孤， A moon hung on a plum tree and a lone shadow,
恨薄情四时辜负。 The most hateful is unfaithful man, actually let down my great youth.

The Xiaoling describes a woman waiting for her lover at home after a breakup, the lyrics of the song are short, but they contain deep feelings of "missing" and "resentment". The first four sentences mainly describe the scenery of spring, summer, autumn and winter throughout the year, and the last sentence uses a complaining tone to express the feeling of missing the sweetheart. The first four sentences borrow the scenes to express emotions: spring rose flowers covered with dewdrop is like the girl's tears; The rain on the lotus leaves in summer is like the misty state of a woman's eyes when she cries; The chrysanthemums developed in the cold frost in autumn present a sad and cold atmosphere at home; The plum blossom in winter reflects the woman's loneliness and loneliness. The lyricist uses the representative scenes in the four seasons to show the woman's loneliness and longing for her lover, in order to highlight the woman's inner despair for her lover not to return and the face that is getting old day by day through the beautiful description of the four seasons. The last sentence is the climax of the whole piece, expressing the inner feelings in a tone of direct complaint. It seems that you can see the scene of women's grief and tears.

4.2.4.2 Singing processing

This work is also a single binary form, Chinese traditional D flat Gong, B flat Yu Yayue mode, 2/2 beat. The whole piece is divided into three parts: introduction, Part A, and Part B. The connection between part A and Part B has a two-bar interlude.

The melody of this work is dark and the rhythm is slow, which is the author's favorite one among the three pieces of the song cycle. Aurally, Yu mode is similar to the style of Western minor. The emotional tone of the song is also different from the first two songs, the first two

are more directly express the meaning of missing, thick love, and this one is more that borrow things to express emotions, expressing the meaning of sadness and depression.

The image shows a musical score for a song. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics under the first system are "蔷薇露(啊), 荷叶". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. It includes dynamic markings like *mp* and *simile*. The second system also has a vocal line and piano accompaniment. The lyrics under the second system are "雨(啊), 菊花霜冷香庭". The piano accompaniment continues with similar dynamics and notation.

Note example 4-20

Although Part A of the song (Vide: Note example 4-20) is a description of three different flower scenes in spring, summer and autumn, the author's understanding is that one is to write about the passage of time, the other is to use three kinds of flowers in different seasons to represent women and express their inner sadness. Such as the first sentence "rose dew ah", the author thinks of the spring rose flower as a gentle and weak woman's image, and the dewdrop on the rose flower is the tears left behind when she quietly cried, so the timbre of the singing voice is softer at this time, and the expression of the emotion in the heart is still unwilling after the breakup, do not believe that this is the fact. The second sentence "lotus leaf rain ah", the author imagined that the summer lotus is a tearful woman image, and a large number of raindrops on the lotus leaf is the state of the woman crying, so the mood is more excited when singing this sentence, the tone chose to be bright and then slightly dark. It also shows that her heart has understood the fact that her sweetheart has left, and she must vent her anger through tears. The third sentence "Chrysanthemums are blooming in the thick frost,

the cold fragrance fills the courtyard", the author compares the autumn chrysanthemum to a woman who does not go out for a long time, and the frost on the chrysanthemum is like the fog produced by the woman's eyes because of the desire to cry without tears, the singing timbre is dim, the word "Hu" (呼) at the end of the sentence, the author mixed with the "chest voice" to express the low mood and the lonely expression of the woman.

The image displays a musical score for a song, likely in Chinese. It consists of three systems of music. The first system features a vocal line and piano accompaniment. The lyrics are "梅梢月斜 人影孤 (哇) 人影". The second system continues the vocal line and piano accompaniment. The lyrics are "孤 (哇) 恨薄情 四时辜". The third system shows two endings for the lyrics "负。 负。 辜负.". The first ending is marked with "1." and the second with "2. rit.". The piano accompaniment in the third system includes markings for "8va" and "calando". Red boxes highlight specific notes in the vocal line across the first two systems.

Note example 4-21

Part B of the song (Vide: Note example 4-21) the first sentence of "A moon hung on a plum tree and a lone shadow", the author's understanding, after spring, summer, autumn hard to wait, winter's plum blossom represents the image of a woman who is frustrated, moonlight implies desolation and loneliness. These two lines enter the high register, and the dynamics is also strengthened to become *f*. While singing, although the author uses the impetus of breath and positive words to express excited feelings, but more is crying, and the heart is full of

sadness. Especially the last word "Gu" (孤), because the melody line is developing downward, the author added crying to enhance the tone. The last sentence of "The most hateful is unfaithful man, actually let down my great youth" the woman's love turned into hate, in addition to singing with resentment, the author also made a small "pause" after the dotted quaver of the word "feeling"(情), first Yi and then Yang.⁶⁶ And then at the most characteristic "Bianzhi" note, it abruptly stops; The composer used the quaver rest in the last beat of the word "feeling"(情), and I think this is also the intention.

We can see that the composer added the lining words "ah"(啊) and "wow"(哇) in the lyrics (Vide: Note example 4-21), which not only rendered the atmosphere, but also showed the sorrow and resentment of the woman after being betrayed and abandoned, making the music lively. The author also seized these four lining words in the song to express emotions and render tone. Throughout the repeated music of Part B, the author's singing especially aggravated the articulation of the first word of each sentence, highlighted the woman's "hate", and also strengthened the plaintive tone. At the end of the song to repeat the word "Gufu"(辜负), the author sang in my mind emerged after venting "resentment" after the woman, quiet down, eyes glazed sitting in the window a person talking to himself. The change of mood was contrasting, making people feel sorry for the woman and moved.

In the creation of the song cycle, "The three small Songs of Yuanqu" not only absorbs the characteristics of western aria, making the melody beautiful and rich in singing, but also adds the style characteristics of Chinese traditional seven-tone mode on this basis, making the melody color unique. The three art songs are closely related to each other, with the different content of the song and lyrics, they show us different emotions and adopt different melodic processing techniques, the three works are both opposed and unified, and the mutual connection is promoted step by step.

4.3 Chinese opera arias

Since the countertenor has only a history of more than 10 years in China, only three Chinese

⁶⁶ In Chinese works singing, but also often use the expression way of "Yi Yang Dun Cuo" (抑扬顿挫), here "Yi" is to reduce, can also be understood as weakening; "Yang" is a rise, which can be understood as strengthening; "dun" is a pause, and "Cuo" is a turning point.

operas have arranged roles for the countertenor, so there are only a handful of arias that can be sung by the countertenor. Moreover, due to copyright problems, the scores of individual arias cannot be obtained, so the author can only choose one aria as the research object.

4.3.1 "Ba Da Cai I - Husi teaching singing Peking opera", aria from the opera "Sunrise"

4.3.1.1 Creation background

Aria "Ba da cai one - Hu Si teaching singing Peking opera" from the opera "Sunrise", singing by a small character Hu Si. The composer called this piece is a "aria", the author is skeptical, the author thinks this piece is like an accompanied recitative, but it also contains part of the duet and part of the beautiful melody from the peking Opera. Out of respect for the composer, I call it an aria in this article.

The opera "Sunrise" is adapted from the play of the same name by Chinese opera master Cao Yu, and composed by Jin Xiang.⁶⁷ This opera is his last work, premiered at the National Center for the Performing Arts in Beijing, China on June 17, 2015. The opera "Sunrise" belongs to the "grand opera" in the genre, in the music creation, this opera basically follows the western traditional opera model, the author actually felt when watching the "La Traviata" of east version.

Opera "Sunrise" synopsis: In 1930s urban China, the popular social butterfly Chen Bailu lives in a high-end hotel. She was young, beautiful and full of feminine charm. Businessman Pan Yueting, old enough to be Chen Bailu's father, spends a lot of money for her and takes her for himself. Living in the hotel, Chen Bailu is filled with guests every day, dancing, singing, playing cards, having fun, living a lively life, but her heart is often empty and lonely. One day, Chen Bailu's former lover, a poet, suddenly appeared in the grand hotel. Chen Bailu once loved the poet passionately, fell for his passion and romance, and left everything behind to follow him to the countryside to pursue a pure and beautiful life. But the reality of the trouble shattered the poet's dream, he secretly left Chen Bailu, abandoned her. Now he came to Chen Bailu again, hoping to salvage the relationship between them and start again. Chen Bailu

⁶⁷ Jin Xiang (April 20, 1935 -- December 23, 2015), a famous Chinese composer and professor at the China Conservatory of Music. He graduated from the Central Conservatory of Music of China in 1959. The opera "Wilderness", "Chu Overlord", oratorio "Jinling Festival", etc.

refused the poet's request, because she had seen through the world, but she still had feelings for the poet.

There is also a little girl imprisoned in the grand hotel where Chen Bai Lu is staying, whose parents are no longer alive, Her name is Cuixi. Cui Xi is forced to sell her body to a rich bully, but the little girl is determined not to obey and escapes from the room where she is locked up and hides in Chen Bai Lu's room. Chen Bai Lu is very sympathetic to the little girl's life and takes her as her daughter, however, the bully snatches Cui Xi from Chen Bai Lu and sells her to a brothel. The poet searches around for Cui Xi for Chen Bai Lu and happens to see Cui Xi committing suicide in the brothel. He is devastated and confused about his future life. The merchant Pan Yueting finally goes bankrupt due to his poor business, and can no longer afford to pay for Chen Bailu's luxurious life, leaving in a sorry state. With a deep hatred for the sinking life and an untenable situation, Chen Bai Lu picks up a medicine bottle, swallows a sleeping pill and ends her young life.

In the first act of the opera, the aria is a description of the life scene of Chen Bailu and the guests in the hotel singing, having fun, and partying. After Chen Bailu's first aria "Who are You?", the music naturally transitioned to the style of Chinese opera music, a slippery figure, Hu Si, who steps on the gongs and drums of Peking Opera, the small man of the old society who tends to be in power, walks onto the stage. The characters, Hu Si and Grandma Gu Ba, are the representatives of the evil characters of the feudal society of China, who sing and act while teaching a group of guests to learn to sing Peking Opera, which vividly depicts the life of the extravagant, corrupt and rich people of the old China.

4.3.1.2 Text of the aria

"Ba da cai, cai cai yi cai yi cai ba da cai! Guang!" - these words, which appear in the prelude to the aria, carry no meaning; it is a way of giving rhythm by imitating the sound of the percussion instruments used in Peking opera.

把这支兰花手呀，白白嫩嫩， This hand like an orchid⁶⁸, white and delicate,

⁶⁸ "Lanhua shou", also known as "Lanhua zhi", is a gesture commonly used by female characters in Beijing Opera. This gesture looks like a blooming orchid flower from one side, hence the name.

细细尖尖尖尖细细，翘起来呀！	Sleek and pointed, it should be lifted!
头儿不能动，像顶着一碗水，	Head in stillness, as if there was a bowl of water on it,
嘴儿不能开，像抹了二两蜜。	Lips closed, as if glued with honey.
偷眼儿看人，就那么一笑，	I cast a stealthy glance and smile,
勾着你的魂儿，跟我来呀！	Stealing your soul, try to do it with me now!

