

Study the techniques and teaching of singer Liao Changyong

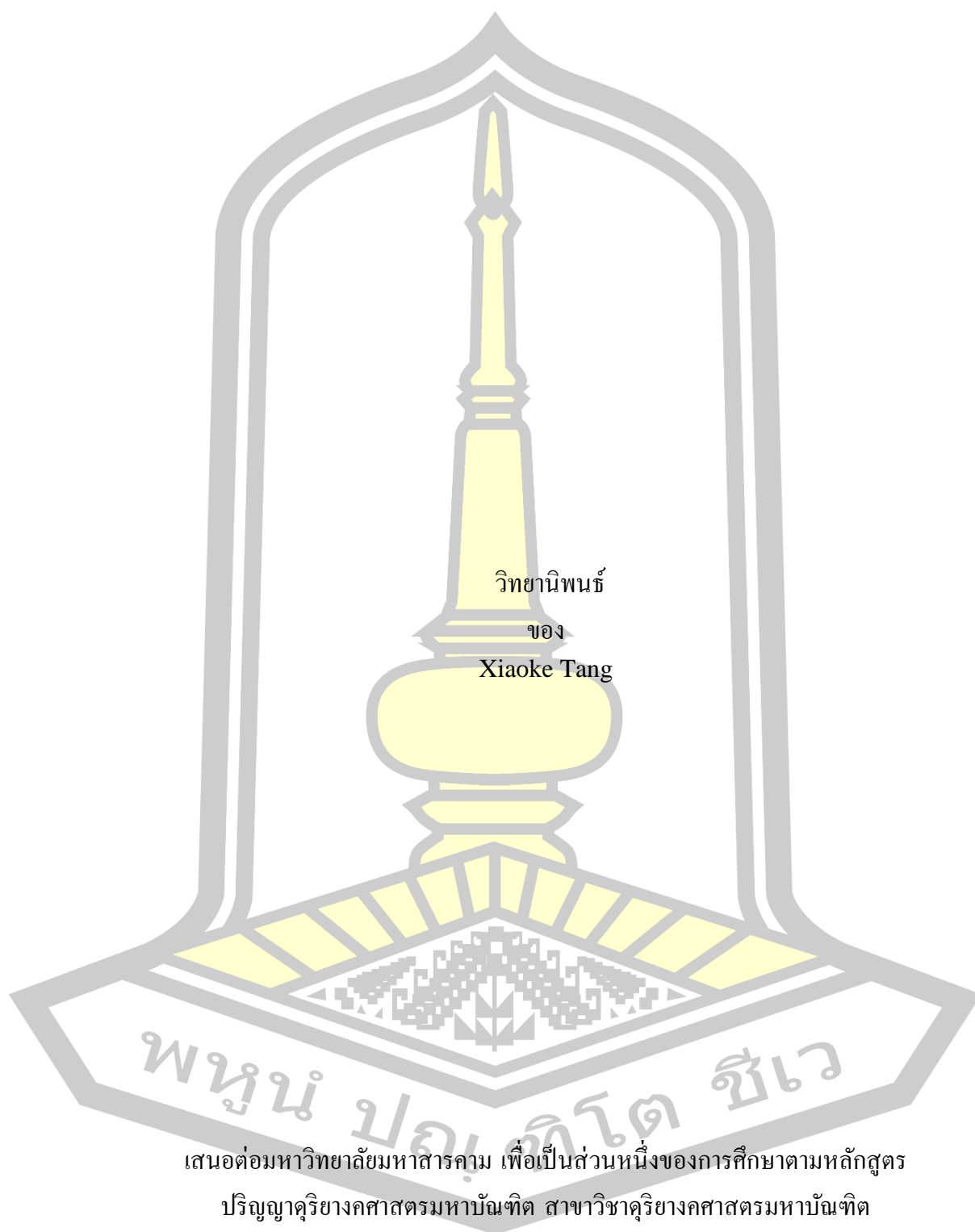
Xiaoke Tang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

April 2024

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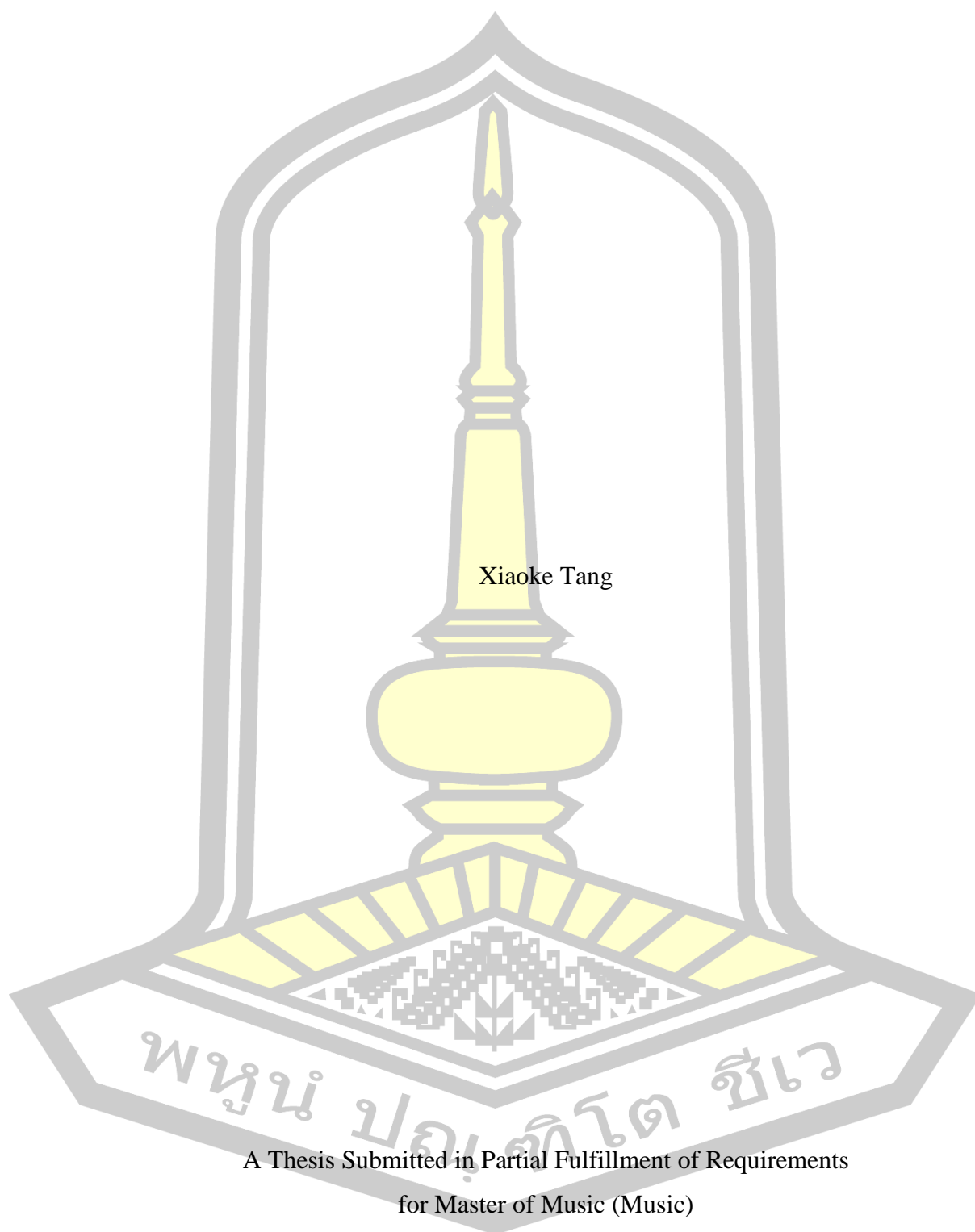


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Study the techniques and teaching of singer Liao Changyong



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

April 2024

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ABSTRACT

This paper studies the singing technique and teaching technique of opera performing artist Liao Changyong. The objectives of this research are as follows: 1. Analyze Liao Changyong's singing technique . 2. Study Liao Changyong's teaching technique .

1. Study Liao Changyong's singing technique . The research shows that opera is a comprehensive stage art genre. Liao Changyong describes and shapes the characters and characters in the opera in detail, and completes the plot structure through specific emotions. Singing breath, sound and emotion, one breath and unique singing style.

2. Changyong liao teaching technique is through his own learning experience summary of a set of methods. Liao Changyong's teaching technique are to first analyze the plot of the opera, pay attention to the text, grasp the style characteristics, pay attention to role shaping, actively integrate into the role, design the stage action, control the stage emotion, cooperate with the piano accompaniment, and construct three-dimensional expression. In the process of singing to achieve emotional moving, emotional, voice and emotion.

Keyword : Liao Changyong, Singing techniques, Teaching

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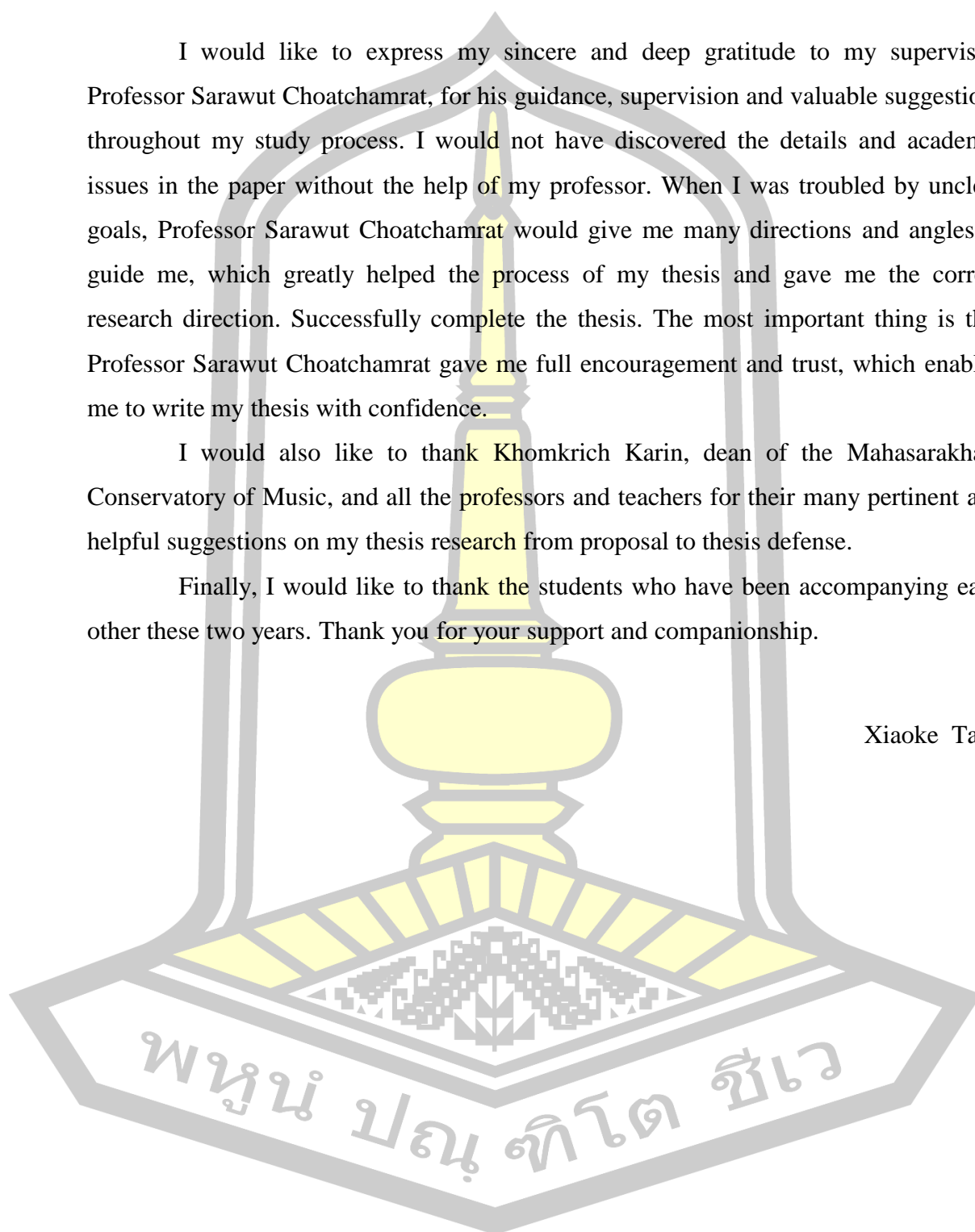
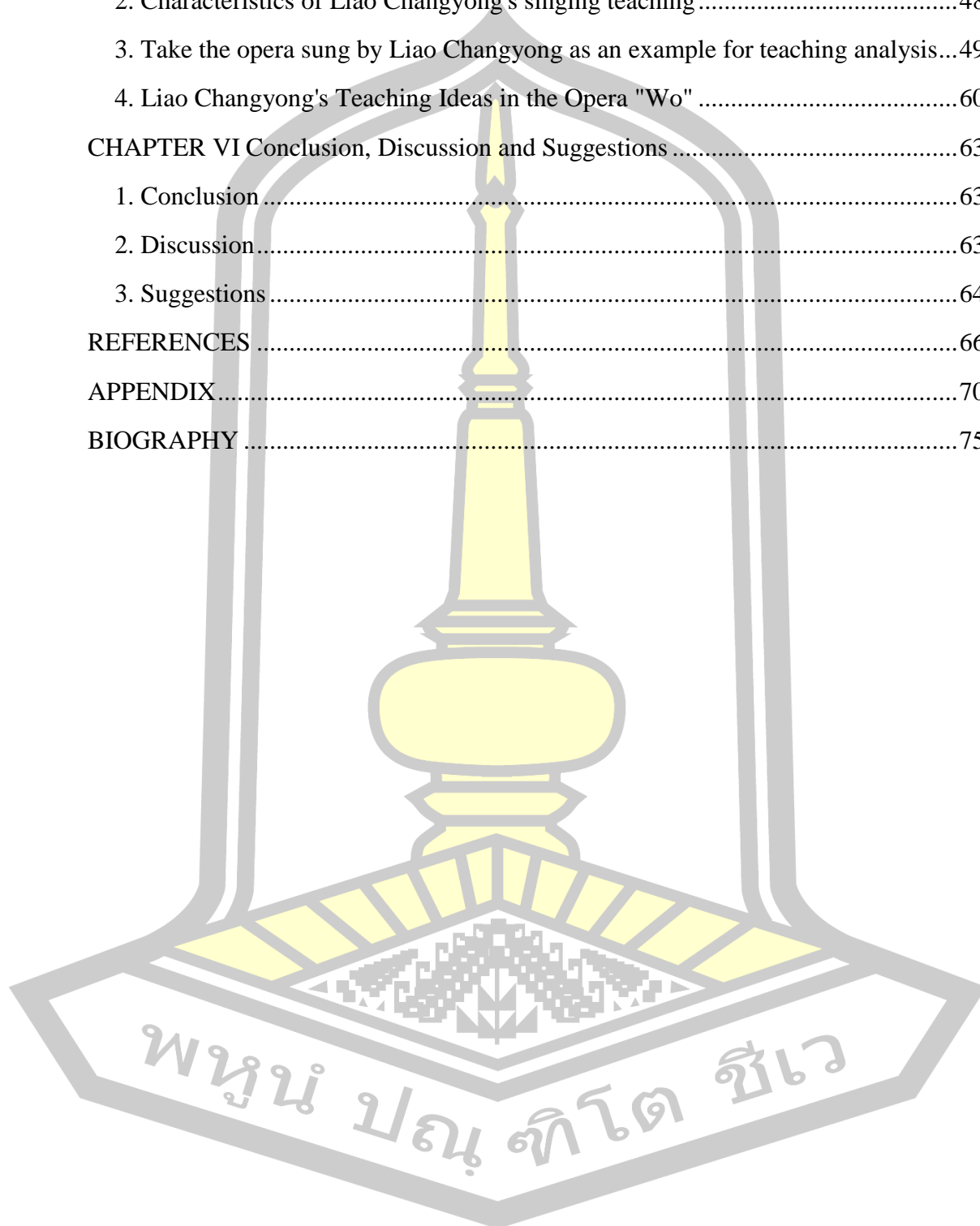


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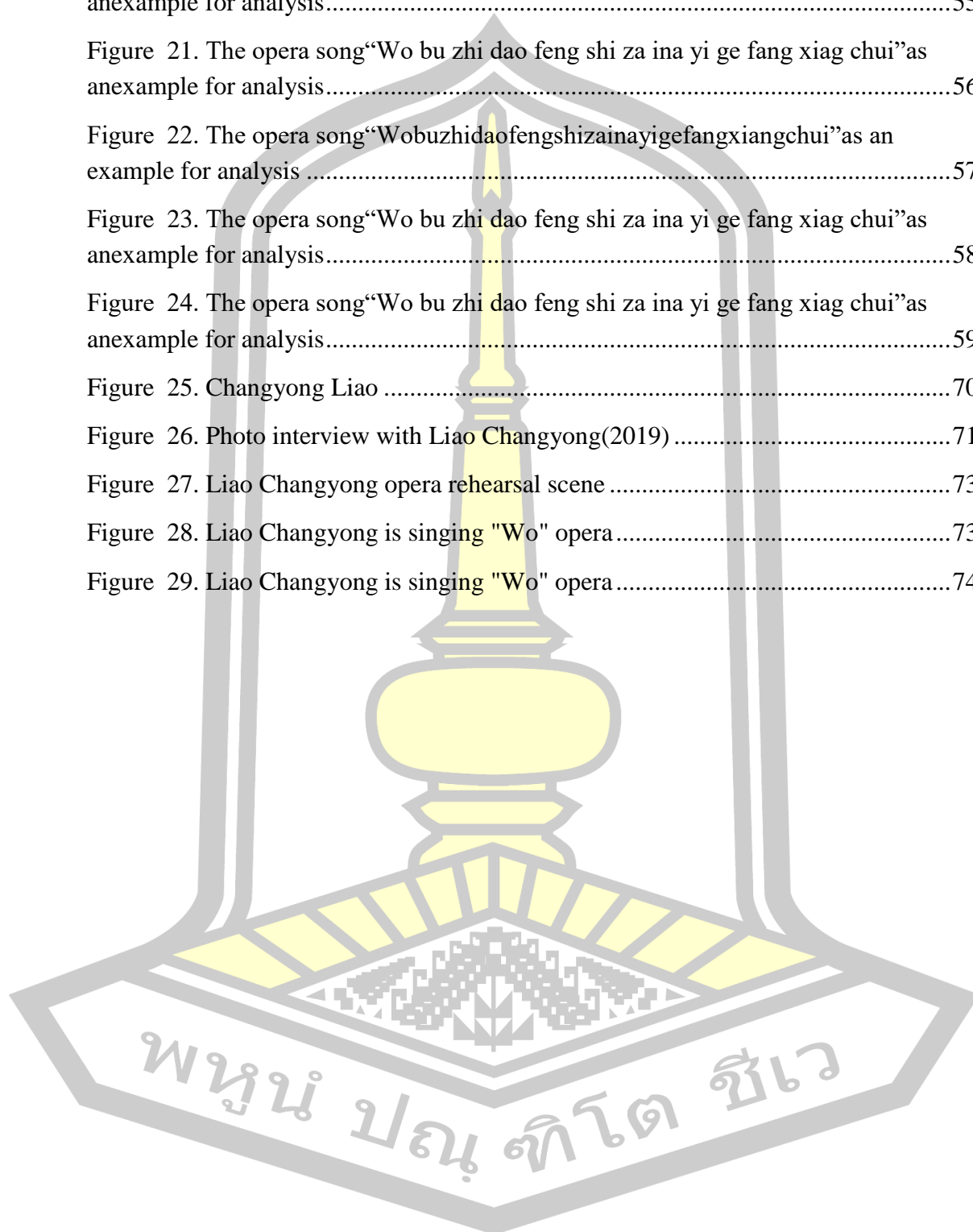
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CHAPTER I

Introduction

1. Research background

As an outstanding opera singer, Liao Changyong is internationally renowned for his excellent voice and fascinating performances. The song "Wobuzhidaofengshizainayigefangxiangchui" shows his deep understanding of the subtleties of Chinese opera singing, with his perfect combination of vocal control, emotional depth and artistic expression. However, the specific techniques and teaching methods used by Liao Changyong in singing the song have not been widely studied and recorded. In-depth analysis of Liao Changyong's skills and teaching methods when singing the song "Wo bu zhi dao feng shi zai na yi ge fang xiang chui" have great potential to promote our understanding of opera singing. By studying his vocal skills, breath control, vocal skills, physical performance skills and emotional expression skills, we can reveal the complexity of his artistic performance. These findings will not only benefit those who aspire to become opera singers, but also help vocal teachers improve their teaching methods and incorporate these elements into their own performances and teaching.

One is the study on the characteristics of Chinese opera style. Yao Yaping (2022) believes that there are two modes of Chinese opera. The first mode uses the elements of Chinese folk music, uses the mode of Western opera and forms the characteristics of content and form, combines the melody writing technique of folk songs and quyi on the art of Chinese opera, and incorporates the experience of Western opera. In Yajun and Deng Yingzhuo (2022), the reason why Chinese opera presents national characteristics is actually based on four factors, namely, the Sinicization of creative concept, the nationality of creative genre, the national character of musical style and the national character of singing performance. In the creation of contemporary Chinese opera, it embodies the characteristics of inheriting the tradition, adhering to the foundation and innovation, and mutual learning and mutual learning. Li Ji (2021) that Chinese opera although to a large extent, the characteristics of European opera, but in essence can see still with rich Chinese national culture as the core, which can present obvious national characteristics, for the

future of the development of Chinese opera, need always take nationality as the core, thus can reflect the artistic characteristics of Chinese opera.

The second is the study of the opera song “Wo bu zhi dao feng shi zai na yi ge fang xiang chui”. Dai Jiafeng and Liu Sheng (2022) believe that this opera mainly shows the emotional world of Chinese overseas scholars in the 1930s, which is also a phenomenon presented in a specific era. From this, we can see the spiritual outlook of the modern Chinese literati represented by Xu Zhimo in the ideology, life pursuit, life feelings and other aspects, which is actually a reflection of the modern Chinese culture, and also reflects the collision of the traditional Chinese literati thought and the modern thought in the process of historical development. Using the form of opera for the performance is conducive to the deep shaping of the characters. In its macro (2022) that the opera as a representative work of contemporary Chinese opera, although on the use of music material did not adopt obvious folk songs, opera elements, but pay attention to from the perspective of the Chinese modern literati image, strive to show the characteristics of the Chinese new culture movement since the early last century, the nationality is not only on the use of music material, including the characteristics of the era, national spirit, cultural trend and other aspects, so the significance of the opera in opera nationality has a new role. Zhang Baohua, Yu xueyou (2022) that the opera can be qualitative as contemporary Chinese indoor opera, because on the content of the opera narrative mainly around the relationship between Xu Zhimo and three women, to the content of the new culture emotional entanglement between youth, no grand narrative scenes, no grand opera space structure change, but in the aspect of character is crucial, has a high artistry.

The third is about the aria song "Wo bu zhi dao feng shi zai na yi ge fang xiang chui" research. Tian Zhenfa (2021) explored the song from two aspects, from the perspective of music analysis to explore the melody, rhythm, tone, tone and other aspects of the perspective of singing skills, that to sing the first work, must grasp the use of breath, emotional processing, words and pronunciation. Qi trace (2019) that the first aria singing, need to combine the needs of the development of the plot and the characteristics of the character image, from the perspective of the role of the psychological to use singing skills, in addition to the breath, emotion, bite and words to combine the character

image, also need to pay attention from the change of the strength, tone, thus to three-dimensional characters.

The fourth is about the artistic characteristics of the singer Liao Changyong's vocal music singing. Jia Wanyin (2013) describes the singing characteristics of singer Liao Changyong in vocal repertoire. First, the solid vocal music singing technology, requires the singer's singing basic skills to be solid and skilled, in order to be in a variety of complex singing with ease. Liao Changyong's vocal music singing skills are very solid. In terms of breathing, he adopted the combined chest and abdomen breathing method, which is currently recognized as the most reasonable, making the breathing deep and invisible, long and continuous, and providing a strong guarantee for beautiful singing. The second is his unique singing style. His singing style and the character of traditional Chinese art are in the same line, which are relatively delicate and gentle, but they do not lack of enthusiasm. The formation of this style of singing, there is a personal unique. The first is his absolute loyalty to the original book. No matter in any type of song, Liao Changyong treats him equally in his eyes. Before singing, he will have a deep understanding of the background and connotation of the work, so as to help him better shape his artistic image.

It can be seen from the above research status that some achievements have been made on the research related to this topic,aria is an important content of vocal music teaching, in the use of teaching methods to train students' vocal music technology and control the stage performance ability, so from the perspective of teaching and has a strong practicability. However, there are no concrete results in the research on the teaching of Liao Changyong's version of the opera "Wo bu zhi dao feng shi zai na yi ge fang xiang chui", so this leaves room for the research direction of this thesis.

2. Research Objectives

- 2.1 To analysis of Liao Changyong's singing techniques
- 2.2 To study Liao Changyong's teaching techniques

3. Research Questions

- 3.1 What are Liao Changyong's singing techniques?
- 3.2 What are Liao Changyong's teaching techniques?

4. Benefit of the study

- 4.1 We will know Liao Changyong's singing skills through research
- 4.2 We will know Liao Changyong's teaching skills through research

5. Definition of terms

- 5.1 Singing technique refer to the singing technique of Liao Changyong
- 5.2 Teaching technique refer to the teaching technique of Liao Changyong

6. Conceptual Framework

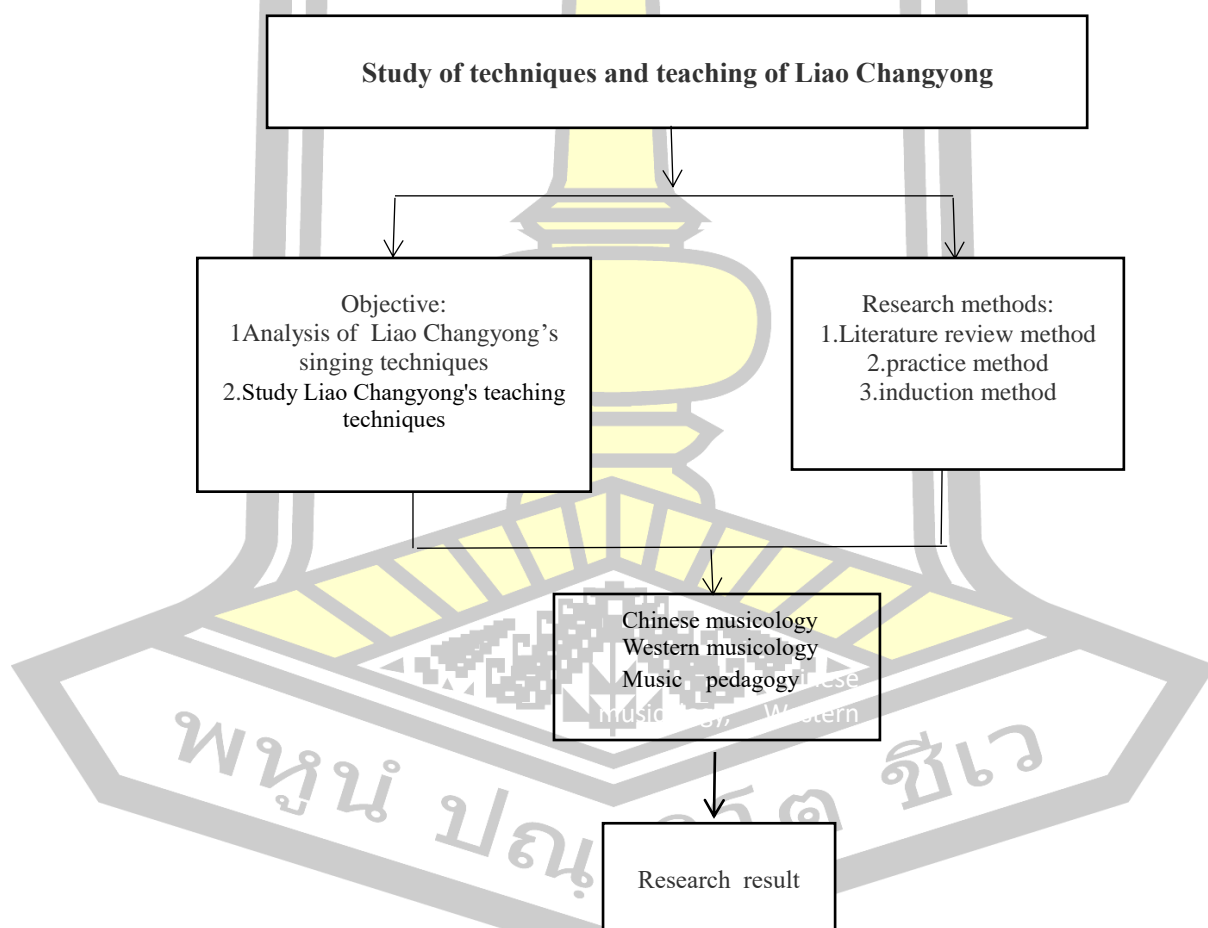


Figure 1. Conceptual framework

Source : Xiaoke Tang

CHAPTER II

Literature review

In this study, researchers consulted documents related to Liao Changyong's singing skills, opera and opera song "Wo" to obtain more comprehensive research information.