4.3.1.3 Singing processing

"In the opera *Sunrise*, the most impressive one is Hu Si's *Ba Da Cai*, which is quite stunning. Jin Xiang, for the first time in Chinese opera, used a countertenor similar to that of a role Xiaosheng in Chinese opera music".⁶⁹ The roles in Chinese opera are filled by different voice parts, while the roles in Chinese opera are divided into different role, for example: Lao sheng is an old man; Xiaosheng is a young man; Danjiao: is the female role, they are divided into Qingyi, WuDan, DaoMaDan and so on; Different roles have their own different characteristics of the voice. For example, Laosheng's voice is mainly chest voice, and its voice range is similar to Rossini's tenor; The voice of Xiao Sheng uses 70% falsetto, the vocal range is similar to the Countertenor; And the Danjiao in a falsetto, with a vocal range similar to that of a soprano.

Peking Opera is the first major type of Chinese opera, known as "guoju" (国剧). Chinese opera performance pays attention to "chang (singing), nian (reading), zu (doing) and da (fighting)", as well as "shou (hand), yan (eye), shen (body), fa (way) and bu (step)", most of these rules are stylized. For example, the "hand" here refers to different gestures, and the Danjiao often extends different styles of "orchid fingers" to perform, From a side view, this gesture looks like a blooming orchid, so it is named "orchid fingers". "nian" is divided into "nianbai" and "changbai", "nianbai" is very similar to "Secco" in Western opera, while "changbai" is very similar to "Accompagnato". In the prelude, "ba da cai cai cai yi cai ,,,,,,!" Look at this...." It is to imitate nianbai the Chinese opera.

In fact, although the overall musical style of the opera "Sunrise" has the shadow of modernism, most of the music is still tonal. However, in the music creation of this aria, the composer boldly uses the melodies of Beijing Opera in combination with the plot, in the

⁶⁹ Zhang Gang, *A Perspective on the style characteristics of Jin Xiang's opera Sunrise* [J], *Sichuan Drama*, 2015 (6), 122.

accompaniment of the symphony orchestra, the composer also adds "Jinghu" (a traditional Chinese instrument used in Beijing Opera, just like the principal violin in the symphony orchestra) and the percussion instruments "Si gu" and "cymbals" in the accompaniment of Beijing Opera. Professor Xiao Ma who plays the role is also the first time to challenge the melodies of Chinese opera, which is a highlight of the combination of Chinese and Western opera. Professor Xiao Ma is the first Chinese countertenor and author's teacher. When he handled this aria, he almost sang according to the notes marked on the score, and the singing method and singing style completely followed the principles of the European opera "Bel canto". The author thinks that the singing method is very scientific, but when singing the melody with strong style of Beijing Opera, it is a little stiff, and the rhythm and characteristics of Beijing Opera itself are lost. Since Hu Si was teaching the guests to sing Peking Opera at this time, the author believes that the singing voice should serve the plot and characters, and it can be slightly adjusted on the basis of the singing style of "Bel canto", and the singing melody can be properly "Runqiang" to reveal the musical characteristics of Chinese Peking Opera. Therefore, on the basis of learning from Xiao Ma's singing, the author appropriately draws on the singing style of Beijing Opera.

胡四
叭 哒 采, 采采 一采 一采 叭 哒 采! 咿!

京胡

Piano

14

胡四
瞧 这

胡: 把 这 支
顾: 把 这 支

[京胡随主旋] *mf*

Piano *mf*

18

Note example 4-22

Bars 14-18 of the prelude, "Bai da cai, cai cai yi cai yi cai ba da cai! guang! Look at this...." (Vide: Note example 4-22), the author draws on the characteristics of the Nianbai of Danjiao in Beijing Opera, sometimes with falsetto, sometimes with chest voice, which is more suitable for the performance of the role of Hu Si on the stage, because Hu Si is a male Dan,⁷⁰ at this time, he is stretching his Lanhua zhi and performing the female figure in Beijing Opera. The alternate use of chest voice and falsetto has also shaped Hu Si, a man who has a lot of female characteristics because he played danjiao in long time.

胡四
56
勾着你的魂儿, 跟我来呵
众女: 勾着你的魂儿, 众: 跟我来呵

Piano

胡四
60
第一遍: [众叫好。] 顾八奶奶: 别光给他鼓掌, 看我的!
第二遍: [顾八奶奶前边走, 胡四随后, 众随后。]

Piano

Note example 4-23

The first part is a duet of Hu Si and Gu Ba Grandma, the melody has the characteristics of recitative. In order to ensure the clarity of enunciation, the author did not use too much resonating cavity when singing this part, and the singing voice was relatively forward. The second part is Hu Si's own singing part, The word "mi"(蜜) in bars 43-49 (Vide: Note example 4-23) and the word "ya"(呀) in bars 57-61 (Vide: Note example 4-24), they are typical "Tuoqiangl" (拖腔) of Beijing Opera, which is very common in Chinese operas, especially in Kunqu Opera and Beijing Opera, there is often a phenomenon of multiple notes of one word, which is called "Tuoqiang" in Chinese opera. In these Tuoqiangs, there is often

⁷⁰ Male Dan is a man who plays a female role in the Chinese opera, in the 19th century and early 20th century China, women are not allowed to sing on the stage. All the roles in opera are played by men. The four most famous characters in Chinese Peking Opera, Mei Lanfang, Shang Xiaoyun, Cheng Yanqiu and Xun Huisheng, are all men.

the use of short pauses, sometimes combined with breathing, and sometimes the voice has pauses, but no breathing air . The melody here also has the most characteristics of Beijing Opera, so the author also made appropriate modification in the melody of these two words, especially in the end of the sentence to add the most commonly used "ShuaiQiang"(甩腔) in Beijing Opera, which often appears in the end of the sentence, is a combination of back-Appoggiatura and glissando. At the "ShuaiQiang" of end of the word "mi", the author used a soft treatment, light and slightly longer, like the sweet aftertaste of honey. At "ShuaiQiang" of end of word "Ya", the author uses hard processing, short and crisp, the vocal part of the song finish on the "ShuaiQiang"of abrupt end .

The musical score consists of three systems. Each system has a vocal line (labeled '胡四') and a piano accompaniment (labeled 'Piano').

- System 1 (Measures 39-43):** The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: '顶着一碗水, 嘴儿不能开啊, 像抹了三两蜜, 顶着一碗水, 胡: 嘴儿不能开啊, 众: 像抹了三两蜜,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.
- System 2 (Measures 44-47):** The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note texture.
- System 3 (Measures 48-51):** The vocal line concludes with a melodic phrase. The piano accompaniment continues with the eighth-note pattern.

Note example 4-24

In the singing of these 7 Chinese works, the author's general singing processing principles are: First, following the scientific singing technique of "Bel canto", and then combining the content of lyrics, the needs of roles, and the author's understanding of traditional Chinese music, the author makes a proper secondary creation, modifying the melody, adjusting the voice, etc. The author believes that this is exactly a process of collision between Chinese and western music culture, but also a process of integration and development.

Chapter V

A comparative analysis of singing aspects of Chinese and Western countertenor repertoire

The content of this chapter is mainly the comparison and summary of singing of the songs in the third and fourth chapters. In the past two years, the author mainly has sang the 4 European opera arias and 7 Chinese works mentioned in this article, as well as other Chinese and Western vocal music works. In the in-depth study and singing of these different Chinese and western countertenor works, the author has been confused, contradicted, thought, compared, and learned from each other, and felt a lot. Therefore, in this chapter, the author uses the method of comparative research to sum up the similarities and differences between these Chinese and western countertenor vocal works, and further clarifies these similarities and differences through the comparison between works.

5.1 Similarities

5.1.1 Follow scientific singing techniques of Bel canto

For more than 400 years, the Bel canto has been developed and perfected with opera, forming the Bel canto singing system that is widely spread in the world today. Countertenor is a traditional singing part of Bel canto and, of course, has always followed the scientific singing techniques of Bel Canto in Europe. Bel Canto was introduced into China at the beginning of the 20th century, and has a history of about 100 years, but due to various reasons, it was not until 2008 that Chinese first Countertenor, Xiao Ma, only appeared. In terms of singing skills, Professor Xiao Ma bluntly inherits the western Bel Canto completely, so China's Countertenor singing art also fully follows the scientific singing skills of Bel canto. I have been studying Countertenor singing with Professor Xiao Ma since 2015. In October 2020, author began to study Countertenor singing with Professor Zdzisław Madej of the Academy of Music in Krakow. As for the specific singing skills, the author has elaborated in Chapter 2,

and will not state them here. In short, when countertenors sing Chinese art songs, arias and European opera arias, they equally follows scientific singing techniques of Bel canto.

5.1.2 Mature men mainly use "head voice" to sing

"Mature men mainly use "head voice" to sing" is the most prominent feature of Countertenor singing art, which is also the biggest difference between Countertenor and other Bel Canto voice parts. In this point, Countertenor's singing of Chinese art songs, arias and European opera arias is also the same, which is elaborated in the second chapter of this paper, but not elaborated here.

5.1.3 Form of vocal works

The forms of vocal works mentioned here refer to art songs, song cycles and opera arias. At the beginning of the 20th century, Bel Canto was first introduced into China in the form of art songs, and by the middle of the 20th century, China had its own opera. In fact, most of China's current music system began to learn and inherit from the European music system in the first half of the 19th century, especially the education system of music academies. Therefore, the forms of Chinese art songs and opera arias sang by the author are formed on the basis of European concepts, and only from the form of expression, they are the same or very similar. For example, the art song "Great River flows East" performed by the author is not only the form, but also the use of major and minor keys and the creative techniques are imitations of German art songs. Another example is the song cycle "The three small songs of YuanQu", which is the reference and imitation of Claude Debussy's song cycle.

5.1.4 Runqiang in Chinese works and improvisation in European da capo arias

In traditional Chinese music singing, singers often use various grace notes to embellish the melody, Runqiang means to use some singing skills to decorate the melody, so as to obtain the beautification and pleasant melody. The commonly used grace notes are appoggiatura, trill, mordent, glissando, etc. The use of these Runqings is mostly the imitation and reference of Chinese opera singing and ancient Instruments. Similarly, in European Da capo arias, singers will add many changes in the third part and perform improvisational singing. They

also use trill, appoggiatura, glissando and other grace notes to decorate the melody, highlighting the contrast with the melody in the first part. The two methods are remarkably similar. For example, in the art song "The courting of the phoenix", the lyrics themselves are a guqin song. In order to reflect the ancient style and rhyme, the author borrowed the performance characteristics of the guqin "Chuo zhu yin nao" to modify the melody in the second part of the melody repetition. Especially the word "xi" (兮) in bars 40 (Vide: Note example 5-1), which has multiple sounds in one word, author imitated the techniques of "Yin, nao" played by Guqin to sing, both of which are the combination of glissando and trill.

38

将琴代语兮 聊写衷肠

The image shows a musical score for the art song "The courting of the phoenix". It features a vocal line and a piano accompaniment. The vocal line is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are "将琴代语兮 聊写衷肠". The character "兮" (xi) is highlighted with a red box, indicating a trill. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

Note example 5-1

56

胡四 勾着你的魂儿，跟我来呵
众女：勾着你的魂儿，众：跟我来呵

60

第一遍：[众叫好。] 顾八奶奶：别光给他鼓掌，看我的！
第二遍：[顾八奶奶前边走，胡四随后，众随后。]

胡四

“甩腔用在句尾的最后一拍”

Piano

The image shows a musical score for the art song "The courting of the phoenix". It features a vocal line and a piano accompaniment. The vocal line is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are "勾着你的魂儿，跟我来呵" and "众女：勾着你的魂儿，众：跟我来呵". The character "兮" (xi) is highlighted with a red box, indicating a glissando. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. A red arrow points to the end of the vocal line, with the text "甩腔用在句尾的最后一拍" (The '甩腔' technique is used in the last beat of the sentence).

Note Example 5-2

Another example: in bars 57-61 of the Chinese aria "Ba Da Cai I - Husi teaching singing Peking opera" (Vide: Note Example 5-2), the word "ya" (呀) is also a typical one word with multiple notes, and the author adds the most commonly used "Shuaiqing" in Beijing Opera to Runqiang, which appears at the end of the singing sentence, and is a combination of back-apoggiatura and glissando.

For another example, in Handel's aria "Va tacito e nascosto", the author designed a long Cadanza (Vide: Note example 5-3) in the 33rd-bar "Lastuto" at the end of the whole song, which is also composed of multiple notes on a vowel "o". The author uses mordent, trill and appoggiatura here, and also combines the two grace notes of trill and appoggiatura in the same note. The use of grace notes and the variation of repeated melodies in above these places are very similar.

The image shows a musical score for Handel's aria "Va tacito e nascosto". It consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "tor, l'astu-to cac-ciator." The word "Lastuto" is written under the vocal line. A red box highlights a specific note in the vocal line, which is a trill. Above this note is a trill symbol (a vertical line with a curved line above it) and the letter "tr". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the left hand and a more complex rhythmic pattern in the right hand.

Note example 5-3

To sum up, it can be seen that in Countertenor singing, the "Runqiang" in Chinese vocal music works is very similar to the improvisation singing in European Da capo arias.

5.1.5 "Tuoqiang" in Chinese vocal works and "Coloratura Long sentences" in Baroque opera arias

In Chinese opera singing, there is often a phenomenon of "one word with multiple notes", which is called "Tuoqiang"(拖腔) in Chinese opera. In the Chinese opera arias selected by the author, the composer uses this technique for reference. For example, the word "mi" (蜜) in bars 43-49 of aria "Ba Da Cai I - Husi teaching singing Peking opera" (Vide: Note example 5-4).

胡四

顶着一碗水, 嘴儿不能开啊, 像抹了二两蜜,
 顶着一碗水, 胡: 嘴儿不能开啊, 众: 像抹了二两蜜,

Piano

胡四

Piano

胡四

Piano

Note example 5-4

Opera arias in the Baroque period contain many "coloratura long sentences", in which there is often a "one vowel with multiple notes" phenomenon, such as: In bars 13-15 and 19-21 of Handel's aria *Agitato da fiere tempeste* (Vide: Note example 5-5), both coloratura long sentences have this phenomenon.

The phenomenon of "Tuoqiang" in Chinese works and "coloratura long sentences" in Baroque arias are the similarities of melodic composition ways in Chinese and European opera arias. Although this part is the elaboration of the same and similar points, the author also wants to take this opportunity to elaborate the differences in their singing. In Chinese

opera, the singer often uses some short pauses, although they are in the middle of a word to stop, sometimes short pauses combined stealing breath, and sometimes no breathing air. The author also uses small pauses to breathe when sang aria "Ba Da Cai I - Husi teaching singing Peking opera" (Vide: Note Example 5-4), one is the need of melody style, the other is that the melody is too long, it is difficult for anyone to complete without breathing. The "coloratura long sentence" in the Baroque arias usually needs to be sung in one breath, even if it cannot be completed in one breath, it needs to take a breath, and it cannot take a breath in the middle of a word. The two are different in the above mentioned singing habits.

13 **RICCARDO**
 R. A - gi - ta - - - - - to - da

16
 fie - re tem - pe - ste, se il noc - chie - ro ri -

19
 - ve - de sua stel - - - - - la,

Note Example 5-5

5.2 Differences

5.2.1 Differences in pronunciation

Since the songs studied by the author in this paper only involve Chinese and Italian, the differences in pronunciation between Chinese and Italian are only explained here.

5.2.1.1 Structure and pronunciation characteristics of Italian language

Italian is composed of 21 letters and 5 foreign letters which are:

21 letters: Aa Bb Cc Dd Ee Ff Gg Hh Ii Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Zz

5 foreign letters: Jj Kk Ww Xx Yy

5 vowels: a o e i u

22 consonants: b c(ch) c(ce,ci) d f g(gh) g(gi,ge) m n p q r s/st v z/z gl(gli) gn sc(sce,sci)

Italian pronunciation is characterized by the need to pronounce each vowel clearly, regardless of how many vowels a word has or whether it is the logical stress of the language. In Italian, vowels are used more than consonants, and almost all words in Italian end with vowels, and the resonance in our singing comes from vowels, which makes the overall line smooth and rounded when singing Italian songs, which helps to prolong the singer's voice and reduces the influence of other organs on the singing state. Singing is more fluent.⁷¹ Therefore, the author believes that in the Bel canto singing system, Italy is the most suitable language for singing in my knowledge.

Italian consonants also have an important function, to accurately distinguish between consonants and consonants. Moreover, double consonants are an important feature of Italian pronunciation, and the singing of double consonants should pay special attention to two places: first, the vowel before the double consonants should be burst, that is, it should be read short and loud. For example: "bella" double consonant "ll " before the vowel e must be pronounced short and loud; The second is that although the front consonant in the double consonant has been exploded, there is no sound, but it must be enough to retain the original

⁷¹ Sen miaotuo industry network, *Italian perugia learning strategy-say*, <http://www.studyitalian.com.cn/plj/ksgl/1507.html>, the 2012-10

pronunciation of the consonant time, this blank will form a sense of obstruction of the explosion, so that the rhythm and rhythm of the double consonant explosion can be properly performed. The correct pronunciation of double consonants can enhance the sense of rhythm and rhythm in the singing, and better show and interpret the character characteristics of the characters in the opera. In Chinese, there are no double consonants.

Also, Italian vowels have different logical stresses. In general: 1, the stress of monosyllabic words naturally falls on the only syllable. 2, Most of the stress in polysyllabic words falls on the penultimate syllable. 3, If there are signs above the vowel in the word, such as ´ , ` , then the accent of the word must fall on the vowel. Special cases of stress in Italian: 1, when the verb is conjugated, the phenomenon of stress forward often occurs. 2, The verb stress in the plural third person must move forward. 3, The above two points are more difficult to master for those who have not systematically learned Italian but simply learned phonics. In this case, it can be combined with the melody of the song to judge and identify.⁷² For example, in the song "Nina", the stress of the three words "Pifferi, timpani, cembali" is the third syllable from the bottom, which belongs to the special stress position and is difficult to identify. But many composers write their music according to the stress of the lyrics, so even though it's hard to recognize, a close look at the melody of a song can tell. The penultimate syllables of these three words are placed on the melody's downbeat position respectively. It is obvious that the melodic stress and linguistic stress in Italian songs are highly coordinated and unified.

5.2.1.2 Structure and Pronunciation characteristics of the Chinese language

Chinese Pinyin has 26 letters, syllables can be divided into three parts: shengmu, yunmu and tone:

21 letters: a o e i u ü b p m f d t n l g k h j q x z c s y w r

23 shengmu (that is, consonants used before vowels) : b p m f d t n l g k h j q x zh ch sh r z c s y w

24 yunmu: single vowels: a o e i u ü (vowel), complex vowels: ai ei ui ao ou iu ie ue er, nasal vowel: an en in un un ang eng ing ong, special vowel: er

⁷² Huang Yanhong, *Learning Italian singing Language from the contrast of Italian and Chinese pronunciation* [D], Journal of Minjiang University, volume 31, Issue 6, November 2010

4 tones: Equal to High (Pingsheng), Ascending (Shangsheng), Descending-Rising (Qusheng), Descending (Rusheng)

Almost every word in Chinese is pronounced with two or three syllables, namely the word's beginning, the word's belly and the word's tail. The word's beginnings also called shengmu, they are consonants; The belly and tail of a word are vowels or vowels and consonants, also called yunmu. The word's belly is the vowel in yunmu; The word's tail does not exist in every word, because it is dependent on the nasal vowel and complex vowel, and the word's belly and the word's tail form one of the key points to learn in Chinese singing—"Gui Yun".⁷³ The general principle of Chinese singing is: bite the word's beginning, the word's beginning, and rightly close the word's tail (Gui yun). Gui yun is actually the focus of Chinese pronunciation, but also the biggest difference from the Italian custom. To put it simply, there is a very short closing process at the end of the word, which is difficult to describe clearly in words. It seems to close, tighten, or concentrate the open or elongated initial in a very short time, usually the open mouth is closed at that moment. It is precisely this important habit of "guiyun" that makes Chinese not conducive to Bel canto singing, because Bel canto needs to keep the singing cavities open at all times to obtain good resonance and legato voice, while the characteristic of Guiyun of Chinese Language seems to close each word, which is not conducive to the coherence of singing and keeping the singing cavities open. Therefore, the author believes that the singing of Chinese works in Bel canto is more difficult than that of Italian arias. Then how to do a good job in the Chinese Guiyun in Bel canto singing? The author's singing experience is that no matter what the yunmu is, the pharynx cavity should be kept open. In other words, it is like the mouth is long on the back of the neck and head. The mouth is always open backward, and only the lips are closed but the inside of the mouth and pharynx cavity are kept open when Guiyun. The position of Gui yun of Chinese words is high when you are singing, as if gathered to a concentrated point above the head.

Chinese has four tones, Yin ping, Yang ping, Shangsheng, Yusheng, these four tones are unique to the existence of Chinese, just like the accent in Italian, if these four tones are not accurate, Chinese will have no flavor, some places can not understand. In singing, the four

⁷³ Yu Dugang, *Vocal Music Language Art* [M], Hunan Literature and Art Publishing House, 1st edition, August 2002, p. 132

tones can almost be ignored, because they are replaced by pitch. Chinese composers will follow the tones of Chinese words to create melody when composing music, which is similar to "the melody stress and language stress in Italian songs are highly coordinated and unified".