1. Knowledge of the nature of Chinese opera
2. General knowledge and singing skills of Western opera
3. An instructional guide to opera singing
4. Study on singer Liao Changyong's singing skills and works
5. Knowledge about the opera "Wo" in this article
6. Relevant theories in this article
 - 6.1 Cultural communication theory
 - 6.2 Research on aesthetic theory
 - 6.3 Theory of music education

1. Knowledge of the nature of Chinese opera

Regarding the concept of opera, both foreign literature and domestic professional research have given relatively clear definitions. "Opera" in Chinese language is translated from Opera in English and Italian. Opera, as an art form, laid its foundation as early as ancient Greek drama and originated in Florence, Italy around 1600. Opera, as a comprehensive stage performing art, brings together music, poetry, drama performances, dance, art, literature, costumes and many other categories. It is a concentrated product formed under a specific social and cultural background and development level. In specific stage performance forms, the structure of an opera usually includes overture, intermezzo, aria, recitative, duet, chorus, etc. It interprets the characters and story situations through music and singing, bringing an immersive experience to the audience. Appreciate the experience. (Xian Tao, 2023)

Wang Fei (2023) On the Formation and Development of Chinese Opera is mentioned that opera is a comprehensive art integrating music, literature, dance, drama, and stage design, in which music and drama are the dominant ones. Italy, as the place where opera was born, plays a pivotal role in the history of international

music. Since its birth in Florence, Italy at the turn of the 16th to 17th centuries, opera has developed for hundreds of years and has spread to every corner of the world today. Through the continuous development and improvement of generations of playwrights, composers and artists, the opera mode has become more and more diversified, and its important components include overture, interludes, narration, arias, chorus, chorus and dance scenes. On the premise of drawing on the basic characteristics of western opera, Chinese opera has formed an art form with unique national style through continuous development. Chinese opera is divided into three different stages: "budding stage", "exploration stage" and "growth stage", and the process of the basic characteristics of opera creation in different periods and the contributions of several generations of artists in Chinese opera.

After the May 4th Movement, with the rise of China's New Culture Movement, western musical concepts caused a huge impact on Chinese music, and the entry of western opera into China is one of the remarkable signs. In the 1920s and 1930s, opera theory activities once flourished in China. Influenced by western opera in Shanghai and other places, China appeared a batch of like Zhang Ruogu, Ye Yuchun, Hu Kuisun, Xu Chi, Li Jinhui early opera artists, they in the theory, creation, criticism, music, drama and the western opera work has a certain influence, actively promote the bud of opera art in China.

Since the 1930s, Chinese opera has also begun to gradually explore diversification, with different forms such as musicals, operas, and song and dance dramas appearing. In addition to learning from Western opera, the development of these genres is also closely related to the development and creation of traditional Chinese opera. In terms of music, composers pay more attention to combining Chinese opera with real society, Chinese cultural traditions and people's daily life, in order to gain more popular support. Representative works include Chen Gexin's "Xi Shi" in 1935 and Chen Tianhe's "Peach Blossom Spring" in 1939. , Zhang Hao's "Song of Shanghai", Qian Renkang's "Song of the Earth" in 1940, Huang Yuanluo's "Autumn Son", Ren Guang's "Hongbo Song", etc. While drawing on the experience of Western opera creation, these opera works also try to use various musical methods to promote dramatic conflicts, highlight dramatic contradictions, and shape musical

images. They have made some useful attempts in promoting the dramatization of music.

Huang Yuanluo's "Autumn Son" is adapted from a true story and is created using the part structure of Western operas. There is no dialogue in the entire repertoire, and recitatives, duets, choruses, overtures, interludes and arias are used to connect them together.

There is also the opera "Yue Fei" created and performed by the Shandong Provincial Theater, which was first performed in 1936. The play uses dance and singing in Kunqu Opera as the main form, uses Chinese classical music and opera music, and has a broad mass base. The music is based on my country's national musical instruments and combines a large number of Western instruments such as cello, violin, wind instruments and piano. The opera "Yue Fei" points out the direction for the reform and innovation of traditional Chinese opera and creates favorable conditions for the development of Chinese opera.

In the process of singing, development and prosperity of Chinese opera, the scientific vocal techniques and methods are used, and bel canto singing is particularly beautiful. Chinese opera not only inherits the essence of folk music elements, but also introduces the international advanced music culture, presenting a diversified art forms, giving a new image of Chinese opera singing art, and presenting its own unique artistic charm. Chinese opera has already been the music treasure of our country, and its development process is no longer single.

Xian Tao (2023) To be precise, the title "Chinese Opera" has appeared in academic research results since the reform and opening up. However, in the view of researchers, the fruitful results achieved in the early stage of reform and opening up, as well as the achievements since the 1990s, The free cultural environment and broad space for artistic development provided by the development of the socialist market economy have enabled Chinese art workers to have a broader vision in the process, and since the new century, they have become more inclined to use "" It is called "Chinese Opera" to explain the current mainstream tone and style of this art form. On the one hand, this can show the advancement of the times and an open attitude towards the development of Chinese opera art; on the other hand, it also shows the growing cultural confidence.

As far as the understanding of the title "Chinese Opera" is concerned, under the category of word translation and understanding of "China opera", there are forms that combine the structure of Western opera with Chinese culture, as well as forms formed in the context of traditional Chinese opera culture. Art forms are two completely different matters. Although in terms of basic form and structure, both include poetry, music, dance, and fine arts, and are presented to the public in the form of "singing", there are huge differences in cultural background and expression language.

In fact, there is no need to be entangled in understanding the title and concept of Chinese opera, let alone form an exclusive and narrow conceptual system. As Yao Yaping said: "It should return to its original meaning, that is, like Italian opera, French opera, and German opera, it is just a national or regional reference. Under the name of 'Chinese Opera', it should be diverse and inclusive." , it should respect the history of the development of Chinese opera, face the fact that we are in the international era of globalization and the interoperability of multiple cultures, should allow the existence of different opera appreciation groups, and should also see that in China's contemporary cultural environment, opera This foreign variety of Western culture will inevitably bring different value orientations, aesthetic functions and specific social significance."

Li Jia (2019)The themes and genres of opera are rich and varied, and performers cannot accurately express all the content, concepts, forms, and techniques. In the 20th century, the opera business showed a thriving and flourishing situation. All the major music colleges and organizations keep their positions and give full play to their strengths. They not only introduce a large number of foreign art classics and famous artists to Chinese people, but also introduce a large number of Chinese art treasures and talents to foreign countries. Opera is "surnamed song", but "song" must be subordinate to "drama". Therefore, first of all, the "drama" must be compiled well, so that the "song" can be enjoyed and just right in the drama. Mr. Yan Xili, a doctor of civil engineering who studied in France and a professor of Chang'an University, once said at the end of the article "I Facing Western Culture" that "After the excitement and imitation, I often think about what I have learned, and don't forget who I am." The development of Chinese opera should be Rooted in the fertile soil of

the Chinese nation, learn from the successful opera experience of various countries and nations, and use Chinese expressions to tell stories that belong to the Chinese themselves. At the same time, due to the difference in music language, performance form, and drama structure from the West, operas with "Chinese thinking" can not only achieve self-development and transcendence, but also refresh the eyes of Westerners and expand the international influence of Chinese culture.

Chinese opera singing methods tend to be concentrated, solid and bright, emphasizing "correct words and round tunes" in the singing process. Under these two requirements, Chinese opera performances have more real and delicate emotions and are more in line with the needs of the Chinese people. Preferences. The art of Chinese opera requires that the singer's voice be more mellow during the singing process. This method is conducive to the integration of emotions during the performance and can fully and effectively portray the characters.

Due to the differences between traditional Chinese opera and Western opera in terms of style and technique, Chinese opera performances have long had relatively short voices and more concentrated and bright pronunciation. This singing method is conducive to enhancing the clarity and accuracy of enunciation during singing. At the same time, it is precisely for these reasons that brightness, mellowness and sweetness are the main aesthetic standards for opera singing in China. The spread and development of bel canto in our country has had an impact on our country's opera singing methods and sound aesthetics, especially the timbre aesthetic, which has gradually shifted to strong penetration, plumpness and brightness as the main aesthetic features. After the principles and specific standards of bel canto singing in the West were gradually clarified, my country's bel canto singing further formed an aesthetic standard that values overall resonance and sound penetration. (Ning Wei, 2022)

During the emergence and development of Chinese opera, the essence of other arts in my country was constantly absorbed to enrich the thickness and quality of opera itself. Although Chinese opera emerged relatively late, due to the richness and diversity of Chinese artistic elements, Chinese opera has rapidly integrated the essence from different artistic fields in the process of development, enriching the diversity of Chinese opera creation. In terms of opera content The creation of Chinese

operas is also due to the broad and profound Chinese culture, which makes Chinese operas have rich and diverse characteristics in terms of singing form and material content selection.

Due to the long history of China and the breadth and depth of Chinese culture, the selection of opera materials during the creation process of Chinese operas can be said to be abundant. When Chinese operas select materials, they are all targeted and choose the unique style of folk music, so that the operas have a strong national style without losing unique local characteristics. In particular, the portrayal of the characters' unique personalities is very profound and distinct. For example, "The White-Haired Girl", the foundation work of China's new national opera, the creator adapted and adopted the folk songs and operas from the northwest based on the status and personality of each character during the creation process, making the opera The personality characteristics of each character are clearly reflected using unique tunes and styles.

In the development process of Chinese opera, creators have continuously innovated the performance forms of actors. As a result, Chinese opera will have increasingly strict requirements on the quality of opera singers. For example: First, in the process of singing and performance, the performers not only use the classic singing styles of Western operas, but also incorporate the dance art with Chinese cultural characteristics into the operas, which promotes the integration of operas and Chinese culture by combining Chinese and Western methods. Organic integration. Second, the combination of singing skills and physical movements. The requirements for opera singers are very strict. First of all, in singing, they must be precise and fluent, and they must be affectionate during the singing process, so that the audience can feel the emotional charm in the singing. Secondly, the body movements must be smooth, and the movements must perfectly match the singing content, in order to be consistent with the combination of singing skills and body movements. Third, the performance coordination between the main singing actors and the mass actors. In the development process of opera, due to the constant changes in the aesthetics of the audience, in order to meet the visual needs, the design area of the opera stage is getting larger and larger. The scale of operas nowadays is also gradually expanding, so during the rehearsal process of operas A large number of

professional actors from the group are needed to cooperate with the main singers to achieve visual objectivity and ensure the overall grandeur and grandeur of the opera performance.

For the education and dissemination of Chinese opera art, the integration of diverse elements in opera creation has promoted the promotion and dissemination of Chinese opera and the prosperity of other performing arts in China. For example, Chinese operas will incorporate traditional Chinese drama, traditional dance art, and local folk art in the creation process. Through such organic integration, both in the performance process and in opera education and teaching, effective communication channels can be used to carry forward China's traditional excellent national art, which is conducive to the prosperity of Chinese opera culture. (Wang Xinge, 2021)

2. General knowledge and singing skills of Western opera

2.1 General knowledge of Western opera

At the end of the 16th century, with the development of the Renaissance movement in western countries, music culture gradually entered the life of the public and appeared the characteristics of secularization. In this period, modern western opera came into being, because of its unique art form, it was called Western musical opera.

Italy is the birthplace of opera, and the word opera comes from the Italian word "Opera". The Italians' dedication to opera is the main reason for its development. Compared with other countries in the world at the same time, they devoted more sustained and whole-hearted devotion to opera. This is also the reason why Italian opera creators play a vital role in the development of world opera. When singers showcase their opera performance art to the world, Italian opera has been widely recognized by the audience, satisfying their aesthetics and fully satisfying their thoughts and spirits. At the same time, the book explains that Italian cultural tradition is the spiritual core of its operas. The French, British, Germans and Slavs, whether they imitate, transform or oppose it, have all been inspired and helped by Italian operas. All prove that Italian opera is the essence of world opera art in terms of specific content or expression form. (Chen Xiaowei, 2023)

The development of Western opera has been universally recognized as going through four different stages, namely the Baroque period with exaggerated style, the classicism period with classical style, the Romanticism period with romantic color and the impressionism period with blurred aesthetic sense. (Grout.D.J.1960)

When analyzing the relevant artistic characteristics of the Baroque period, we should first study the regional cultural background of this place. "Baroque" comes from Spanish. In the Spanish interpretation, baroque is actually a derogatory term, which mainly means "deviant". But with the evolution of time, Baroque gradually became synonymous with the artistic style of the era. Because during this period, there were a lot of ideological and cultural controversies, and there were also a lot of wars. By the end of the 16th century and the beginning of the 17th century, local traditional feudal ideas had undergone certain changes. The church also chose different propaganda methods, and changes in various aspects had a certain impact on the mainstream thinking of society at that time. As the power of the bourgeoisie continued to increase at that time, the overall art form of the era was very exaggerated, and more reflected the idea of timely enjoyment. Later, with the advancement and development of social sciences, people's thinking changed to a certain extent. People gradually began to recognize themselves, and ambivalence also emerged. During this period, the number of various types of thought and culture was very large, and different thoughts and cultures were intertwined with each other. Therefore, the Baroque period carries a century of European history and development. Due to the social contradictions and ideological differences at that time, a unique music style that coexists with passion and boldness was produced, both in terms of the basic carrier of music and the creative content of music. And the form of expression can clearly feel the secular music style.

The most obvious characteristic of vocal singing in the Baroque period is the flexibility of singing. In fact, the composers at that time had already begun to emphasize the musicality and melody involved in the theme when they were actually creating works, so they put forward higher requirements when actually creating works and emotional expressions. It is precisely because of the high vocal requirements that the overall vocal line of the works at that time was very smooth, and most of the music works followed a sweet style. The singers would clearly express the emotions

in the songs when singing. When actually singing a song, the singer will pay more attention to the completeness and perfect expression, and accurately control the rhythm of the song. In addition, he can flexibly control his breath, so that the whole process of singing the song is full of charm and artistic conception.