5.2.1.3 Differences in the pronunciation of Chinese and Italian

In general, compared with Italian, Chinese pronunciation is relatively tight, the larynx position is higher, and the overall enunciation condition is relatively forward, that is, relatively close to the middle and front of the upper palate; In Italian, the vowel movement is relatively large, the overall movement is larger due to the opening and closing of the mouth, the position of the larynx is relatively low, and the enunciation position is relatively natural to move to the middle of the upper palate. "Compared with Chinese, the pronunciation position of Italian is relatively backward, taking vowel a as an example, Italian a has a little o feeling, the color is relatively dark, and the position of the larynx is relatively low; The color of the a vowel in Chinese is relatively bright and the position of the larynx is relatively high.⁷⁴ Zhou Xiaoyan⁷⁵ Mr. also said: to learn Italian Bel canto to move Chinese to a home, with ① front teeth ② hard palate ③ soft palate ④ uvula ⑤ pharyngeal arch ⑥ six parts as an example, Chinese [a, e, i, o, u] 5 vowels are usually placed in the part of ① to ⑤, while Italian is placed in the part of ② to ⑥. For the same vowel, Chinese is obviously more forward than Italian. Therefore, compared with Italian opera arias, the singing timbre of Chinese works is relatively bright and crisp.

In fact, the pronunciation of Chinese single Yunmu (composed of a vowel) is relatively close to that of Italian single vowel, and there is not much difference between them in the same singing state, which is because Chinese borrows the vocalization state and requirements of Bel canto in singing. However, there are obvious differences between Chinese complex yunma and nasal yunmu and Italian diphthong and multiple vowel. "The pronunciation of complex yunmu and nasal yunmu are not the simple addition of several vowels, but the gradual change of tongue position and lip shape in the pronunciation of one vowel to the

⁷⁴ Tao Lixin, "Taking Language as a breakthrough to Realize the integration of Chinese and Western vocal music: On Zhou Xiaoyan's outstanding contribution to the integration of Chinese and Western vocal music"[J], Music Research, July 4, 2009.

⁷⁵ Zhou Xiaoyan (1917, 8, 17 -- 2016, 3, 4), Chinese coloratura soprano, vocal educator, tenured professor at Shanghai Conservatory of Music. She is known as the Bel canto Master of vocal education in China.

resonating cavity state of another or two vowels, due to the influence of the front and back vowels, it cannot be issued with complete technical movements like the single vowel".⁷⁶ In the actual pronunciation process of Chinese nasal vowel, at most three phonemes will appear, for example, the pinyin [zhuang] of word "状", the three phonemes of yunmu are [u], [a], [ng], and these three phonemes are a changing process to complete the pronunciation, and the whole changing process is a whole. Then, affected by the time value, each phoneme changes to the next phoneme's action without reaching the full action of the individual pronunciation. Another example: in the pinyin [hai] of the Chinese character "海", complex vowel [ai], due to the vowel a was constrained by i, the original opening scale of the mouth of vowel a was unchanged, but the two corners of the mouth that did not need to be raised were raised at the same time of the pronunciation of a, preparing for its final rhyme to i and achieving a natural smooth transition; However, the last vowel i of guiyun will make the pronunciation closer to a, and the oral movement cannot be completely completed according to the pronunciation of i alone. In Italian, diphthong and multiple vowel, each vowel must be pronounced as clearly as a monophonic sound, that obviously makes a big difference, compare with Chinese yunma.

5.2.2 Singing Stylistic differences due to cultural differences

Over the past three years, as a Countertenor, the author's experience in singing Chinese ancient poetry art songs, opera arias, as well as European Baroque and classical opera arias shows that the singing style of European opera arias is an explicit way of expression, reflecting the aesthetic characteristics of European music culture. However, Chinese art songs and arias often pursue profound artistic conception and charm, which are reflected in the creation of inner artistic conception during singing. Different cultural backgrounds determine the differences between Chinese and Western music styles. The author believes that only by perceiving and deeply understanding the differences between Chinese and Western culture, can we better grasp the different singing styles of Chinese and Western vocal music works.

5.2.2.1 Performance style of European opera arias

n this research project, as far as the three Handel's opera arias performed by the author are

⁷⁶ Yu Dugang, *Vocal Language Art* [M], Hunan Literature and Art Publishing House, 1st edition, August 2002

concerned, a typical singing style is the improvisational showy singing in the third part of Da capo Aria, which is the embodiment of the showy history of castratos in the Baroque period, which reflects the showy singing style of the Baroque aria from one side. It is also a musical figure of speech in the Baroque period. In addition, the author also summarizes the following points on the grasp of aria singing style in the Baroque period:

1. The Baroque period was the golden age of castratos, and therefore, although Handel's music was solemn and heroic, it should not be sung with the heavy chest voice, or the hard attack of Verdi's operatic heroism, or the dramatic grandeur of Wagner's opera, but with the lyricism and dexterity of the voice.
2. In Handel's Da capo arias, one sentence is often repeated many times. For example, the first part of Rinaldo's aria "Cara sposa" takes at least three minutes to sing, but only four short sentences are repeated four times, and some sentences are repeated seven or eight times. However, Handel's music is rich in content and grand in spirit, such as Casare's aria "Va tacito e nascosto". Therefore, when singing, we should pay attention to the grandeur, solemn momentum and heroic spirit of the music as a whole, rather than focusing on the engraving of every word and sentence like singing art songs.
3. The arias of Handel opera often have long, rapid coloratura sentences, such as Riccardo's aria "Agitato da fiere tempeste", which reflects his influence on the Neapolitan opera at that time. When singing long, fast coloratura sentences, should be reduce the volume to increase the flexibility of the voice, at the same time, give a slight accent every four or eight notes to make the rhythm sharp and accurate.
4. The dynamic change in Handel opera arias is different from the fluctuating dynamic change in romantic works, and it is a stepped dynamic change between several phrases or passages. It is usually sung with a fairly steady voice and volume, with the contrast of intensity between passages rather than within the phrase, and often a loud passage is followed by a sudden soft passage, which is also a common feature of the Baroque musical style.
5. The arias of the Baroque period are sung with strict attention to tempo and rhythm. Once the beat of a certain tempo is started, it is necessary to maintain this steady beat with regular stress until the end of the song, don't allowing any snap or rubato or

artificial crescendo and diminuendo, and try to maintain the square solemn style of Baroque music tempo.

6. Handel's opera arias also differ from arias of the classical period in their melodic structure. The works of the classical period pay great attention to the balance and symmetry of the phrases, and the sentences are clear. On the other hand, the music of Handel and Baroque period is continuously developed and carried on until the end of the song, which is always in constant motion. Therefore, when singing, we must keep the smooth melody and the flow and elasticity of the voice. For example: Riccardo's aria "Agitato da fiere tempeste".

In this research project, the author sang an aria "Che faro senza Euridice" from Gluck of the classical period. When I studied the recordings of the singers in this aria, I found that most of the singers followed the requirements of the classical period of singing or playing style, only the recording of the countertenor Franco Fagioli added some Baroque improvisations in the final main part. The author believes that this aria is from *Orfeo ed Euridice*, the first opera of Gluck's opera reform, and is also his most representative opera. It should strictly follow the views of Gluck's opera reform, such as: the music should express the content of the drama as naturally, simply and truly as possible: there is no impromptu voice display. Therefore, the author believes that Countertenor should strictly follow the singing style requirements of the classical period when singing the opera arias of Gluck and Mozart. Specific points of singing style are as follows:

1. When the dominant chord is in the strong beat and the tonic chord is in the weak beat, the melody and singing often need to have a little *p*, soft ending, which is often found in Mozart's works. In the case of the dominant chord in weak beat and the tonic chord in strong beat, the melody often adopts a clear and crisp strong ending. When the extended note ends on the strong beat, it will be *f* ending, it ends on the weak beat, it will be *p* ending.⁷⁷
2. The attack must be accurate, there must be no upper glissando or gorgeous lower glissando like in the Italian romanticism opera. This is a must avoiding and the primary basic skill in the performance of classical works.

⁷⁷ Shang Jiexiang, *History of European Vocal music* [M], Beijing: China Radio and Television Press.2009, 11.

3. Classical music is elegant, smooth, beautiful and clear as the main style characteristics, Avoid exaggerated expression of emotion and excessive dynamics contrast. Such as: Romanticism's passion; use excessive strong chest voice in the bass area; use rubato in the phrase, These examples are must avoided. To use a medium volume voice to sing softly, gracefully and Legato is the basic requirement of music style of Classicism.

4. The use of timbre is often related to tonality. Such as, When the music suddenly changes from major to minor, it generally implies the singers should change the bright or cheerful voice timbre to a slightly dark or glum timbre.

5. In comparison with baroque works, in the classical repertoire more attention should be paid to the use of legate and crescendo.

5.2.2.2 Performance style of Chinese vocal works

The Chinese vocal music works in this paper refer to the Chinese ancient poetry art songs and opera arias sung by the author.

I, The singing style of ancient poetry art songs

Chinese ancient poetry art songs appeared in the 1920s, when Bel canto was first introduced into China, and went through the creative peaks of different periods, and a large number of excellent works have been handed down. It is the product of the integration of ancient poetry, and Western Bel canto, musical forms and musical techniques under the specific cultural background of China. Therefore, it not only has the temperament, linear beauty and rhythmic beauty of Chinese Oriental culture, but also integrates the characteristics of Western music. Its singing style is first based on Bel canto's vocal technique, and then integrates the beauty of rhythm and artistic conception of ancient Chinese poetry as well as the singing style of traditional Chinese music. The author can summarize it as follows:

1. Reciting(yinsong) style and "qiangyin"

Yinsong is a kind of reading method in ancient China, which is a soothing and lyrical combination of reading and singing. The difference between yinsong and singing is that yinsong is based on reading, there is no fixed music score, and the intoner impromptu

humming according to certain rules, with a strong degree of freedom. In order to highlight the intonation and charm of ancient poetry, many Chinese singers combine the reciting style to form the unique singing style of ancient poetry art songs. Then, how to integrate reciting style into Bel canto singing skills to highlight the unique intonation style of ancient poetry? That is the use of "qiangyin", which is the main form of reciting style. The "qiangyin" can also be understood as the Chinese-style grace note, which is the tone in the continuous process, the note that the pitch changes, this pitch change is continuous, is sliding, can be a slide, can also be multiple times. It is a style of tone that often exists in Chinese and Chinese Musical Instruments. Unlike the tone of piano, it is not a straight tone, nor is it a sequence in straight tone. In the Western music system emphasis is placed on pitch stability, for example the standard La is 440 Hertz. The qiangyin is the up and down swing or glide between certain notes, or even the free glide without a clear pitch limit. Qiangyin includes four main types : "Chuo(绰), Zhu(注), Yin(吟), Nao(揉) (Chuo: upper glissando of Chinese style, Zhu: down glissando of Chinese style, Yin: first sliding up and then back and forth trill, Nao: first sliding down and then back and forth trill.) ", they are also important playing techniques of Chinese national instruments Guqin and guzheng. In fact, the four Chinese tones, in addition to "Yin sheng" is a straight tone, it is also called "ping"(平) in ancient poetry, the other three tones "Yang sheng, Shang sheng, Qu sheng" all are qiangyins, they are called "ze"(仄) in ancient poetry . In the singing process of the song "The courting of the phoenix", the author imitated the performance of the guqin, and used the "Chuo and Zhu" of the qiangyin, as well as the use of the "yaoyin" in the song "Mooring at night by Maple Bridge", which is also a form of qiangyin. In fact, Chinese operas and folk songs all exist qiangyin. It demonstrates the Chinese aesthetic tendency to dislike well-defined, non-sliding pitches from one aspect.

2. Rhythmic style of reciting(yinsong)

Generally speaking, ancient poetry consists of two words to form a rhythmic unit, and a word with independent meaning in an odd number of sentences is a rhythmic unit. Although the creation process of ancient poetry art songs cannot be completely in accordance with the rhythm of chanting, it is exaggerated and emphasized on the basis of chanting rhythm, for the words containing strong emotion in the poem, the rhythm or pitch should be highlighted, the

singer should strengthen the tone of the words with "important significance" in the song according to the feeling of chanting.

For example, the lyrics of the song "Maple Bridge at Night" are a seven-character Juej (Vide: Note example 5-6), and the seven-character poem has four rhythm units, generally "two, two, two, one" or "two, two, one, two" chanting rhythm. From the melody of this work, we clearly find that the composer creates the melody according to the rhythm of "two, two, two, one", and the words that have independent meaning in the sentence are highlighted by pitches or long notes. For example, the word "frost"(霜) of "frost all over the sky", the word "arrive" (到) of "arrive the passenger ship", and the word at the end of each sentence uses a long notes, depicting the profound meaning of the realm. The tempo of this song seems very complicated from scores, and if it is performed strictly according to the tempo, it will sound mechanical and rigid. We only need to use the feeling of reciting poetry, then we can easily grasp the rhythm of this work. When singing this song, the author follows the style of reciting rhythm and fully reflects the freedom of reciting style, the tempo of the whole song uses Rubato.

The image shows a musical score for the song "Maple Bridge at Night" in staff notation. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are in Chinese characters. The score is divided into four lines of music, each with a dynamic marking: *mp* (mezzo-piano) for the first line, *p* (piano) for the second line, and *mp* (mezzo-piano) for the third line. The fourth line starts with *mp* and then has a *f* (forte) marking. The lyrics are: 月落乌啼霜满天, 江枫渔火对愁眠。 姑苏城外寒山寺, 夜半钟声到客船。

Note example 5-6

3. Technique "Runqiang"

In the singing of ancient poetry art songs, the use of the technique Runqiang can best reflect the characteristics of the traditional Chinese singing. Runqiang is a kind of improvisation technique in Chinese folk music. It refers to the use of various "embellishing factors", according to the requirements of content and style according to certain rules of the music melody to be artistic decoratio.⁷⁸ The most obvious feature in the running cavity is the use of various grace notes, such as; appoggiaturas, Staccatos, mordents, trills, glissandos etc., are also very common in European vocal music works, but the difference in the use of Chinese vocal music is that these processing techniques are not all written by the composer in many cases, the singer needs to add them properly in accordance with traditional habits during the second creation. The use of these ornaments is sometimes the same as that of Western music systems, but sometimes "Qiangyin" is used, and the effect is different.⁷⁹ In the songs "*The courting of the phoenix*", "*Mooring at night by Maple Bridge*" and the aria "*Ba Da Cai I - Husi teaching singing Peking opera*", the author all has obvious use of the technique Runqiang. Moreover, the use of modal auxiliary words in ancient poetry makes Runqiang more color of ancient charm. In ancient Chinese poems, there are often some auxiliaries of tone, which are usually at the end of the sentence, for example: the word "xi"(兮) at the end of each lyric in the song "*The courting of the phoenix*", the word "Zhi"(之) in the song "*Zhe Gui Ling - Spring Affection*", and the modern Chinese auxiliaries of tone "ah" and "wow" in the song "*Luo Mei Feng - Rose Dew*", which are added by the composer, and so on. They have almost become the symbol of ancient rhyme in the melody of ancient poems songs, and the use of embellishment in the melody of these auxiliary words can better reflect the ancient rhyme and style of ancient poems. In fact, one of the core of Chinese music style is "rhyme", that is, the rhythm of the melody, and this "rhyme" is precisely obtained by the use of ornamentation to Runqiang.

4. Biting word, spitting word and guiyun

⁷⁸ Wang Fan, *Chinese poetry art song singing style in 20th century*[J], Contemporary Music, issue 3, 2015

⁷⁹ Lin Hua, *Musical Aesthetics and National Psychology* [M], Shanghai: Shanghai Conservatory of Music Press, 2011:399

The singing of Chinese vocal music works pays attention to Biting word, spitting word and clean guiyun.

Biting word and spitting word are two steps that occur successively and are closely related. Biting word refers to the pronunciation of the initial consonant of a word. When biting word, according to the role played by the pronunciation organ, it is summarized as "wuyin"(五音), whose name is called yin of lip (b, p, m, f), dental (z, c, s, zh, ch, sh, r), lingual (d, t, n, l), dental (j, q, x), laryngeal (g, k, h). Biting word plays a very important role in the expression of singing language.

Spitting word refers to the pronunciation of the yunmu of the word's abdomen and word's end, and the word's abdomen is the loudest part of a word, it called yunmu, and yunmu is the center of sound resonance during the pronunciation. In Chinese linguistics, the changes in the oral morphology during the pronunciation process are summarized as "sihu" (四呼) : those beginning with "a, o, e" are called "kaikouhu"(开口呼), and the pronunciation part is in the throat; Yunmus that start with "i" vowel or "i" vowel are called "qichihu"(齐齿呼), and the force is applied to the teeth; "v" yunmu or "v" yunmu beginning is called " cuokouhu"(撮口呼), the force on the lips. "u" vowel or "u" vowel beginning is called a "hekouhu"(合口呼), and the force is applied to the closing mouth. Although some singers know how to bite each word, they are still not clear when singing, and the audience often cannot hear the lyrics and do not know what they are singing. This is because the singer does not know way of spitting word of "kai, qi, cuo, he", therefore, there is a good voice at the same time, to understand the characteristics of spitting word in the singing is extremely important.

The law of "sihu" and "wuyin" is a term in traditional Chinese linguistics, which is summarized according to the characteristics of Chinese language, which is not only conducive to reading , but also conducive to singing training. Mastering the law of "sihu" and "wuyin" is equivalent to mastering the articulation of Chinese singing, laying a material foundation for the formation of the tone, and is close to finding the key to the biting word and spitting word of Chinese singing.

The method of biting word and spitting word and the specific application in singing are as follows:

1. biting word's head . Refers to shengmu of the beginning of word , according to a certain pronunciation location and pronunciation method to clearly bite it . The head is clenched or closed, and it is light or heavy, which is for the force used in the mouth. As the saying goes, "the biting word weigh a thousand pounds, and so the listener is understanding", which emphasizes the sound effect of biting the word's head.⁸⁰ This requires the singer first of all to express the shengmu of each word accurate sound, such as: mentioned above, lip sound, tongue sound, dental sound, laryngeal sound, dental sound. At the same time, it is also necessary to use different breath methods to impact the word's head according to different lyrics.
2. Spitting word's abdomen. That is, the yunmu of word's abdomen are accurately elongated according to different mouth shapes. The word's abdomen in the singing language is the basis of the sound position, which is very different from the usual pronunciation, the lines of the singing voice are mainly formed by the coherence of each yunmu, and the roundness of the voice mainly depends on the accuracy, coherence and fluency of the yunmu pronunciation. At the same time, the word's abdomen is the basis of rich change of timbre in singing.
3. Closing end of the word. The end of the word is the final stage before the disappearance of the word sound, where the word finally formed by guiyun here, which is the author talked about in the previous chapter of the "guiyun" problem, here is not detailed.

With a clear word's head, a correct and standardized word's belly, and an accurate guiyun, the whole process of singing only can be completed perfectly. Only the three steps of "biting word's head -- Spitting word's abdomen -- Closing end of the word" are closely connected, only then can the Chinese language achieve the effect of coherence, clarity and accurate pronunciation.⁸¹ When biting word and spitting word in singing, the singer should not only grasp the characteristics of each part of the pronunciation, make the sound accurate and powerful, the word's abdomen is loud and round, and the guiyun is clean and accurate,

⁸⁰ Liu Zixin, *A Brief Introduction to the biting words and spitting words of Chinese works in vocal music singing* [J], China Science and Education Innovation Guide, 2012 (17)

⁸¹ Wang Yuanyuan, *Exploration on biting word and spitting word Problems in Song singing* [J], Education and Teaching Research, 2010,24 (9)

but also make the various parts of the pronunciation closely connected, smooth transition, and connect into one. In the singing process of biting word, it is also necessary to sound according to the rhythm and emotion of the song, singing the song with a brisk rhythm, the word's head should be brisk and agile; When singing grand march songs, biting word should be firm and strong; When singing songs with slightly slower speed, the transition from the word's head to the abdomen is slightly slower, so that they is rounded and connected.

5. Style of Rational expression

Rational expression is an advanced form of expression. Compared with the spontaneous catharsis of emotional expression, it is deeper and more artistic. The rational expression of western music is the aesthetic orientation derived from the speculative thinking mode, which is vivid and emotional. In order to pursue the value and meaning of life, it expresses some fundamental opposing concepts such as "life and death, ideal and reality, order and freedom, individual and society". However, the rational expression of Chinese music is often malleable and symbolic. Chinese music does not emphasize the opposition of internal contradictions of things, but likes to gradually change in the cycle of specious ones. it is not good at logical reasoning and deduction, but expresses the meaning of the work through symbolic elements or artistic conception.⁸²

The singing of ancient poetry art songs has the characteristics of rational expression. Unlike folk songs, which can express realistic feelings by emotional expression, it has simple and rustic style. It is not like opera art with image and exaggerated singing style. The poet condenses his feelings, views on society and perceptions of life into the most concise and short poems. But there are rich experiences and complex philosophies hidden behind the poems. Chinese poetry often refers to the mountain is not the mountain, the water is not the water; Use things to express one's ambition, use things to metaphor people, borrow things to metaphor theory; Poetry contains not only the content of the words, but also the temperament of the poet and the unique aesthetic. Therefore, the singing of ancient poetry art songs can not use shallow emotion expression, let alone too flashy singing technology. On the basis of deep

⁸² Lin Hua, *Musical Aesthetics and national Psychology* [M], Shanghai: Shanghai Conservatory of Music Press, 2011: 370

understanding of the rational content of the poems, the singer should express the noble spirit and complex emotion in the poems with the rational expression of music. For example: the author sings the song "Mooring at night by Maple Bridge", the surface meaning of poetry is a table of the scenery of the river at night, but the moon in the poem will fall, crows crow, frost all over the sky, have revealed the cold, lonely meaning, lingering bell is the lingering worry in poet's heart. Each poem revolves around the word "worry" in the poet's heart. Some singers do not deeply understand the content of the poem, but only use the literal meaning to describe the scenery in the poem, but do not understand the emotion of the characters in the scene, and do not use the voice to create the artistic conception like the Chinese landscape painting in the poem, which deviates from the true artistic height of the poem. The author believes that the emotion in the singing of ancient poetry art songs can not be simply described as cheerful or sad, beautiful or deep, and the expression of emotion can not be superficial or flashy. In singing, singers should use the contrast of musical mode, tonality, harmony's color to express the complicated emotional content of the poet, combine the accompaniment music, and create a more profound artistic conception in the poem with singing. Only by rational analysis of the relationship between music language and poetry content, use rational expression style to implicit and restrained expression, singers can express their understanding of the poet's feelings and accurately and advanced interpretation of the connotation of ancient poetry songs.