During the Baroque period, most musical works had very obvious decorative features, which was also one of the important signs of the songs themselves. Creators incorporating decorative features into song creation can effectively promote the development of music in the Baroque period. And after the singer adds his own singing characteristics during the singing process, he hopes to win the audience's favor. (Zhou Nan, 2021)

Music scholars regard the death of J.S. Bach (1750) as marking the end of the Baroque era and the official beginning of the Classical era. In the history of Western music, the period from 1750 to 1827 is called the Classical Period (Western classical). The word "classical music" comes from Latin (Classical music). "Classicism" has two meanings: firstly, it can be understood literally as "classic antiquity", because classicism is not a new trend. The germ of classicism has been born as early as the ancient Greek and Roman times. The second meaning can be understood as "classic, standard and outstanding", which also reflects the composer's creative intention and the thoughts he admires. Classicism exists relative to light music. As an important period in the history of Western music, it is of great significance to the development of Western music.

Opera in the classical period inherited the form and artistic characteristics of baroque opera, and was perfectly integrated with the music style of the classical period. After continuous reforms, opera regained its vitality during the classicism period, and new opera forms were also born, making the art of opera gradually toward glory. Classicism has unique stylistic characteristics and innovative developments in harmony and melody. The melody structure is different from the previous Baroque music. The music melody of the classical period is relatively slow, the structure is square, the rhythm is cyclical, and the music is more in line with the characteristics of human nature. (Zhang Jingyi, 2021)

With the continuous advancement of the Renaissance movement, opera gradually became a popular art form at that time. In the early 19th century, the

European literary world presented romantic expressions that reflected people's ordinary lives, and romantic-style operas also prospered. At that time, the French Revolution not only left the wounds of disaster, but also faced various dissatisfactions in reality. People also longed for the salvation of free souls. Therefore, a series of romantic composers appeared, hoping to replace reason with emotion and reject the restraint of classicism. With restraint, I want to truly express my emotions. (Hu Chenyu, 2022)

The overall characteristics of music during the Romantic period were greatly changed compared to those during the Classical period. Under the influence of the French Revolution, the creative thinking of various musicians changed, and the "romantic trend" was naturally born. At this time, in order to make the music more in line with the audience's aesthetics, art songs that were in line with the common sentiments of the public were born. Art songs are usually accompanied by piano, and their lyrics are mainly poems. Art songs have developed all the way from Russia to Germany, Britain, Italy, Russia and other countries. The art songs and operas of the Romantic period not only inherited classical music, but also laid a solid foundation for the later development of Chinese and Western music, occupying an extremely important position. The musicians of this period conveyed the pursuit of individuality, freedom, and the liberation of ideas in their works, which had a significant impact on the development of society, music, and culture. (Wen Zihua, Wang Bailing, 2022)

The emergence of the impressionistic music style not only gave the music a more colorful and dreamy rich connotation, but also gave rise to different musical style characteristics, which have a unique impressionistic beauty. The sweetness of the music during the Impressionism period would have more room for imagination, so that this kind of beauty is not just superficial. At the same time, this more impressionistic music style is characterized by giving the listener a more colorful and dreamlike dream. Fantasy-like imagination, this kind of aesthetic imagination will also inspire the viewer to have a deeper, more profound and strong impression and give the viewer endless space for daydreams. At the same time, the dreamlike impressionistic music style characteristics and unique musical beauty of Impressionism music are representative of the romanticism in the early classical music world in the history of music and its relatively "intuitive" musical aesthetic

style. It has strong novelty in terms of features. Impressionist music, like this type of poetic literary work with a strong artistic conception, gives the listener a psychedelic, ethereal feeling and a hazy feeling as the melody flows. All in all, the unique style characteristics and various aesthetic ideas of the music during the Impressionism period not only gave the audience a surprising and dreamy artistic conception and hazy and beautiful artistic beauty, but also gave the music new vitality and deep inner meaning. (Zhou Jinrong, 2022)

The singing form of Western opera is generally bel canto. When singing, attention is paid to opening the cavity and supporting the voice with breath, which will make the voice more rounded and transparent. Bel canto singing mode can make the opera singers in the process of singing, in the high voice area of flexible conversion, can make the opera more artistic and musical. (Li Shuo,2023)

This singing method was produced between the 18th and 19th centuries. It has certain elegance and graceful characteristics, and is similar to the Italian music style. After going through stages such as opera, baroque, the four major singing schools, and modern bel canto, it has come into being that is often used in the current stage. A more extensive and stable singing form. When performing using singing techniques, performers need to scientifically and effectively control their own breath to ensure its continuity and beauty of timbre, based on understanding the content of the singing. (Wu Xiaoting, 2021)

Western operas mainly use unique singing methods, which have high artistic appeal. This kind of singing method belongs to bel canto singing method. Bel Canto has relatively strict standards in terms of vocalization and singing style. Over time, in terms of Bel Canto singing, the research and exploration of vocal art has become part of the fashion. Under this circumstance, many new Bel Canto vocal techniques have been gradually developed. . (Peng Chunfa,2020)

The influence of bel canto on opera singing skills is mainly reflected in the following two aspects: first, the influence on breathing methods. Bel canto singing should adopt diaphragmatic breathing, which can provide the singer with more sufficient air volume. From the perspective of traditional opera aesthetics, in order to meet the aesthetic needs of the audience during traditional opera singing, the amount of breath is relatively small, and the sound produced is relatively thin and delicate.

The chest breathing method can basically meet the singing needs. However, with the development of society, The demands for change and aesthetics are developing in a grand and majestic direction, and traditional breathing laws are difficult to fully satisfy the relevant needs. As diaphragmatic breathing becomes more and more popular, the range of works that singers can control has also been greatly expanded compared to other periods in the past. Secondly, the popularity of mixing real and false voices. In the process of bel canto singing, mixing true and false voices is one of the more common techniques, which can effectively improve the singer's singing quality and greatly expand the singer's vocal range. The emotional expression of bel canto often relies on the singer's expression, body, etc., and has a strong directness feature. During the performance, the performers greatly enhanced the expressive power of the music by using the breath control of bel canto and the application of head cavity resonance. (Ning Wei, 2022)

2.2 Singing skills of Western opera arias

Bel canto is a unique singing form. Compared with other singing forms, it obviously has more considerable emotional expression ability. In order to improve the emotional expression level of bel canto in opera performing arts, performers should consciously adopt The following aspects of emotional expression skills: First, control emotions correctly. Different opera works have completely different storylines and character settings, and the emotions they need to express are also completely different. Before using bel canto singing skills to perform, performers should conduct research on the story background of the work, the creation information of the track, etc. Only by having an in-depth understanding and singing on this basis can you give full play to the advantages of the bel canto singing method, and make each piece the highlight of the opera performance. Second, we must accurately analyze opera works. If you want to use bel canto to express the emotions of an opera work, the performer must fully understand the work and conduct research on the work to better understand the connotation and story of the work. Before the formal performance, the performer needs to learn from the creator's psychology , the story development process of opera works and other aspects are analyzed to determine what the author wants to present to the audience when creating, and to better grasp the emotions in the work. Judging from the actual opera performance situation, the performance after analyzing the

opera works can often better resonate with the audience and shock the audience's hearts. The audience will often have more considerable empathy for the characters in the works. Experience, which obviously has a certain positive effect on improving the emotional expression ability of opera performing arts. Third, strengthen secondary creation. On the basis of studying the basic content of operas and understanding the performance themes of opera works, performers need to choose appropriate bel canto singing methods based on their own understanding and opinions of opera works, and combine them with the story direction of the opera to ensure bel canto Singing plays its due role in the emotional expression of opera performing arts. In addition to expressing the story line and emotional direction of the opera performing art itself, performers also need to incorporate their own understanding of the characters and story background, and use appropriate bel canto singing skills to perform. Only in this way can the effect of opera performance be achieved Only then can we reach the peak and the audience's emotional experience can be fundamentally optimized. (Gao Feng, 2023)

2.2.1 Quasi-intonation

When a performer performs an opera aria, the singer must have enough singing skills, and the sound must be accurate.

2.2.2 Stability of intonation

In aria singing, one of the important signs of the continuity of its melody lines is the lion-singing method, which has high requirements for the fluidity of music. It is necessary to have sufficient mastery of the breath skills to have a stable and coherent grasp of the singing breath in the singing process.

2.2.3 Grasp of singing breath

Singing breath has always been one of the key points that must be controlled in vocal singing, the singer's breathing rate, breathing depth will have an important impact on the singer's singing. For example, in the aria "Where went, Good Times" in Mozart's opera "The Marriage of Figaro", the whole melody is played upward at the beginning, mainly to express the countess's memory of the past good memories, the whole performance speed is slow, at this time for the singer, it is necessary to slowly inhale on the breath grasp. Control the uniformity of the breath, and when the countess knows her husband is unfaithful, there is a greater volatility in

emotions, and into the state of excitement, then the density of the melody to be played will be appropriate to increase, causing the climax of singing, in this process, the singer must correctly grasp the singing skills, have reasonable control in breathing and emotions, breathing should be properly accelerated, rapid and powerful, Inhale quickly, but not too shallowly. (Zhu Yan,2016)

3. Teaching guide to opera singing

3.1 Singing breathing and position

Breathing is a basic technique. Breathing plays a fundamental role in singing. For performers, the foundation of pronunciation lies in the use of breathing methods, and the beauty of singing can be presented through flexible breathing control. Due to the influence of aesthetic consciousness in the past, chest breathing is mostly used in opera singing in my country. Compared with bel canto, the breathing support is weaker. This breathing method will cause the singer's voice to become thinner. Majestic operas cannot be effectively displayed, and the national connotation will be less effective. Incorporate bel canto into it, and use reasonable breathing methods to have better breath support methods, inhalation methods, and breath control methods. (Wu Xiaoting, 2021)

Breath support mainly uses diaphragm muscles to provide support during opera singing. You should pay attention to the outward expansion of both sides of the ribs after taking in enough breath. At this time, use the method of internal and external confrontation between the abdominal and lumbar muscles to promote the diaphragm. The membrane rises to control the breath at different pressures. In this process, you need to be able to inhale correctly. Generally, the amount of air required for opera singing is larger than that required for daily life. The movement and force when inhaling will also be greater. Use the mouth and nose to inhale at the same time as much as possible. In this way, maintain a standing posture to keep your emotions in an excited stage, causing changes in breathing structure and breathing depth. At the same time, when you are excited, relax the upper part of your body, keep your chest in a stretched state, and open your mouth and nose. At this time, breathing will also open outward in the upper abdomen, lower back, etc., and the ribs on both sides will feel relaxed, and the body will feel relaxed. It's like the space has doubled. It should

be noted that mastering the breathing method requires the breath to flow naturally into it, so that better inhalation can be achieved. In addition, in the process of breath control, exhalation and inhalation need to be properly combined. Since the vocal cords themselves do not vibrate to produce sounds, they instead compete with the inside and outside of the abdomen, and even slightly lift the buttocks to lift the diaphragm. This encourages the breath to be emitted upward and outward, allowing the vocal cords to vibrate and produce sounds. In the process of opera singing, the sound will be produced during the breathing process. Without breathing, there will be no sound. It should be noted that during the entire vocalization process, breathing needs to be adjusted in conjunction with the strength and pitch of the sound and the length of the sentence. In terms of performance, breathing also needs to be combined with emotions and emotions to make appropriate changes. The free use of the breathing method can make the singer's voice richer, fuller, and more fluid. The process of voice conversion is also more smooth and natural, and does not produce a stiff feeling.

The reason why mixed voice is regarded as the ideal voice for singing in opera singing is not only because this voice has the brightness and solidity of the real voice, but also contains the roundness and softness of the falsetto, and can be concentrated in a high position to resonate. In the process of learning opera singing, when the voice changes from low to high, there will not be a uniform increase in the false voice and a uniform decrease in the true voice. This has led to certain limitations in the process of opera singing. . Applying the bel canto mixing technique to opera singing can help maintain the unity of high, middle and low voices in the process of transforming different vocal areas in the application of true and false voice techniques. The use of this voice technique can make the entire opera singing show integrity, coordination, naturalness, smoothness, gracefulness, etc., and appropriately reduce the burden on the vocal cords, ensuring the quality and effect of opera singing while also protecting the singer's health. voice. When applying the true and false voice technique, it is necessary to adjust the proportion according to the sound in different pitches. When singing high notes, there are more falsetto sounds and less real sounds, which can create good conditions for high-pitched singing and help overcome the obstacles and influencing factors in high-pitched singing. In the process of singing bass, in order to

ensure that the sound is not empty, it is necessary to appropriately increase the proportion of the real voice, and to sound from a high position to enrich the timbral charm of the real voice, so as to obtain good chest resonance. In addition, in the application of true and false voice fusion, using this technique in a scientific and reasonable way can significantly improve the singer's vocal range, allowing the singer to find the conversion area of his or her own true and false sounds, and feel the vibration of the vocal cords in this area, and then be able to control the vibration of the vocal cords bit by bit, and finally be able to sing scientifically and reasonably. (Wu Xiaoting, 2021)

3.2 Articulation and enunciation

In terms of bel canto singing, the articulation is required to be strong but relaxed, round and concentrated, coherent and soft, and the singing is easy to sing, the transition between high, middle and low sounds is free without leaving traces, and the pronunciation is overall and smooth. The overall style of the work is more beautiful, both articulation and articulation need to rely on the back of the pharyngeal wall, and the pronunciation of each word is drawn into the mouth, too close to the front of the jaw will affect singing and vocalization. The articulation should be properly relaxed, otherwise it will easily affect the vocalization and cause a squeezed state. In the high-pitched part, the articulation of the chants is as close as possible to the back of the pharyngeal wall, and the cavity is opened. Too much articulation and tight jaw will affect the singing part. (Tang Tian, 2017)

3.3 Resonance techniques

Resonance has always been a poorly used part of the skill, but Bel Canto has shown unique advantages in resonance skills. Integrating it into opera singing can effectively make up for the shortcomings in opera singing and effectively improve the sound effect. In opera During the performance, higher overtone frequencies can be quickly obtained, making the sound stronger and more penetrating. In the process of using this technique, the resonance standard is to maintain communication between the chest cavity below the chest and the upper cavity, ventilation up and down, and internal and external ventilation. And the focus is on the overall resonance. It is necessary to clarify the differences in the functions and functions of different types of resonance chambers. The resonance chambers generally include the chest cavity, head

cavity, oropharyngeal cavity, etc. It is also necessary to control the interrelationship between these resonance chambers. For the oropharyngeal cavity, it is a resonance organ that can actively control and adjust sounds. For example, adjusting the size of the trismus, raising or lowering the soft palate, lengthening or shortening the pharyngeal cavity, etc. will affect the effects of these three resonance chambers. Therefore, the resonance technique in bel canto singing can be used to improve the problem of insufficient fullness and sonority in the high-pitched area in opera singing. While maintaining the stability of the throat, the resonance cavity of singing can be opened and lengthened, a stable resonance channel can be established, and all the people can be mobilized. The resonance cavity provides services for opera singing, thereby optimizing the problems of pressure, squeezing and jamming in opera singing.