The above singing styles are not applicable to every ancient poetry art song, the author believes that "Biting word, spitting word and guiyun" and "Style of Rational expression" are applicable to every ancient poetry art song. Other singing styles should be selected and used according to the needs of specific works, for example: the author only uses the "Runqiang" and "reciting style" in the two songs "The courting of the phoenix" and "Mooring at night by Maple Bridge", while the author more follows the composer's requirements on the scores of "Big River flows to East" and the song cycle "The three songs of Yuanqu", and their singing is closer to the singing style of European art songs.

II, The singing style of opera arias

Because the history of Chinese countertenor is only more than 10 years, there are only a few opera arias for singing countertenor. The aria "Ba da cai I -- Hu Si teaching Peaking Opera" performed by the author does not have the typical characteristics of Chinese opera arias. Its music style is based on the needs of the plot and more from Chinese opera and Peking Opera, so it has a strong traditional Chinese music style. Therefore, the author added some "Runqiang" techniques to the singing of this aria, but this is not the singing style of most Chinese opera arias, just an exception. Chinese opera has roughly three stages of development:

- 1) Early Chinese opera absorbed a lot of traditional opera and local music, so that the singing of arias could not be performed with bel canto as in European opera, but more with the singing skills and styles of Chinese opera. For example: "bai mao nu"(白毛女), the first opera in the strict sense in China, due to the limitations of The Times and the influence of the aesthetic habits of the public at that time, basically used the chest voice as the main singing voice, the low area was close to the natural timbre, and the high area had a relatively large "Shouting" component, which would cause the problem of "disunity of voice position". All these are taboo in the singing of Western opera arias.
- 2) From the opera "Jiangjie" (江姐) began to gradually formed complete the singing of arias. As the reference to traditional Chinese opera was gradually diluted, the use of various local musical styles became more prominent. In singing, there is no longer an obvious fighting of head voice and chest voice between different vocal areas when the middle and low vocal areas are switched, and more of the two are combined, and the chest voice components of six and seven points are combined with the head voice of three and four points. At the same time, with the absorption of voice and breathing in Bel canto singing, the singing of opera arias in this period broke through the limitations of the singing of opera arias in the past, and began to pay attention to the unity of voice position.
- 3) Since the 1980s, the singing of Chinese opera arias has gradually become mature. In particular, with the emergence of operas such as "Yuanye" (原野), which formed the third climax of Chinese opera, the singing of Chinese opera arias borrowed more and

more elements from the western Bel canto singing. After entering the 21st century, the voice's requirements fully meet the requirements of Western opera bel canto singing. From the large number of arias in the opera "Yuanye", it is not difficult to see that aria singing draws on the composition of Verdi and Wagner's opera arias, and pursues the dramatic aspects of sound volume, dynamics and explosive power.

From the above statement, it can be seen that the singing style of Chinese opera arias is complicated, and the historical brand of specific times is often marked when the opera works of different times are expressed. From the point of view of dialectical materialism, the development of anything always has its historical limitations. Nowadays, the singing style of Chinese opera aria is actually closer to the singing style of European romantic opera. Of course, according to the needs of specific works, a few traditional Chinese music singing styles will be integrated. However, the author believes that the creation and singing style of Chinese opera are still on the road of exploration, and they will gradually improve and mature on the road of learning from and integrating the Bel canto singing system.

5.2.3 Aesthetic differences resulting from different musical traditions

In Europe, Bel canto singing system has experienced more than 400 years of history, from Italy to France, and then to Britain, Germany, Russia, etc., although it has formed different branches, it has experienced the precipitation of time and formed a standardized vocal aesthetic standard. For example, in the rules of some large-scale international vocal music competitions in contemporary Europe, it is required to sing works in different languages such as Italy, France, Germany and Russia, and to sing works in different periods of Baroque, classical and romantic, etc. The singing style and voice use of these vocal works in different periods and languages are some different. But their voice forms and aesthetic standards are unified in the Bel canto singing system. During the three years that I have studied in Poland, I have also been to Italy and Germany to listen to operas, oratorios and concerts. Although I have heard different languages and different vocal forms, I feel that their voice forms are the same, or very similar. Here I do not want to talk about specific singing skills, just want to talk about the direct feeling of the voice form, the Bel canto singing I heard live in Poland, Italy, Germany, they are soft, full of resonance, easy flowing, strong but not sharp, strong

penetration, light and dark combination, full of spatial sense of voice. The author's overall sound experience is that they are scientific, full and beautiful. Why do I only talk about experience of hearing here? Because vocal music is the art of hearing, its ultimate goal is to let the audience hear the wonderful singing so as to obtain the beautiful enjoyment. However, if there are differences in the audience's standards for the voice of beauty, then the same voice will produce different feelings.

For Chinese people, Bel canto is a foreign culture, although it has been spread to China for nearly a hundred years, it has been experiencing the collision and integration of foreign culture and local culture. In the past 40 years, Bel canto has made great progress in China, but in China, Bel canto is still only accepted by a small number of people. The author believes that the main reason is the some difference between the voice form or voice aesthetic standard of traditional Chinese music and Bel canto voice aesthetic. Chinese operas, folk songs and other forms of singing emphasize deep breathing, but the voice is bright and forward, and pay more attention to the clarity of the words and the requirements of the rhythm and charm of the words. Therefore, Bel canto fully opens the throat cavity and obtains full resonance, which is misunderstood by the Chinese audience as unclear and muddy voice. Of course, some Chinese singers Bel canto did not learn the singing skills properly, resulting in the Chinese words were not clear, the voice was too far back, and the words were stuck in the throat. Under the influence of traditional music aesthetics, Chinese people like bright and crisp voice. In order to cater to the audience, some singers misunderstand the "mask singing" and excessively pursue bright and concentrated voices. The pharynx cavity is not fully opened, and the muscles of the throat are too much involved in singing, this is not scientific, It is not Bel canto singing, and the general audience does not know the truth, just think that the voice is clear, but will prefer such a voice. For the singing that fully opens the pharynx cavity and smooth up and down, the soft sound with a sense of space is generated, the ordinary audience will feel that it is not bright enough, and sometimes they think the singer's voice condition is not good. In fact, before I came to Poland to study, I also prefer bright voices, and I also lack the experience of listening to good Bel canto singers live. The author thinks that just listening to the singer's recording and video recording is different from listening to live music. When I actually heard the good Bel canto singers in the concert halls

and opera houses of Europe, I felt what voice of the "velvety" of the book was, what combined the light and dark voice, easy and full voice was.

On the other hand, as Chinese music aesthetic pursuit of artistic conception is far-reaching, implicit, indifferent, ethereal as the top quality lyricism and pursuit of far-reaching artistic conception is characterized. The highest state it pursues is artistic conception, which can leave a broad imagination space for the audience and bring ideological deepening and emotional sublimation.⁸³ Therefore, in the process of its development and integration in China, Bel canto has gradually established a singing criterion that combines the aesthetic taste of Chinese music, mainly reflected in the adjustment and use of voice timbre, resonating cavities and language.

5.2.3.1 Resonance of harmony with distinction

First of all, it must be determined that the use of resonating cavities are based on the singing requirements of Bel canto, which is the premise of a unified singing state. At the same time, the singing of Chinese works should also have three aspects: voice, lingering charm and emotion, and the choice of timbre can be affected by the cavity. Therefore, the use of resonating cavity should be appropriately adjusted according to the different artistic conception of the works, especially to avoid the use of heavy chest resonance. The expression of lingering charm should be based on the combination of biting word and runqiang, while emotion is the interaction of singing technique and cultural connotation. Therefore, it can be said that under the western Bel canto singing technique, the difference in biting word mode determines the essential difference in hearing between Chinese and Western vocal music. In the aspect of voice technology, singers should pay attention to the use of western vocal resonating cavities, but in the language intonation, should respect the law of Chinese language intonation, in the practice of singing, the relationship between the use of resonating cavity and language is solved with the attitude of technical integration, and the diversified voice color and rich timbre are used to express diverse artistic conception and taste.

5.2.3.2 Hold the resonating cavities first, then pay attention to the words

⁸³ Bao Deshu, *Introduction to Chinese Music Aesthetics* [M], Beijing: China Literature and History Press, 2006

The concept of "the words is first in singing" in traditional Chinese music is changed into "hold the resonating cavities first, then pay attention to the words", that is, in the process of biting words, reducing the movement amplitude of the front of the mouth, paying more attention to the longitudinal resonance of the pharynx cavity, and making the greatest efforts to ensure the fullness of the timbre and the resonance color with high overtones.

5.2.3.3 Dualism of aesthetics in the performance of Chinese vocal works

In the process of Bel canto development in China, it performs Chinese vocal music works on the premise of the integration of Chinese and Western vocal music singing techniques, and must respect the aesthetic duality of Chinese and Western vocal music, that is, the unity of nationality and world. Singing Chinese opera and art songs is based on the singing form of Belcanto, but singing Chinese ancient poetry art songs should bear in mind: "The use of resonating cavity should obey the traditional music aesthetic".⁸⁴ The aesthetics of Chinese ancient poetry are guided by ancient rhyme, which has a sense of elegance, the excessive use of chest resonance will break the balance of this aesthetic conception. Therefore, the use of resonating cavities should be adjusted reasonably in the singing of Chinese ancient poetry art songs.

For the singing of Chinese vocal music works, it is not confined to a single singing style and technical limitations, but as far as possible to return to the work itself. Technically, while learning from the western Bel canto singing techniques, it should be effectively combined with the essence of traditional Chinese vocal music, respect the pronunciation's law of Chinese language, so that Chinese vocal music works have a singing state in line with the Chinese and foreign aesthetic, and avoid the unclearly of "biting words" in singing Chinese works. The author believes that it is a necessary way to promote the development of Chinese vocal music to perform Chinese vocal music works with the attitude of integrating Chinese and Western vocal music techniques.