Using resonance techniques requires mastering three skills. The first is to pay attention to the coordination of resonance and breathing, the second is to find the appropriate feeling of the glottis, and the third is to strengthen humming practice. (Wu Xiaoting, 2021)

3.4 The national color of Chinese opera

Chinese national vocal music works incorporate rich musical elements, including tone, melody, rhythm, timbre, etc. These works can be performed in different ways, such as a cappella singing, instrumental accompaniment, chorus, etc., or they can be innovatively performed by incorporating modern music elements. This diverse form of musical expression helps enrich students' music appreciation and performance abilities, while also stimulating their interest and love for music.

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Chinese opera must strengthen the national color. The vitality of Chinese opera art is mainly due to the historical accumulation of Chinese national vocal music

and its absorption of the music art of various ethnic minorities. The national atmosphere is injected into opera works, allowing opera actors to sing and express their inner emotions on the stage. Chinese folk songs have strong appeal and expressive force. It is a unique art form created by the Chinese people themselves. It is a song art produced and developed by the people through extensive oral singing in their daily life practice. Chinese folk songs generally have many different styles, mainly lyrical. Opera performers can properly apply the emotion and emotional experience accumulated in their past singing folk songs to opera performances, so as to enhance the expressiveness and appeal of songs, and let Chinese operas show their own charm, characteristics and rich connotations. Enrich the language style and highlight the characteristics of artistic expression. (Wu Shangkun, 2023)

4. Research on the singing skills and works of the singer Liao Changyong

4.1 The fusion of sound and emotion

From a technical perspective, the core of vocal music lies in the mastery of breathing techniques. The beauty of breathing in Liao Changyong's singing also embodies the first essence of Western bel canto singing technology: the absolute mastery of breathing technology. Liao Changyong has indeed achieved this. Whether you listen to him singing foreign opera arias or Chinese vocal works, the musical lines supported by his long breath seem to be like flowing clouds and flowing water. It is said that when he participated in a major international vocal competition and sang the aria "My end is at hand" in the opera "Don Carlo", he easily sang eight long phrases in the work in one breath. This is still rumored in the vocal music circle. It's a good story, which shows his mastery of breathing skills. At the same time, the wonderful breathing of his singing is so natural and harmonious. It comes from his heart and reflects the expressive needs of the song. Secondly, Liao Changyong's singing style is based on his good singing breathing and shows the coherence of his voice. If breathing is the foundation of bel canto singing, then correct attack and sound coherence are its two pillars. The Bel Canto school requires that the melody lines of singing should be as accurate, relaxed, coherent and free as a violin or flute, and the breath control should be as steady, smooth, melodious and free as the bowing in violin playing.

In addition, Liao Changyong's singing style is also reflected in his unique interpretation of vocal works. His singing is particularly strict, standardized, persistent and thoughtful, and he always puts loyalty to the original work first. It can also be said that his singing is rich in emotion and pays most attention to the accuracy of technical processing.

Liao Changyong's singing style, which is always faithful to the original work, restrained but not ostentatious, and just right, is very suitable for the vocal aesthetic taste of our traditional people. It is no wonder that everyone from academic elites to ordinary people are enamored with his singing. (Tong Huabing, Chen Ling, 2012)

Liao Changyong's deep-rooted singing belief is to express both sound and emotion. He only regards singing methods and techniques as necessary elements for singing every song well, but this is not one of his goals. He wants to be able to penetrate deeply into the work to understand and understand any piece of music when singing it. Understand the content and meaning of the work, and then add certain singing skills to express the content of the work completely and profoundly. This requires the singer to devote himself wholeheartedly to singing, so that the singing can touch the hearts of the audience and give people It brings beautiful enjoyment to the audience. (Zhang Yizhen, 2011)

As a famous overseas baritone singer, Liao Changyong has repeatedly stood on the international stage to show his singing voice to the people of the world, which has aroused strong repercussions in the international community and is also known as the first baritone in Asia. He appreciates not only the Italian classical bel canto, but also the music of the Chinese nation. His organic combination of the two results has a very high research value. Liao Changyong perfectly integrates emotion and vocal music in the singing process. He drives vocal music with emotion, drives vocal music with words and sentences, and integrates emotion into the song, so as to achieve the beautiful music singing effect.

4.2 Excellent and mature singing skills

The emotional expression of bel canto singing is based on singing skills. What the public can see from Liao Changyong's singing is his superb and mature singing skills, which is specifically reflected in his own control of strength, breathing, pronunciation, resonance, sound, fibrillation, slip, flower cavity, language and so on.

Liao Changyong's singing skills are generally natural, real and stable. The voice seemed to have an indescribable sense of security.

4.3 Skills of singing breath

Normally, we only take deep breaths under special circumstances such as "yawning" or "sighing", but the deep breathing required when singing must be maintained in a normal state, that is, deep breathing should be used instead of traditional breathe. Moreover, during vocal training, although the speaker is making sounds and exhaling outwards, the diaphragm must do the opposite downward expansion to maintain the breath. Breath is the source of a singer's voice. Without good breath, it is difficult to produce a good voice. Therefore, breath training is particularly important. When we listen to the songs sung by Liao Changyong, we often feel that his breath is long and continuous. He can often sing several phrases in one breath without changing his breath. The processing of his voice is also just right. This is enough to show that Liao Changyong is very good at singing. A lot of effort has been put into breath training. (Jiang Xianwei, 2012)

Liao Changyong's breathing control is very delicate. While singing, he used the "singing in the breath" method. Liao Changyong not only sings Chinese vocal music works, but also skillfully controls his breathing while singing foreign operas. With the support of breathing, the singing is more comfortable and smooth. He was able to sing eight phrases in one breath, which made him popular in the singing world.

This scientific and reasonable breathing method ensures that Liao Changyong's breath is not easily exhausted during singing, making it long, thick and far-reaching.

4.4 The coherence of vocal singing

In singing works, maintain the coherence of sound, and control the sound in the singing process, which is particularly prominent in Liao Changyong's singing works. Its precise and reasonable control of breathing changes makes the interpretation of music works more vivid and wonderful. Usually, the requirement for its singing is to pay attention to one go, pay attention to the coherence of sound, the conversion of natural mother sound and the control and pause of singing, so that the audience can feel the music works more natural. (Gao Yuan , 2019)

4.5 unique singing style

In his long-term acting career, Mr. Liao Changyong has gradually formed a very personal singing style, which is not easy for a singer. Generally speaking, his singing style is in line with the traditional art style of our Chinese nation. It is gentle and graceful but at the same time very passionate. Immediately bursting with heroic pride, this trait has laid a good foundation for his success. Of course, the formation of this singing style is inseparable from Mr. Liao Changyong's philosophy of life. When he sings his works, he will absolutely guarantee the fidelity to the original works. Before singing, Liao Changyong will fully understand the creation background and Connotation, so as to help oneself to better understand the work and achieve the best singing effect. In addition, Liao Changyong's control of emotional investment is also very good, he can achieve organic control of emotions. (Liu Huiqing , 2016)

For example, he played the role of the barber Figaro in the opera "The Barber of Serbia" to provide evidence. He firmly grasped the character characteristics of Figaro the Barber: loyalty and simplicity, kindness, wit and humor. In the performance, he used vivid body language and touching singing to express the psychological characteristics of Figaro the Barber. Not long after the opera started, Figaro came to the square with his six-stringed harp and sang energetically at the beginning: "I am a busy man in this city. Work is not beauty. No matter what, Figaro, Figaro , Figaro, all come to me, Figaro, to discuss." He grasped Figaro's character traits very well, as if he were Figaro, the protagonist in the play, without any pretense, nor exaggerated movements or tone, it was very The audience is quickly brought into the plot. After listening to this aria performed by Liao Changyong, they can't help but feel a hearty and soul-stirring feeling.

Even the Chinese song "The Sea that embraces all rivers" he sang was majestic, high-spirited, and fully demonstrated the composer's heart to express the broad-mindedness of the Great Shanghai that embraces all rivers and is tolerant, making people can't help but think of our great Shanghai today. We are taking vigorous steps into the world and heading towards a new journey. (Tong Huabing, Chen Ling, 2012)

5. Knowledge about the opera "Wo" in this article

With the development of The Times, more excellent opera works exhibitions are now in front of our eyes. The song analyzed by the author is from the passage of the opera "Wo"; I contacted and studied the song in the singing study, so as to understand the author's historical background, cultural background and a deeper analysis of the melody, emotional direction and values of the song.

Xu Zhimo is a poet of the Crescent School who is deeply influenced by European and American romanticism. He draws on the concepts of Western classicism and realism, deeply reflects on traditional poetry, and boldly integrates with the traditional experience of Chinese poetry. The combination of Chinese and Western makes Xu Zhimo His poems have unique charm, opened a new chapter for Chinese poetry creation, and made important contributions to the art and aesthetics of poetry.

"The poem "I don't know which direction the wind is blowing" was published on the first issue of "New Moon" (1928.3.10). It is one of Xu Zhimo's most representative flirting works in the later period." The whole poem shows The reason for this is that on the one hand, he is deeply influenced by Western "humanism" thinking and worships democratic politics, and on the other hand, he is dissatisfied with life. Under the simultaneous influence of these two aspects, I wrote this poem full of discord and inner ideological struggle. This poem is about the loss of shape of a large number of intellectuals after the New Culture Movement and the tragedy of that era.

Vice President of Shanghai Opera House, famous composer. His creations involve operas, dance dramas, musicals, orchestral music, folk music, vocal music, etc. The main stage works include: the musical "The Song of the Country", the opera "Which Way the Wind Blows", "Sunbird", and the poetry music "Farewell to Cambridge", etc.

On January 16, 2017, the opera "Which Way the Wind Blows" premiered at the Sennheiser Shanghai Concert Hall. The work was composed by Li Ruixiang, vice president of Shanghai Opera House and famous composer, and written by playwright Shi Jun. An opera starring singer Liao Changyong. The story tells the love marriage

between Xu Zhimo and Lin Huiyin, Lu Xiaoman and Zhang Youyi. (Tian Zhenfa, 2021)

The opera song "Wobuzhidaofengshizainayigefangxiangchui" intends to express emotional waves, and the poet refines the emotions meticulously, using euphemistic and tortuous expressions, using "I am in a dream" as the image, and using this unrealistic image To imply their dissociation from reality. No matter the first three sections are intoxicated in sweet dreams or the last three sections are indulging in dark dreams, the main theme of "Wo bu zhi dao feng shi zai na yi ge fang xiang chui" is echoed, which is conducive to the deep expression of the poet's feelings. I think a passage from Xu Zhimo can be used as a footnote to this poem: "To liberate the source of holiness from the muddy bottom To restore the dignity of life from the rags of the times - this is our wish. Prejudice is not ours We don't ask which direction the wind is blowing. Utilities are not ours We don't care about the day when the ears of rice are full. Life supplies us with faith from its core and provides us with patience and courage. For this reason Be able to not be afraid in the dark not depressed in failure not despair in pain. Life is the root of all ideals Its infinite and regular creativity gives us a powerful inspiration in the activities of the soul. It not only implies that we Forcing us to go in the direction of creation and life forever It also inspires our imagination. Our highest goal is to extend the life body Be beyond the dead line It is inspired by the stars outside the sky. Depressed by all kinds of worries and fears that weigh on the body of life, he wants to get rid of the fetters of things and wander outside of things to pursue the truth of life and the universe. What kind of dream is this It is definitely not "her tenderness my fascination" "her betrayal and my sadness" and other love sufferings These are just "expressions of meaning". This is a big dream a great ideal although in the end it is always dejected "heartbroken in sudden sorrow". (Yuan Lei, 2007)

"Wo" is in such a big background, the meaning of the poem is he as an intellectual, the promoters of new ideas, between reality and ideal, as the poem dream, also true and false, repeated back and forth, "Wo bu zhi dao feng shi zai na yi ge fang xiang chui", for the present melancholy and confusion for the future, for the feelings, freedom, love and the pursuit of ideal life.

6. The related theories presented in this paper

6.1 Music Cultural communication theory

Music is a way of expressing emotions between people. When the public is happy physically and mentally, they will use new media platforms to listen to music and sing to express their inner joy; when life is unsatisfactory, they will use music to relieve their worries and boredom. It is the process of musically interacting with the individual himself. When the public communicates with others, they also use music communication as an interactive form to express their emotions. When music communicators disseminate music, they will use new media platforms to publish music on the Internet. Audiences can receive music and give feedback immediately, and audiences can also forward their favorite music to others. This process is the interactive process of music communication. This new form of communication has changed from the previous point-to-point communication to the current point-to-surface form of communication, shortening the distance between music communicators and audiences. (Huang Beibei, 2022)

6.2 Research on music aesthetics theory

6.2.1 Emotional factors

Music, as an art, realizes its own survival and development with the help of music performance art. Music performance endows music with life. vitality. Before the birth of music scores, people's learning of music mainly relied on word of mouth, and carried out with the help of their own perception, so music performance has become an effective way to convey the spiritual connotation of music creators. Music performers must first fully interpret the connotation of the music work before performing, experience the aesthetic taste of the creator, and then integrate the emotion and spirit they have learned into the performance through their own artistic processing, so as to show The beauty of the work. In this process, the performers must be guided by the theory of music aesthetics, dig out the connotation of the works, and constantly improve their own aesthetic ability, fully express the elements of beauty contained in the music works, and then give the music performance a beautiful enjoyment .