⁸⁴ Huang Huiqun, *Classroom record of professor Yang Shuguang -- Analysis of the integration of Chinese and Western music teaching* [J], *Art of Singing*.2023-02-20

Conclusion

The author established the topic of this research in July 2019, and completed the paper and the recording of Chinese and Western singing pieces in July 2023, which lasted a whole four years. In these 4 years, the author completely studied 3 books of European vocal music history works; More than 100 Chinese and foreign academic papers have been reviewed and studied. In addition, the author also focuses on singing more than 20 Chinese and foreign Countertenor vocal music works. These academic works and the practice of vocal music works allow the author to have a more comprehensive understanding of Bel canto and Countertenor singing art.

In the past four years, the research on the art of Countertenor singing and the study with Professor Zdzisław Madej have enabled the author to enjoy the beauty of Bel canto singing and to enrich own cognition and perception of European Bel canto, although this process is hard, but the author enjoys it, my harvest is full. Through this study, the author has sorted out the development of Countertenor history, which can be roughly divided into five stages: 1. The development of early church music gave birth to the countertenor. 2. The development of choral music and harmony gave rise to the countertenor voice part. 3. Countertenors in the age of Castratos in the 17th and 18th centuries. 4. The perish of the castratos and the silence of the countertenors in the nineteenth century. 5. The rise of the "early music movement" in the 20th century fully revived the singing art of countertenor. At the same time, the author also understood the Baroque period, the classical period and the romantic period, and the singing styles or singing principles of different historical periods and even different composers.

In terms of singing skills, the most prominent feature of Countertenor is that mature men mainly use the "head voice" to sing, and the vocal cords are well closed. This is the biggest difference in singing between Countertenor and other voice parts, especially male voice parts. Countertenor follows the Bel canto scientific singing technique, in general, it first uses he diaphragmatic-abdominal breathing, then fully opens the pharynx cavities and keeps the singing cavities smooth, emphasizing the use of "singing on breath", using the diaphragm as a

support point, and the use of muscles such as the abdomen and ribs, to achieve a delicate functional balance.

Through the teaching of Professor Zdzisław Madej, listening to and learning the singing recordings and videos of famous Countertenor from different countries, the author greatly enriched own understanding of European Countertenor singing works, especially the arias of Handel in the Baroque period, and gained a strong singing experience, summed up 6 grasp experiences about singing style. At the same time, compared with the works of the Baroque period, the author concludes that the attack should be accurate, and should be no glissando in singing of the works of the classical period, the second is to pay more attention to the use of Legato, more use of Crescendo, and so on. Then, in the pronunciation of Italian, the first thing is to pay attention to the full and clear vowels, then to pay attention to the pronunciation of double consonant, and finally to accurately grasp the different logical stresses.

In this study, the author focuses on singing and analyzing 6 Chinese ancient poetry art songs and 1 aria with the style of Peking Opera. As a Countertenor singing these Chinese vocal music works, the author believes that first of all, we should follow the scientific singing skills of Bel canto, and then combine the pronunciation characteristics of Chinese language to achieve clear biting word and spitting word, accurate *guiyun*; Then, it draws on the "runqiang", "reciting style" and "qiangyin", as well as rational expression style of traditional Chinese music, and uses diverse timbre to shape the beauty of artistic conception in Chinese vocal music works. At the same time, the author believes that the use of Bel canto to sing Chinese vocal music should not be forced to copy the standards of European vocal music, but should be based on the integration of Chinese and Western vocal music singing techniques, and must respect the aesthetic duality of Chinese and Western vocal music, that is, the unity of nationality and world. Specifically speaking: the use of resonating cavities should be subject to the Chinese traditional music aesthetic, the aesthetic of Chinese ancient poetry is guided by ancient rhyme, there is a sense of elegance, and the excessive use of chest resonance will break the sense of balance of this aesthetic conception. Therefore, the use of resonating cavities should be adjusted reasonably in the singing of Chinese ancient poetry art songs.

In the past few years of study in Poland, the author's personal experience and feelings, let the

author also came to a conclusion: no matter what, the art of vocal music is a complete book that can never be written in words alone. To learn Bel canto, one should first come to Europe to learn it, listen to it and feel it directly, so as to learn its true meaning. Different cultural backgrounds determine the differences between Chinese and Western music styles, only by perceiving and deeply understanding the differences between Chinese and Western cultures can singers better grasp the different singing styles of Chinese and Western vocal music works. As a countertenor singer, the author believes that I am still a primary school student, in order to truly well sing the different vocal music works of China and the West, can not stop own steps, only continuous learning, research and practice, is the only way out.

Acknowledgements

First of all, it is my great honor to express my deepest gratitude to my promotor Ks. prof. dr hab. Zdzisław Madej. Over the past few years, professors have given me professional guidance, enthusiastic help and valuable advice from singing skills, research topic formulation, singing repertoire selection and recording, to the collecting, writing and finalization of thesis materials. At the same time, I would also like to thank the Academy of Music im. Krzysztof Penderecki in Krakow for providing me with a good learning platform and giving me the opportunity to learn here. I would also like to thank my piano accompanist Dr. Emilia Bernacka-Głowala, who helped me so much in the preparation and recording of my repertoire. Finally, I would like to thank my family for their help and support during my doctoral study.

Bibliography

1. An Ning, *The study of Britten's two operas: Peter Grimes and the End of Life in Venice* [M], Central Conservatory of Music Press, 2009:186-187
2. Bao Deshu, *Introduction to Chinese Music Aesthetics* [M], Beijing: China Literature and History Press, 2006
3. Guan Jinyi. *Art History of Western Vocal music*[M], People's Music Publishing House, 2005, 8
4. Kelly Thomas F.(US), *Premiere* [M]. Beijing: The Commercial Press.2011.02
5. Li Jinwei, Li Jinyuan, *Vocal Music Teaching Art of Shen Xiang* [M], Huayue Publishing House, February 2003, p. 22
6. Lin Hua, *Musical Aesthetics and National Psychology* [M], Shanghai: Shanghai Conservatory of Music Press, 2011:399
7. Shang Jiexiang, *History of European vocal music development* [M], Beijing: China Radio and Television Press. 2009, 11
8. Shi Junliang, *Famous Singers in the 20th century* [M], Beijing: World Library Publishing Company, 2010
9. Wang Qizang, Gu Lianli, Wu Peihua, *Foreign Music Dictionary* [M], Shanghai: Shanghai Music Publishing House, 1988:178
10. Wang Guowei, *Chinese Opera History of Song and Yuan* [M], Shanghai People's Publishing House, 2014: 201-206
11. Yu Dugang, *Vocal Language Art* [M], Hunan Literature and Art Publishing House, 1st edition, August 2002
12. Zhang Hongdao, *History of European Music* [M], Beijing: People's Music Press, 1983
13. Zhao Zhenmin, *Theory and Teaching of vocal Music* [M]. Shanghai: Shanghai Music Press, 2002
14. Appelman, D.R., *The Science of Vocal Pedagogy: Theory and Application*, 1986
15. Bowman J., *James Bowman on Striking a High Note*, The Guardian (26.11.2009)
16. Burrows D., *Handel, George Frideric (1685–1759)*, Oxford Dictionary of National

- Biography 2007 (wyd. internetowe).
17. Bunch Dayme M., *Dynamics of the Singing Voice* [tłum. Han Liyan, Jiang Shixiong], Zhongguo Guangbo Dianshi Chubanshe 2012, wyd. 1, str. 22
 18. Baldwin, Olive i Wilson, Thelma. *Alfred Deller, John Freeman and Mr. Pate*, Music & Letters, t. 50 nr 1, 50th Anniversary Issue (1969)
 19. Butler, Charles, *The Principles of Music*, 1636
 20. Hodgson, F., *The Countertenor*, The Musical Times, 1965, str. 217
 21. Giles, P., *A Basic Countertenor Method*, 2005
 22. Hardwick M., M., *Alfred Deller: A Singularity of Voice*, Littlehampton 1968
 23. Ladefoged, P., Maddieson I., *The Sounds of the World's Languages*, Oxford: Blackwell 1996. ISBN 978-0-631-19815-4
 24. McKinney J., *The Diagnosis and Correction of Vocal Faults*. Genovex Music Group 1994. ISBN 978-1-56593-940-0
 25. Potter J., *Tenor, History of a Voice*, Yale University Press, New Haven/ London 2009. ISBN 978-0-300-11873-5
 26. Peter Giles. "Countertenor", In Stanley Sadie. *The New Grove Dictionary of Music and Musicians*, London: Macmillan Publishers Limited, 2001. Vol 6, P. 571.
 27. Rosselli J., *The castrati as a professional group and a social phenomenon: 1550–1850*, Acta Musicologica LX, Basel 1988
 28. Steane J.B., *Countertenor*, The New Grove Dictionary of Opera
 29. Strohm R., *Essays on Handel and Italian opera by Reinhard Strohm*, 1985, ISBN 9780521264280
 30. Ware C., *Basics of Vocal Pedagogy*, Mc Graw-Hill Education 1998
 31. Shi Junliang, *Falsetto Tenor* [N], Music Weekly, 2002 (8) : 007
 32. Cen Dawei, *Talk about the countertenor* [J], Literature and Education Materials, 2016, No. 6
 33. Chen Fushan, *Franco Fagioli - countertenor of "all-powerful" of register* [J], Music Lover, issue 09, 2015
 34. Gao Yaxin, Zhang Yuexin, *The artistic conception of "white space" in Chinese ancient poetry art songs* [J], House of Drama.2021(30):79-80

35. Guo Xin, *Decrypt the "living fossil" of the vocal music - In-depth interview with Xiao Ma, the first high tenor singer in China* [J], *Music Time and Space*, 2014(11): 24-26
36. Huang Huiqun, *Classroom record of professor Yang Shuguang -- Analysis of the integration of Chinese and Western music teaching* [J], *Art of Singing*.2023-02-20
37. Jie bing, *Exploration and Reflection on the phenomenon of countertenor* [J], *Music Creation*, 2008, 11, 08
38. Liu Bing, *Singing Analysis of Vivaldi's opera aria "Dangling in the Wind and Rain"* [J]. Qi Lu Yi, 2013, 02
39. Liu Dawei, *Counterenor Singing of Trans voice part and Gender from Singer Xiao Ma* [J]. *Voice of the Yellow River*, 2014, 15
40. Li Meili, *Li Meili -Young Countertenor* [J]. *Music of the People*, 2022, 05, 01
41. Liu Zixin, *A Brief Introduction to the biting words and spitting words of Chinese works in vocal music singing* [J], *China Science and Education Innovation Guide*, 2012 (17)
42. Mu Yan, *Extraordinary Voice – A record of countertenor Andreas Scholl* [J], *Music Lover*, 1999, 03
43. Pan Lijun, *Castratos: A Unique Vocal Music Phenomenon in the Baroque Era* [J], *Literature and Art Research*, 2010 (10)
44. Shen Chengzhou, Xu Xiuying, *The new field of Chinese "countertenor" singing art* [J], *Journal of PLA Academy of Arts*, 2011, 01: 83-86
45. Sun Zhaorun, *Philippe Jaroussky, a French upstart among countertenors* [J], *Art of Singing*,2012, 03, 15
46. Tao Lixin, *"Taking Language as a breakthrough to Realize the integration of Chinese and Western vocal music: On Zhou Xiaoyan's outstanding contribution to the integration of Chinese and Western vocal music"*[J], *Music Research*, July 4, 2009.
47. Wang Hongjun, *Exploration of Opera and Art song singing* [J], *Art Research*, 2008(01):130-131
48. Wang Fan, *Chinese poetry art song singing style in 20th century* [J], *Contemporary Music*, issue 3, 2015
49. Wang Fan, *Chinese poetry art song singing style in 20th century* [J], *Contemporary Music*, issue 3, 2015