6.2.2 Artistic imagination

In fact, in the process of interpreting music works and realizing secondary creation, music performers need to use their imagination to dig out the connotation of the works, which is the basic requirement of music aesthetics for music creators and performers. It is also the key for the audience to integrate into the music situation and find the emotional explosive point, so as to generate emotional resonance. Aesthetic emotion is an illusory emotion, which is presented through musical notes, and the emotion behind the musical notes requires full use of imagination to experience. Because the creators of music works use artistic thinking and artistic imagination to construct the emotional space of the work when creating, so the performers must also use artistic imagination to restore the author's emotional space. (An Qi; Jinlian, 2017)

6.2.3 Music Aesthetics Theory

Music aesthetics is a part of aesthetics and musicology. It is a study of the scientific laws of aesthetics in music from the perspective of aesthetics. Generally speaking, music aesthetics can be divided into two categories. One is to devote itself to music itself as an independent art, and to study the standards, values, and relationship between music beauty and the beauty of reality; the other is to focus on the relationship between music and reality, life, society, etc. In particular, it focuses on the relationship between music and people's emotions. (Liu Yang, 2015)

6.3 Theory of music education

6.3.1 Orff music education theory and method

Orff music education theory is very innovative and practical, and is widely used in the field of music education. Specific refers to during the period of music education, teachers need to pay attention to the subject of the student development needs, actively practice humanistic education concept, pay attention to students' aesthetic thinking, artistic literacy training needs, for music course reasonable organization and planning, reveal the vitality of music classroom, from curriculum planning, teaching implementation and classroom evaluation, all need to pay attention to the students, the principal position to let students accurately position in the music class, and the core value of the learning, allowing students to form a certain autonomous learning consciousness, and actively cooperate with teachers to complete the music exploration. (Jia Yuanyuan , 2021)

6.3.2 Theory of diversified music education

Chinese music education often ignores the cultivation of students' cross-cultural consciousness. Since the new culture movement, the systematic acceptance of western music education theory and education mode advocated in the field of music has become an inevitable requirement, which makes teachers and students gradually form a thinking pattern, take European music as the center, and ignore the traditional music in China. This has to a large extent affected the implementation of the multicultural music education theory, and also restricted the long-term development of music career and music education. In order to ensure the implementation of multiple education theory, it is necessary to completely change the single education thought in the past and promote the innovation of traditional ideas.

The diversification of music education and the implementation of multicultural music education theory all require the integration of diversified music theory courses, promote the integration of diversified music culture elements, and make music education more colorful.(Zhang Yuwei , 2019)

6.3.3 Music education

In modern Chinese, "music education" has a simple and direct English translation of "music education". However, due to the unique historical and cultural backgrounds of China and the West, their respective connotations of music education may not necessarily correspond appropriately. While the term "music education" has some core connotations between the two, the unique connotations in each language deserve our attention.

The core essence of music education encompasses a well-defined framework for teaching and learning music, clear assumptions about the roles of educators and learners, specified locations, and the use of the internet for courses, objectives, methods, tactics, and timing. This premise is perfectly suited to contemporary educational settings worldwide, from kindergarten to university, including conservatories. Additionally, this structure indicates a consensus among teachers, learners, and other stakeholders on how to conduct music education under a set of predetermined circumstances.

When one thinks of modern educational institutions, the image of students and teachers naturally comes to mind. Students are expected to attend school once they

reach a certain age, and music educators prepare for their teaching roles. Thus, a transitional course for music students is necessary at the university level. During their college years, students decide to engage in this course and make the transition from music students to music educators.

However, not everyone focused on a music career, such as performers, composers, theorists, musicologists, ethnomusicologists, and producers, may choose to participate in formal teaching preparation. Teaching, like performance, composition, analysis, and critique, involves a range of skills that require practice and knowledge support. Consequently, those determined to become music educators engage in music education courses and practice their teaching under the guidance of knowledgeable and experienced music teachers.

Similarly, those aspiring to be performers, composers, and theorists also receive guidance from more scholarly and experienced experts in their respective fields, with universities serving as the primary institutions for pursuing these ambitions. This system of music education, from kindergarten through university-level major studies, constitutes the broadly-recognized core of the music education system. (Feng Zhiqiang, 2022)

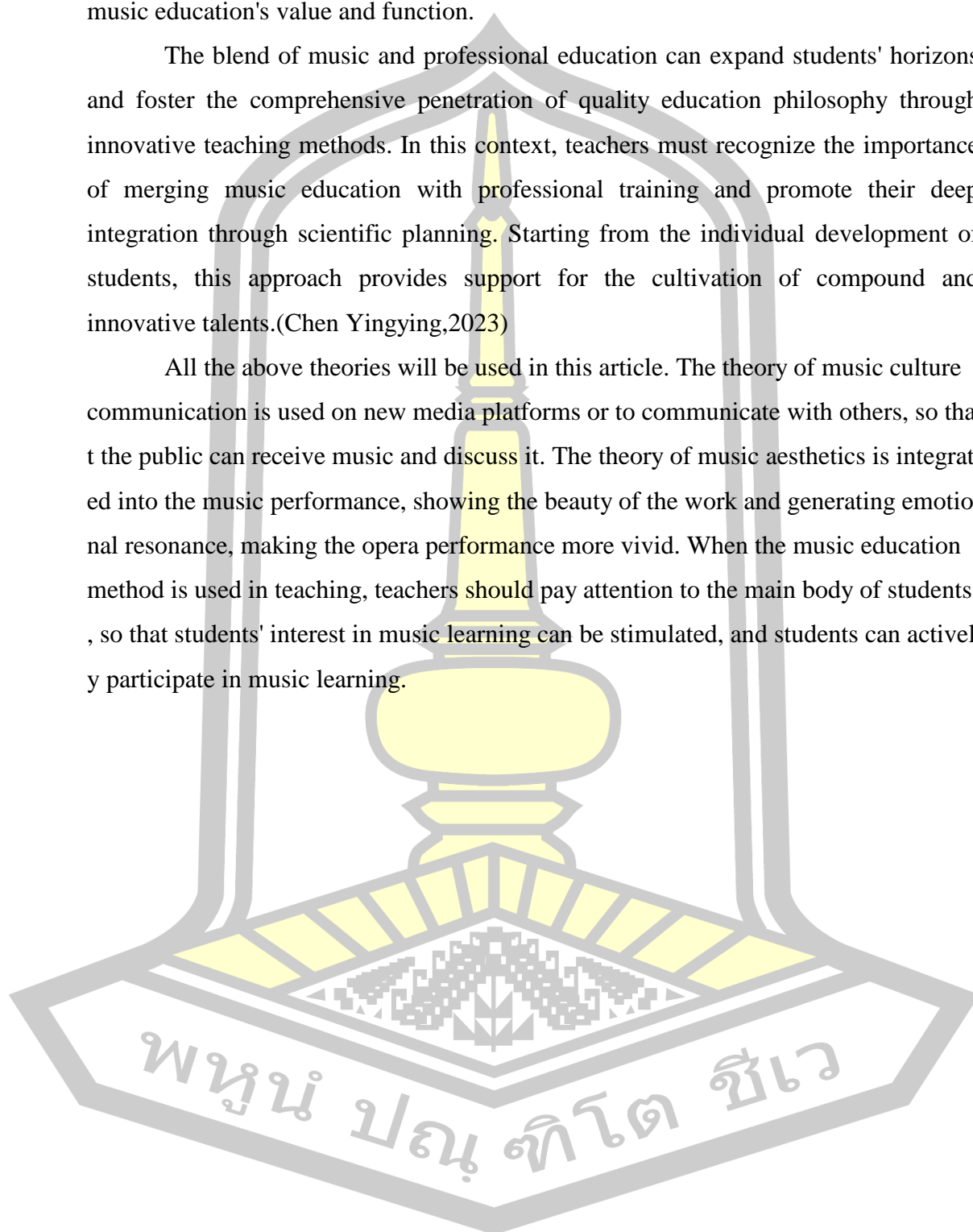
The integration of music with professional education is an inevitable choice for the comprehensive development of students, with both aspects mutually reinforcing each other. Under the new economic development trends, there is a need to strengthen the cultivation of compound and innovative talents to meet the demands of societal progress. Music teaching is a crucial element in developing students' core qualities. A significant issue in the current reform of university teaching in China involves optimizing teaching practices to transform the status quo of instruction.

Combining music teaching with professional education allows students to properly understand the humanistic and educational values hidden within the process of deeply internalizing music knowledge and concepts. This approach fully engages students' subjective initiative, enabling them to participate actively and positively in their music studies. Observing traditional music teaching practices in China, some educators tend to directly instill textbook knowledge into students, who often grasp only basic information about music, with little understanding of its emotional,

intellectual, and connotative aspects. This lack of depth prevents the full realization of music education's value and function.

The blend of music and professional education can expand students' horizons and foster the comprehensive penetration of quality education philosophy through innovative teaching methods. In this context, teachers must recognize the importance of merging music education with professional training and promote their deep integration through scientific planning. Starting from the individual development of students, this approach provides support for the cultivation of compound and innovative talents.(Chen Yingying,2023)

All the above theories will be used in this article. The theory of music culture communication is used on new media platforms or to communicate with others, so that the public can receive music and discuss it. The theory of music aesthetics is integrated into the music performance, showing the beauty of the work and generating emotional resonance, making the opera performance more vivid. When the music education method is used in teaching, teachers should pay attention to the main body of students, so that students' interest in music learning can be stimulated, and students can actively participate in music learning.



CHAPTER III

Research Methodology

This study selects Shanghai Conservatory of Music in China as the research area of Liao Changyong's singing characteristics and teaching, and carries out qualitative research on the topic. This study was conducted by analyzing information from relevant literature and selecting key information people as research clues. The researchers defined the following themes.

1. Research Scope

- 1.1 Scope of content
- 1.2 Scope of research site
- 1.3 Scope of time

2. Research Process

- 2.1 Research Site
- 2.2 Key Informants
- 2.3 Research Tools
- 2.4 Data Collection
- 2.5 Data Management
- 2.6 Data Analysis
- 2.7 Data Presentation

1. Research scope

1.1 Scope of content

The design of this study is to explore Liao Changyong's life and work, Liao Changyong's singing skills, emotional skills, breathing skills and the researcher's teaching ideas in singing the opera "T"

1.2 Scope of research site

This topic focuses on the combination of theory and practice. On the one hand, it reads, analyzes, summarizes and summarizes the existing relevant research literature, sorts out the research results of others, and observes the research content of this topic. In the process of collecting and organizing existing literature, the main

scope is library books, Chinese periodicals included in CNKI, and literature on the digital network academic resource platform, and strive to be more comprehensive and targeted. The complete collection of relevant research viewpoints is conducive to qualitative research on topics from the perspectives of music pedagogy, opera science, and vocal music performance.

In 2017, the opera "I Don't Know Which Direction Is Blowing" was created, edited and rehearsed at the Shanghai Opera House. On January 16, 2017, the opera "I don't know which direction the wind blows" premiered at the Shanghai Concert Hall, starring singer Liao Changyong. (Qi Ji, 2019)

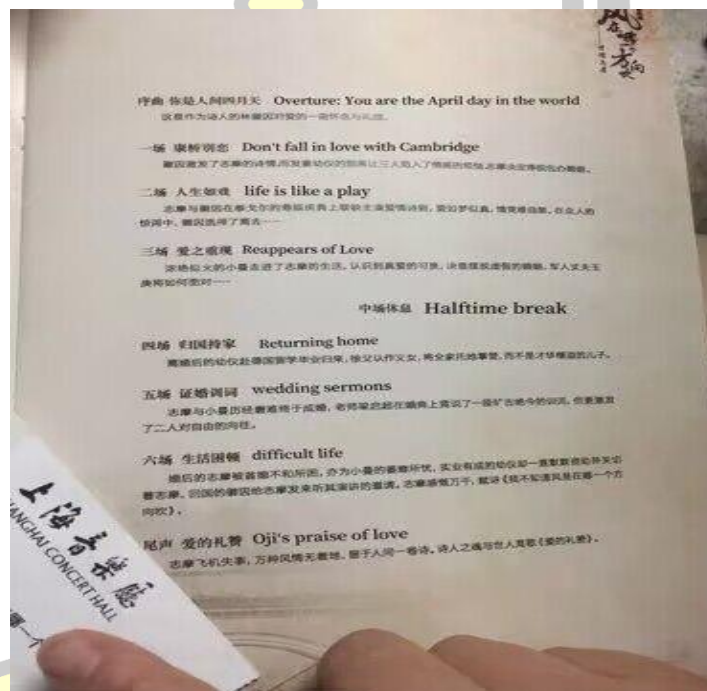


Figure 2. Opera song "Wouzhidaofengshizainayigefangxiagchui" catalog

Source : Xiaoke Tang (2017)

1.3 Scope of time

The author studies this topic from December 2022 to October 2023

2. Research Process

2.1 Research Site

Since the opera premieres studied in this thesis and Liao Changyong's work place are in Shanghai, the research place is the concert and master class held by Shanghai Conservatory of Music and Shanghai Opera House, where Liao Changyong works, to gain a broader perspective.



Figure 3. Shanghai Conservatory of Music

Source: Xiaoke Tang(2023)



Figure 4. Map of Shanghai Opera House

Source: <https://map.baidu.com> (2023)

2.2 Key informants

Through the interpretation of the opera, the classroom teaching and the cooperation with the piano accompaniment, I have summarized the songs to be studied in practice. At the same time, in the artistic practice of observing Liao Changyong and other singing families, the way of video was used to analyze the singing characteristics of the singers, including the method of character shaping, behavior, facial expression, body language processing, etc. Secondly, in the process of classroom teaching, the application of tutor teaching methods, the breakthrough methods of key and difficult problems of songs are systematically organized and saved in the form of classroom notes as materials, which is helpful to adopt and apply in the process of research.



Figure 5. Singer Liao Changyong rehearses backstage

Source: Xiaoke Tang, Jan (2017)

Informant 1 Lei Ming Thunder young singer, graduated from Shanghai Conservatory of Music, inherited Liao Changyong. She concluded during the period of learning vocal music with Liao Changyong: Liao Changyong insisted on open vocal music teaching when teaching, fully realized the outstanding races in popular

singing methods, original ecological singing methods and other singing methods, and encapsulated them into some practical teaching processes middle.



Figure 6. Lei Ming

Source: The music middle school to Shanghai conservatory of music(2023)

Informant 2 Hu Sihao graduated from the Shanghai Conservatory of Music and studied under Liao Changyong. Hu Sihao participated in the "Golden Bell Award", the most authoritative competition of Chinese vocal music, and was shortlisted and won the fifth place. The song he sang is "Which way is the wind in me?" He mentioned that Liao Changyong told the students in class that they should always maintain a relaxed and positive singing state, whether in vocal training or singing performances, and the natural anatomy in front of them stood up , the anatomy is removed, the anatomy is very relaxed, and the expression is naturally stretched. In addition to the state of singing, one must also sing beautiful melodies with one's own phonons, and express the main content and thoughts and feelings embodied in musical works with language.



Figure 7. Hu Sihao

Source: Hu Sihao (2021)

2.3 Research tools

The main research tools used in this paper are interview and observation. In order to obtain research data, the researcher conducted interviews with the research subjects, and adopted observation method in field investigation activities to obtain the performance of Liao Changyong and Liao Changyong's students in singing and teaching, and provided valuable opinions on his teaching and performance. The process of creating a questionnaire was also carried out.

2.3.1 Design problems according to research objectives

2.3.2 Design appropriate questionnaires and interview contents

2.3.3 Ask the consultant to confirm the check before use

2.3.4 Make modifications according to the advisor

2.4 Data collection

2.4.1 Conduct research by reading books, CNKI, literature journals, etc

2.4.2 Field study method

2.4.3 Utilize participation in university lectures to observe teachers' teaching methods and collect data.

2.4.4 Extracting practical teaching methods based on literature research on music education and practical situations

2.4.5 Dialog Method

2.5 Data management

2.5.1 Collect data on CNKI and official websites by searching for information online, including paper and electronic documents, as well as data collected through field investigations.

2.5.2 Obtain information from the professor through interviews and confirm with a questionnaire.

2.6 Data Analysis

2.6.1 In the data analysis of this topic, it is necessary to clarify the relationship between lyrics and music, and explore how composers use musical means to express the connotation of lyrics from the perspective of music creation, so as to prepare for the application of skills in singing

2.6.2 The relationship between singing skills and music performance is analyzed, and how to shape the image of characters and how to deal with the expression of emotions is discussed from the perspective of playing skills

2.7 Data presentation

Chapter I Introduction

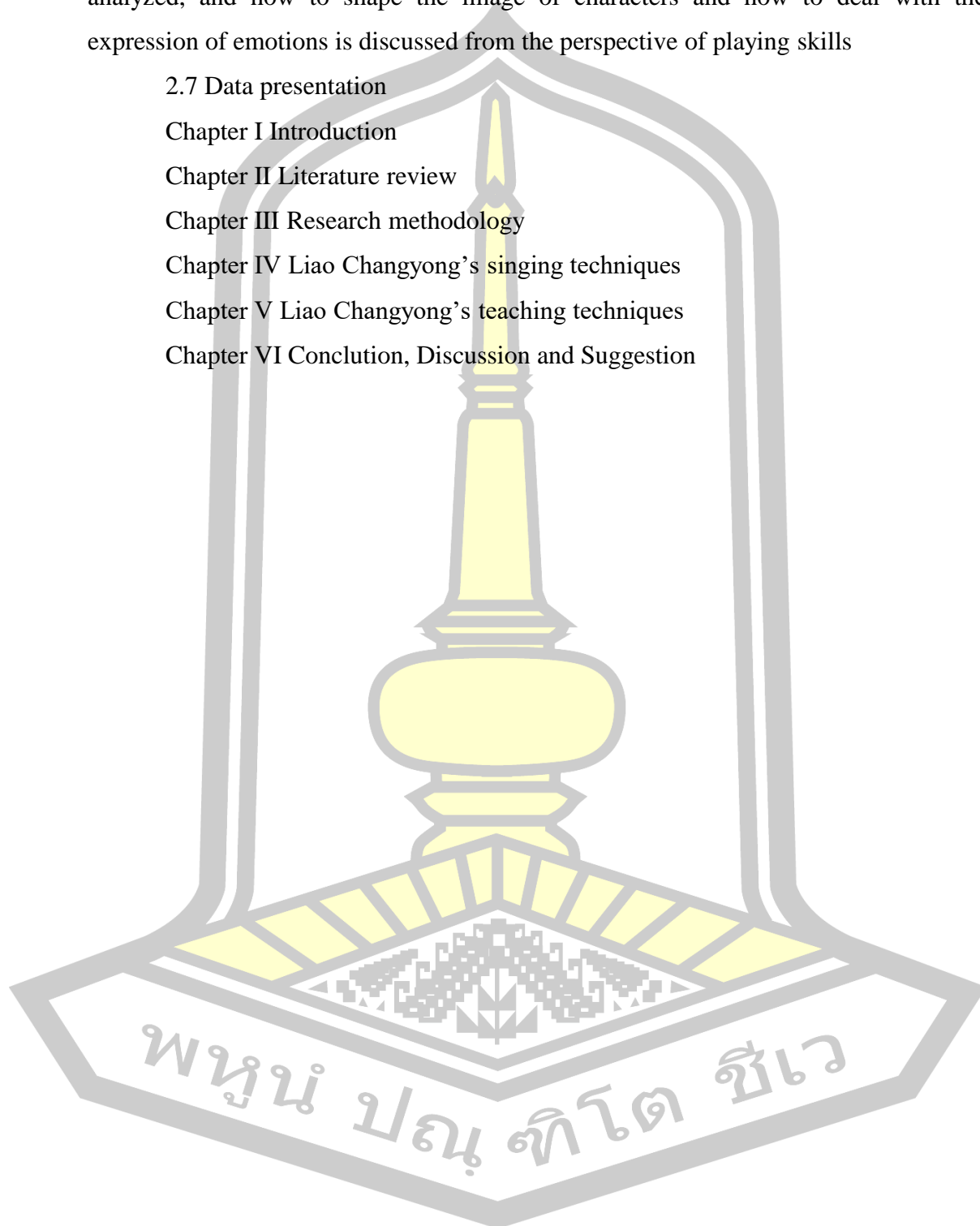
Chapter II Literature review

Chapter III Research methodology

Chapter IV Liao Changyong's singing techniques

Chapter V Liao Changyong's teaching techniques

Chapter VI Conclusion, Discussion and Suggestion



CHAPTER IV

Liao Changyong's singing techniques

In the study of this chapter, which is a qualitative study aimed at studying Liao Changyong's biography and his singing skills, the researcher uses the methods of collecting observation, interview and reanalysis data to fill in the concepts of various fields. It contains the following information:

1. Biography of Liao Changyong
 - 1.1 Personal life history
 - 1.2 Education history
 - 1.3 Work history
2. Liao Changyong's singing techniques
 - 2.1 Liao Changyong's basic singing techniques
 - 2.2 In-depth analysis of Liao Changyong's techniques

1. Biography and works of Liao Changyong

1.1 Personal life history

On October 25, 1968, Liao Changyong was born in an ordinary peasant family in Pi County, Chengdu City, Sichuan Province. It is a small county in the middle of the Chengdu Plain and is famous for producing Douban chili sauce. Although it has a long history, the artistic atmosphere is very indifferent, let alone elegant art. Liao Changyong's initial understanding of bel canto came from the unique big speakers in the countryside. Every morning, he goes to school along the small road in the village, often looking fascinated by the big horn on the telephone pole at the head of the village.

The singing from the loudspeaker flowed to his young heart along with the sound of plowing in the field. This became Liao Changyong's initial musical enlightenment. When Liao Changyong was seven years old, his father died of illness, leaving behind his wife, three daughters and Liao Changyong. It was very difficult for my mother to make a living by farming alone. The second sister in the family was a rural teacher, who lightened the burden for the family. She brought Liao Changyong to school. One is to help his mother take care of his younger brother, and the other is to let Liao Changyong get in touch with the reading environment. Liao Changyong

started his primary school career here. After he graduated from primary school, Liao Changyong joined his third sister, who was already working, and went to the county middle school to study. Because most of the students in this middle school are Qiang students, language communication is very difficult, and Liao Changyong was very withdrawn at that time. Students often sing and dance in their own language. Liao Changyong, who does not understand Qiang language, could only watch quietly from the sidelines. One day during the break between classes, he accidentally heard a very beautiful song from the campus radio on campus. The song was catchy, and he hummed as he listened. It was only later that I learned that this song was "When the Golden Wind Blows" sung by the famous Chinese mezzo-soprano teacher Guan Mucun. This was the first bel canto song he heard. Attracted, thus have a strong interest in singing. From then on, he fell in love with bel canto, and he longed to sing such a voice in the future. In Maoxian Middle School, Liao Changyong met a music teacher who had just graduated from a normal college. This was the first vocal teacher in his life. After listening to his singing, the teacher said: "Young man, your voice is good, you should apply for the conservatory of music." The teacher thought that Liao Changyong's voice was very good and suggested that he apply for the conservatory of music. After graduating from high school, Liao Changyong applied for the Sichuan Conservatory of Music, but unfortunately failed. But that didn't make him give up studying music. In order for him to learn pure bel canto, his sister brought him to the Sichuan Provincial Song and Dance Theater to find a teacher to study vocal music systematically. After several months of practice, Liao Changyong applied for the Shanghai Conservatory of Music. At that time, the invigilator at the Shanghai Conservatory of Music believed that Liao Changyong had a relatively poor foundation in all aspects, but he had great potential and was a good seed for learning vocal music. Liao Changyong, who was admitted to the Shanghai Conservatory of Music, brought his family's expectations and entrustment, the 100 yuan money his mother had prepared for him, several books on vocal music, music theory, and ear training that had been dug out, and his understanding of music. With love and pursuit, Liao Changyong left his hometown and relatives, and came to Shanghai, an international metropolis, by himself, and started his new study life from then on. (Wang Bingbing, 2015)

1.2 Education history

When he first entered the school, Liao Changyong's vocal range was only one octave, and the treble could not go up, and the bass couldn't go down. Most of the teachers in the Vocal Music Department select students through the entrance examination or the first performance, and no teacher is willing to take Liao Changyong. In the end, there was only one young teacher left. He was the tenor Luo Wei who had just returned from further studies in Italy. Luo Wei is young and has little qualifications, but his teacher is from a famous family, so his level is naturally not bad. Liao Changyong learned from him the method of vocalization and the handling of breath; at the same time, he also learned a pure Italian. With the two-way efforts of teachers and students, within a year, Liao Changyong's grades ranked first in his major.

In the second year of entering the Shanghai Conservatory of Music, Liao Changyong ushered in another important turning point in his life. Teacher Luo Wei, who was about to go to the United States for further studies, recommended Liao Changyong to his mentor, Mr. Zhou Xiaoyan, before leaving. But on the day when he first met Zhou Xiaoyan, Liao Changyong's performance was simply terrible, he didn't sing his true level. Because facing a god-like master, Liao Changyong was overly nervous and his calves were trembling, not to mention that he could control his breath and voice freely in singing. His timbre was far from the real level. But Zhou Xiaoyan felt that Liao Changyong was a malleable student, so he accepted him as a disciple. At that time, Zhou Xiaoyan was already a well-known bel canto teacher at home and abroad. In the hearts of musicians, she is a master figure. It is a great honor to sing to her and get her guidance, let alone be her disciple. Under the guidance of famous teachers and his own efforts, Liao Changyong soon became famous in the Shanghai Conservatory of Music. Everyone knows that there is an excellent student named Liao Changyong in the Vocal Music Department.



Figure 8. Liao Changyong and Zhou Xiaoyan

Source: www.baidu.com(2016)

1996 was an extraordinary year for Liao Changyong. In this year, Liao Changyong, who has accumulated a lot of knowledge, won the first prize in the 41st Toulouse International Vocal Music Competition in France. The Toulouse International Vocal Music Competition is an international A-level competition. Before Liao Changyong, no one in our country even entered the final. At that time, the entire world music scene was shocked by him. Immediately afterwards, in the Domingo World Opera Competition in the second year, Liao Changyong withstood great pressure and struggled to win the first place in a place where Asian singers had never set foot.



Figure 9. Liao Changyong participated in Domingo World Opera Competition (1997)

Source: www.baidu.com (2023)

Liao Changyong has always used Mr. Zhou Xiaoyan and Master Domingo as his own learning models, and has perfected himself through countless training, trials, and preparations. In the end, Liao Changyong really stood on the world stage, and was lucky to share his honor with his idol. After the game, Domingo spoke highly of Liao Changyong in front of Chinese and foreign media: "He is a world-class singer trained in China, with almost perfect technique and musical perception. He can express the music in his heart and impress others." This competition enabled Liao Changyong and Domingo to establish a master-student relationship.



Figure 10. Liao Changyong and Domingo

Source: www.baidu.com(2023)

Now Liao Changyong is invited by the National Center for the Performing Arts to participate in one or two operas every year, and to perform on world-class stages when the schedule allows, in order to maintain his best condition. He is also the dean of the Shanghai Conservatory of Music, and usually participates in some administrative work of the school, but he still insists on taking a few students personally every year in order to pass on the skills he learned from his mentors. (Xu Yanwen, 2021)

1.3 Work history

In 1998, the 20th anniversary of reform and opening up, China's economy began to take off. At that time, Liao Changyong, who already held three international awards, received olive branches from many well-known foreign art groups. Taking the Metropolitan Opera House in the United States as an example, the other party offered generous conditions, including scholarships, accommodation, and job promotion opportunities. "I was very excited at the time, and I went to talk to the leaders in charge of the school, and I wanted to leave." Liao Changyong said that

under the background of reform and opening up, the leaders of the Shanghai Conservatory of Music provided a flexible space for personal growth, allowing him to rely on the teachers of the Shanghai Conservatory of Music. The identity is "based in Shanghai and facing the world". While teaching in school, he went abroad to perform and exchange. At that time, my country's cultural and art circles had cultivated a large number of outstanding artists like Liao Changyong, but many of them left the motherland directly after becoming famous. Shanghai Conservatory of Music was one of the few institutions of higher learning that could retain teachers and encourage teachers to go abroad for further studies. With the support of the school, Liao Changyong later had the opportunity to learn from the international master Domingo, and chose to return to China after completing his studies. Twenty years later, the young man who went abroad to study art has become the "promoter" of Chinese culture going to the world. For a period of time, Liao Changyong went to Europe and the United States to perform every month, and at least three major plays were staged in the United States every year. While performing, on behalf of the Shanghai Conservatory of Music, he extended olive branches to those "lost" overseas artists, "poaching a lot of them back". (Wang Bingbing, 2015)

2. Liao Changyong's singing techniques

2.1 Liao Changyong singing basic techniques

Opera is a kind of comprehensive art, which is an artistic carrier that can best reflect the actors' singing and performing skills, and it is also a very challenging art form for the actors. Liao Changyong has the title of "opera prince" in the field of opera, and enjoys the reputation of the first Chinese baritone in the world. In the opera performances of Hoffman's Story, Troubadour, Adalia, La Traviata and Carmen, his exquisite singing art, sound, emotion, word, taste, god vocal skills, shaped a vivid artistic image, won the love of the people of the world. He respects the regional culture and national culture of the opera, and respects the role he plays. His sincere performance attitude enables him to truly reproduce the inner world of the hero and the external cultural style of the story.