50. Xiao Ma, *Talk the Artistic Practice of counterenor* [J], Folk Music, 2012, 04
51. Xiao Ma, *Talk the Artistic appeal of the counterTenor – A Tour concert in New Zealand* [J], Art of Singing, 2013, 01
52. Xu Luena, *Ling Listening to the Third Voice through Time and Space - Rameau: from countertenor Opera Arias* [J], Music Lovers, 2008,12
53. Yang Guangjin, *The ancient and new rhyme of the three small songs of Yuanqu* [J], Chinese Culture Pictorial, 2017-03, P55
54. Yang Xiaoqin, Li Xingwu, *Brilliance under the Scalpel - Castratos* [J], Music Exploration (Journal of Sichuan Conservatory of Music), 2005, 04
55. Yu Jia, *Thoughts on the return of the countertenor to the stage* [J], Feitian, 2011, 24
56. Zhang Xiong, *He moved people with a special singing voice – introduce the countertenor David Daniels* [J], Opera, 2007, 08
57. Zhang Xiong, *Lonely Traveler – A record of the Tenor Andreas Scholl* [J], Opera, 2008, 02
58. Zhang Gang, *A Perspective on the style characteristics of Jin Xiang's opera Sunrise* [J], Sichuan Drama, 2015 (6), 122.
59. Huang Yanhong, *Learning Italian singing Language from the contrast of Italian and Chinese pronunciation* [D], Journal of Minjiang University, volume 31, Issue 6, November 2010
60. Liu Guangchao, *Analysis on the characteristics of countertenor singing* [D], Chongqing: Southwest University, 2014: 3
61. Luo Fenxi, *Exploring the singing characteristics of countertenor singing art in newly created Chinese works* [D], Guizhou Normal University, 2017
62. Song Fangfang, *Deconstruction and Reversal of masculinity* [D], Journal of Shenyang Conservatory of Music, No. 3, 2021
63. David Daniels, *More on Oscar*, theodoremorrisonmusic.com (accessed: 22.03.2013)
64. *"Jakub Józef Orliński – Biography"*, warnerclassics.com
65. Scholl A., *Andreas Scholl – Teaching*, andreasscholl.org (accessed: 01.01.2022)
66. Scholl A., *Andreas Scholl*, klassikakzente.de (accessed: 07.10.2010)
67. Sen miaotuo industry network, Italian perugia learning strategy-say,

<http://www.studyitalian.com.cn/plj/ksgl/1507.html>, the 2012-10

68. Wikipedia: countertenor

Appendix

1. Li Yan, *The courting of the phoenix*

《凤求凰》

作词 司马相如
作曲 李砚

$\text{♩} = 55$

6

有一美人兮 见之不忘 一日不见兮 思之如狂

10

凤飞翱翔兮 四海求凰 无奈佳人兮 已不在东墙

2

14

将琴代语兮 聊写衷肠

18

何日见许兮 慰我彷徨 愿言配德兮 携手相将

22

不得于飞兮 使我沦亡

26

30

有一美人兮 见之不忘 一日不见兮 思之如狂

34

凤飞翱翔兮 四海求凰 无奈佳人兮 已不在东墙

38

将琴代语兮 聊写衷肠

42

何日见许兮 慰我彷徨 愿言配德兮 携手相将

4

46

不得于飞兮 使我沦

This system contains three measures of music. The vocal line (treble clef) has lyrics '不得于飞兮' in the first measure, '使我' in the second, and '沦' in the third. The piano accompaniment (grand staff) features chords in the first measure, rests in the second, and chords in the third.

49

亡

This system contains three measures of music. The vocal line (treble clef) has the character '亡' in the first measure and rests in the second and third. The piano accompaniment (grand staff) features a melodic line in the first measure and rests in the second and third.

2. Qing Zhu, *The Great river flows east*

大江东去

【宋】苏轼词
青主曲

Largo 庄严地

大 江 东 去 浪 淘 尽 千 古 风 流 人

物 故 垒 西 边 人 道 是 三 国 周 郎 赤

壁

f *p* *pp* *cresc.* *sf* *f* *ben marcato* *ff* *furioso* *più mosso*

2
12

rall. *molto rall*

dim. p con espressione *pp*

16

con espressione
p a tempo *mf* *pp*

乱石崩云 惊涛拍岸 卷起千堆雪 卷起

16

p a tempo *mf* *pp*

20

f moltissimo *ff*

千堆雪 江山如画 一时多少豪杰

20

f moltissimo *ff*

Andante con moto

24

p dolce *mf*

遥想公瑾当年小乔

24

p dolce *mf*

28 *f*

初 嫁 了 雄 姿 英 发

31 *mf* string.

羽 扇 纶 巾 谈 笑 间 檣 櫓 灰

p

mf string.

34 *ff*

飞 烟 灭

ff

37 *pp a tempo*

故 国 神 游

37 *pp a tempo*

40 *f* *p rit.*

多 情 应 笑 我 早 生 华

40 *f* *p rit.*

43 *molto tranquillo* *pp sotto voce*

发 人 生

43 *pp*

47

如梦

47

3

3

3

51

ff *con forza e moltl vivo*

一樽还酹江月

51

ppp

ff *moltl vivo*

8va

3. Li Yinghai, *Mooring at night by Maple Bridg*

枫桥夜泊

【唐】张继诗
黎英海曲

Lento

月落 乌啼 霜 满 天，
江 枫 渔 火

2
11

对 愁 眠。

11

grace

9

6

8^{va}-----'

8^{va}-----'

13

p

姑 苏 城 外

13

p

p

8^{va}-----'

8^{va}-----'

15

寒 山 寺，

15

8^{va}-----'

9

3

8^{va}-----'

8^{va}-----'

17 *mp* *f* 3
夜半 钟声

19 到 客 船。

21 *p* *mp*
夜半 钟 声 到 客 船 到 客 船。

23

8^{va}

23

p

9

mp *p*

p

pp

8^{va}-1

8^{va}-1

8^{va}-1

8^{va}-1

4. Gao Weijie, Song cycle "The three small songs of Yuanqu"

折桂令·春情

Thought of Love—to the Tune of Plucking Laurel

徐再思 (1280—1330)

高为杰 曲

Ad.lib.

Voice

Piano

Ad.lib.

mf

Andante

mp

mp

思， 平生不会相 思， 平生不会相 思， 才会相思， 便害相思， 才会相思， 便害相思。 身似浮 云， 心如飞 絮，

气 若 游 丝。

f 空 一 缕 余 香 在 此， 盼 千 金 游 子 何

之。 空 一 缕 余 香 在 此， 盼

千金游子何 之。 证候来时，

mp

mf *mp*

正是何时? 证候来时, 正是何时? 灯半昏

colla voice

时, 月 半 明

rit. *rit.*

时。

a tempo *a tempo* *p*

紅绣鞋·欢情

Amour to the Tune of Red Embroidered Shoes

贯云石 (1286-1324)

高为杰曲

Moderato Comosso

Voice

Piano

mf

挨着靠着云窗同

rit.

坐, 看着笑着月枕双歌,

听着数着愁着怕着早四更过。 四更过，情未

足。 四更过，

情未足。 情未足，

夜如梭。 四更过，情未足。

1. 情未足，夜如梭。 2. 梭。天

哪 天 哪 更 闰 一 更 妨 甚

rit.

a tempo

么!

a tempo

mf

mp *morendo* *mp* *p*

落梅风·蔷薇露

Dews on the Rose—to the Tune of Plum-sweeping Wind

马致远 (约1250—约1321)

高为杰 曲

Lento Addolorando $\text{♩} = 42$

Voice

Piano

p *sostenuto*

mp

mp *simile*

蔷薇露 (啊), 荷叶

雨 (啊), 菊花霜冷香庭

户。

梅梢月斜人影孤(哇), 人影

孤(哇), 恨薄情, 四时辜

1. 负。 2. 负。 辜负。

1. 2. *rit.* *calando*

5. Jin Xiang, "Ba Da Cai I - Husi teaching singing Peking opera", aria from the opera "Sunrise"

【曲四】《叭哒采之一胡四教唱戏》（胡四/顾八奶奶与众宾客）

Allegretto ♩ = 88

Piano *mf* (加小打)

Piano

Piano

胡四
叭 哒 采, 采 采 一 采 一 采 叭 哒 采! 咻!

京胡

Piano

胡四

瞧 这 胡: 把 这 支
顾: 把 这 支

[京胡随主旋] *mf*

Piano *mf*

21

胡四

兰花手呀，白白嫩嫩，细细尖尖尖尖细细，翘起
 兰花手呀，白白嫩嫩，细细尖尖尖尖细细，翘起

Piano

24

胡四

来呀！把把
 来呀！

Piano

27

胡四

这这 支兰花手呀，尖尖细细，嫩嫩白白，白白嫩嫩，
 这 支兰花手呀，尖尖细细，嫩嫩白白，白白嫩嫩，

Piano

30

胡四

也翘起来呀！
 也翘起来呀！

众人：好！
 顾八奶奶：别光给他鼓掌，胡四：对，有点儿意思，
 看我的！ 往下照，看清了...

Piano

34

胡四

胡：头儿不能动，像
胡：头儿不能动，众：像

Piano

39

胡四

（合唱亦可用假声）

顶着一碗水， 嘴儿不能开啊， 像抹了二两蜜，
顶着一碗水， 胡：嘴儿不能开啊， 众：像抹了二两蜜，

Piano

44

胡四

Piano

48

胡四

Piano

52

胡四

偷眼儿看人，就那么一笑，
众女：偷眼儿看人，众男：就那么一笑，

Piano

56

胡四

勾着你的魂儿，跟我来呵
众女：勾着你的魂儿，众：跟我来呵

Piano

60

第一遍：[众叫好。] 顾八奶奶：别光给他鼓掌，看我的！
第二遍：[顾八奶奶前边走，胡四随后，众随后。]

胡四

Piano

63

[众大笑]

胡四

1. 2.

Piano