Vocal singing is not only an art, but also must be a technique and skill. Only the singer has a very skilled and solid singing skills, can calmly control a variety of

tunes, do with ease. As far as Liao Changyong himself is concerned, he has a very solid vocal music singing skills. For example, in the aspect of breathing ability, he applies the most powerful chest and abdomen joint breathing method in the field of vocal music. This breathing method provides very sufficient breath for his singing, so that he can sing very calmly and effortlessly even when he meets long sentences in lyrics and songs. At the same time, his use of resonance skills is also very good. When he uses resonance, he will independently put down his Adam's apple, so that his throat will further open, which provides a lot of independent space for him to make the use of resonance in singing.

In the long-term acting career, Mr.Liao Changyong has gradually formed a singing style with great personal characteristics. His singing style is in line with the traditional art style of the Chinese nation. He is gentle and graceful but at the same time has very lofty characteristics, which has laid a good foundation for his success. The formation of this singing style is inseparable from Mr.Liao Changyong's concept of being a man. When he sings his works, he will absolutely guarantee the loyalty to the original works. Before singing, Liao Changyong will fully understand the creation background and connotation of the works, so as to help him better understand the work and achieve the best singing effect. In addition, Liao Changyong's emotional investment control is also very in place, he can do the organic control of emotion. In the actual singing process, we often see some singers are too involved in their emotion, making their singing appear intermittent and broken sound, and Liao Changyong can well control the integration of emotion in the singing, so that the singing is both emotional and not controlled by emotion.(Jia Wanying, 2013)

2.2 In-depth Analysis of Liao Changyong's singing techniques

In singing, Liao Changyong can accurately grasp the transformation of the low register and the high register, and he does not change the timbre characteristics with the change of the high register, and he is brave to try different styles of works by reasonable use of the advantages of a wide vocal range. When he sang western opera, he used a full-channel way to sound, and the timbre was more thick and full of tension. In order to cater to the public's aesthetic, he chose a tone closer to speech when singing in Chinese art opera. (Li Shuo,2023)

From the perspective of technology for the analysis of vocal music, the most important point is the technology of controlling breathing. The singer Liao Changyong is very exquisite in the breathing control. He integrates the "breath holding the vocal music", "singing under the breath" and other methods into the singing art. Liao Changyong not only uses this method in singing Chinese vocal works, but also skillfully controls his breath when singing foreign operas. With the support of breath, he makes the songs more comfortable and smooth. He can sing eight phrases in one breath is widely praised and publicized in the music industry. Liao Changyong's suggestion is to control the breath, in the process of inhalation, the chest and abdomen can operate at the same time, the air sink Dan field, not too slow, reasonable control the elasticity of the breath. The amount of breathing is closely related to the change of music intensity, to reflect an inexhaustible state. Liao Changyong is common to the mouth and nose when breathing in singing, so he should improve the air intake, breathe reasonable, and grasp the breath well.

Singing is also an art. If the singer wants to play a good singing effect, he needs to integrate his personal true feelings, so that he can accurately grasp the soul of the music works and let the audience have a certain emotional resonance. Liao Changyong singing works, he was able to the author's creative thinking, ideology and feelings of detailed analysis and research, using skilled skills, stable control, at the same time into personal understanding of music works and comprehension, do can grasp the author's thoughts, and rational control the singing process, be moderate and reasonable. This shows the uniqueness of singing art.(Jia Wanying, 2013)

Liao Changyong's singing skills are mainly divided into the following aspects. First, in the singing method, pay more attention to the use of the chest, strong western opera singing. Second, he pays attention to the coherence of music in singing, which shows the characteristics of the close combination of enunciation and vocal skills in singing works. Thirdly, in terms of emotional processing, he will use different singing states according to different character characteristics to highlight the flexibility of grasping the role.

CHAPTER V

Liao Changyong's teaching techniques

In this chapter, the author studies Liao Changyong's teaching techniques. The opera aria in the text is the carrier of the content and the basis of singing and teaching. In the process of various opera teaching practices, the analysis of the text is the premise of value generation. In this chapter, the opera "I" sung by Liao Changyong will be analyzed from the four aspects of plot, role image, lyrics and music, so as to clarify the background, role and teaching characteristics of this aria in the opera.

1. Liao Changyong's basic teaching
2. Characteristics of Liao Changyong's singing teaching
3. Take the opera sung by Liao Changyong as an example for teaching analysis
4. Liao Changyong's Teaching Ideas in the Opera "Wo"

1. Liao Changyong's basic teaching

Liao Changyong's singing style belongs to the typical academic style, the orthodox opera Bel canto singing style influenced by the Western music school, and carries out systematic vocal music education in colleges and universities. In teaching, he always accepts the more scientific teaching methods and advanced teaching concepts of the Conservatory, and gives students the control of breath, timbre and emotion. In his teaching, he requires students to have the quality of hard work, but also good at using their brains, thinking about the theoretical knowledge and practical experience taught by the school and teachers, and mastering the style characteristics of each piece in singing works to form their own unique singing style.

2. Characteristics of Liao Changyong's singing teaching

2.1 Move people with emotion

Henri Ferdinand Manstein, a famous singer of the 19th century French School, said, "Emotion is the soul of singing." Therefore, singing can be called "art" only when the voice and expression are equally perfect. In his teaching, Liao Changyong

asked students to have ideological connotations and different feelings for different styles of vocal music works, and required singers to adjust their singing methods, voice skills, voice states and emotions to express different emotions.

2.2 Feeling

Liao Changyong pays great attention to emotional communication and rich body language in vocal music teaching demonstration, so that he can be immersed in the singing process and feel the charm of his works. Body language is also very important in singing, Liao Changyong in singing, gestures are not exaggerated, but with the flow of feelings, rather than deliberately fidgeting with gestures. Liao Changyong's facial expression is also very rich when he sings the song. For example, when singing a happy song, the facial expression is to keep smiling. When you sing a sad song, you have a serious facial expression. In fact, the facial expression also determines the singer's understanding of the song content and the expression of emotion.

2.3 Mixed emotions

Liao Changyong believes that the emotion in singing must be based on skilled singing skills and voice control, clear enunciation and language charm, good artistic accomplishment and better stage image. His voice is infectious and his emotional expression is delicate, which reflects the artistic accomplishment and temperament that an outstanding artist should have, and leads the direction for vocal music learners and lovers on the road of vocal music development.

3. Take the opera sung by Liao Changyong as an example for teaching analysis

3.1 Plot analysis

The opera tells the story of the love and life of Xu Zhimo, a modern Chinese poet and cultural scholar. It revolves around the emotional lines of Zhang Youyi, Lu Xiaoman and Lin Huiyin, who are related to Xu Zhimo. Opera sixth act "life difficult" plot is: xu zhimo invited by Lin Huiyin attend its academic lectures in Peiping, but because of his wife Lu Xiaoman wasteful family economic embarrassment cannot go, thus in his heart formed the love ideal and real life contradiction, so in desperation and sing the first aria.

3.2 Role image analysis

Xu Zhimo is one of the representatives of modern Chinese poetry, on the literary creation by the European romantic ideas, but in the face of the complicated social relations, thought fixed family relationship and the harmonious beautiful love relationship, he had to accept the cruel reality, and the pursuit of open mind and life ideal. Love and life, ideal and reality, the contradiction between the life and pursuit has inspired at this time, helpless, melancholy, endure, few emotions constantly in mind, in this song, Xu Zhimo will feelings of life, the torture of the soul, thinking of life, the feeling of the heart is perfect and undisguised, let people know and understand a poet in ask yourself, alone in the living space of narrow tragic poet.

3.3 Lyrics analysis

The lyrics of this song are poems written by Xu Zhimo in 1928. They adopt the structure mode of divided songs, and they are composed of six paragraphs, each with four sentences. The contents are as follows:

我不知道风/是在哪一个方向吹/我是在梦中/在梦的轻波里依洄。
 wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/zaimengdeqinboliyihui
 我不知道风/是在哪一个方向吹/我是在梦中/她的温存，我的迷醉。
 wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/tadewencun, wodemizui
 我不知道风/是在哪一个方向吹/我是在梦中/甜美是梦里的光辉。
 wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/tianmeishimenglideguanghui
 我不知道风/是在哪一个方向吹/我是在梦中/她的负心，我的伤悲。
 wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/tadefuxin, wodeshangbei
 我不知道风/是在哪一个方向吹/我是在梦中/在梦的悲哀里心碎！
 wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/zaimengdebeilaixinshui
 我不知道风/是在哪一个方向吹/我是在梦中/黯淡是梦里的光辉。

Figure 11. The song “Wo bu zhi dao feng shi zai na yi ge fang xiang chui”lyrics

Source: Xiaoke Tang,collect and www.baidu.com(2023)

Can see from the content of poetry, the first three sentences for the same content, the first two sentences using the sentence pattern, to express themselves to where, the author to "wind" as the image, on the surface, like to use the metaphor actually compared to the wind, in the third sentence, the emergence of "I" is the answer, a word "dream" shows his don't want to wander in reality, expressed the freedom, the strong love, the pursuit of ideal. The fourth sentence is the "point topic" of each paragraph, which is also the content that the author wants to express most. It is the meaning and connotation of the poem, and also the in-depth interpretation of the

third sentence. It is not hard to see, in the fourth sentence of the poem, the content is very rich, diverse, dream, have her, by the pursuit of the dream and love, also have the feelings of the dream, in short, the poem is the author of the deep words, spiritual emotion, hiding the shattered after dejected, contains the helpless awareness of real life.

3.4 Music analysis

This song is a single trilogy, and the structure of its song is shown as follows: (see Figure 12)

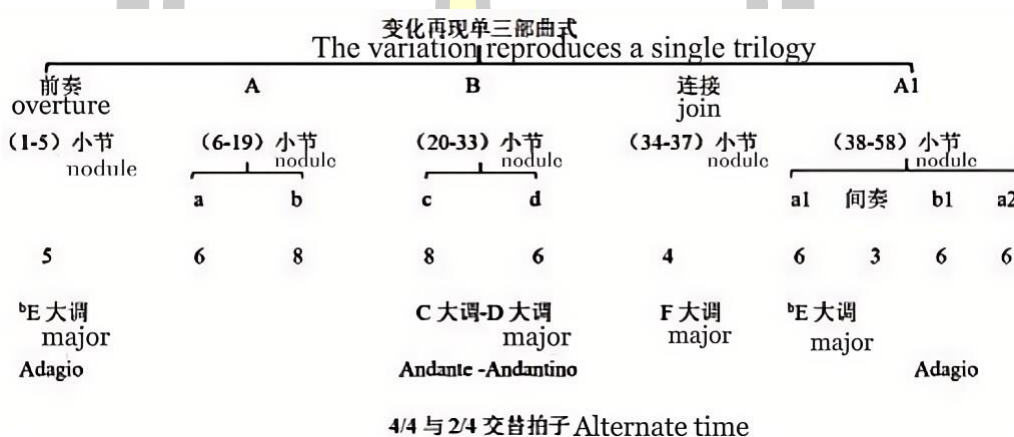


Figure 12. The variation reproduces a single trilogy

Source: Xiaoke Tang made it through computer PS(2023)

Preface (1-5) section, Adagio, $\flat E$ major, 4 / 4, by the piano, using the main tone, the right hand voice is gentle, very lyrical melody; the left hand voice built on the main chord, subordinate chord, chord decomposition, reflecting the functional, such as the fantasy version of the tone and tone calling the hero image: (see Figure 13)



Figure 13. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui”
prelude

Source: Xiaoke Tang made it through computer PS(2023)

Section A (619) consists of two unequal phrases a (6 bars) and b (8 bars). A phrases in the stretch phrases, motivation based on bE major tone, with repeated homogeneity and level into the upward, to express the author's inner question, in the development of the subsequent, four range, five range, downward as if to express the reality and the ideal, the last end in the tone 3, is willing to immersed in a dream do not want to wake up: (see Figure 14)



Figure 14. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

The b phrase based on a phrase, in the upper three degrees sound model, melody line fluctuate, express the protagonist of the heart and wandering state of mind, in 15 section of downward seven degrees seems to answer the question in the heart, the emergence of "she" as if to recall his youth time, ignorant love, persistent heart at this time to show: (see Figure 15)



Figure 15. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

In section B (20-33), c (8) and d (6) are established. Compared with section A, this paragraph has an obvious contrast in emotional performance, which has A strong

emotional expression tension. Below c phrase melody first in the minor three major C major development, and then to D major, on speed also from Andante to Andantino, through the ascending and scale of descending development, once again stressed "I don't know in which direction blow" theme, which contains the affirmation, confusion, as if in search for the answer, but seems to pulse: (see Figure 16)



Figure 16. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS (2023)

D phrase on the design of the music elements is very clever, the use of music presents a weak rhythm form, full of certain motivation, lyrics "her heart, my sorrow" is the response to all questions before, and the melody in the rhythm of the weak pitch development, and end on the sound, to express the pain after losing love, specifically, lost "she", is the hero is the most hidden feelings: (see Figure17)



Figure 17. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS (2023)

A1 (38-58) section, for the change of A music, return to the main, by a1 (6), b 1 (6), a2 (6), a1 phrase melody for a phrase high octave, because of the change of the

music mood rising, to set off the lyrics "broken in the dream of sad" painful mood: (see Figure 18)



Figure 18. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

At the end of the song, the hero explains in the depth of the view of the "dream", showing the opposition between the ideal and the reality, and also indicates that the hero wakes up from the dream and accepts the cruel reality: (see Figure 19)



Figure 19. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

Liao Changyong has a very solid vocal singing skills. For example, in terms of breathing power, he uses the most powerful thoracoabdominal combined breathing method in the field of vocal singing. With the support of breath, the song can be sung more comfortably and smoothly. Liao Changyong's control over emotional investment is also very good. He is able to control emotions, so that he can accurately fill the music with soul and create a certain emotional resonance for the audience.

3.5 Application of singing skills

Singing is the most fundamental expression way of vocal music art, but also the practical application of vocal music technology. In the singing of aria, the singer

should pay high attention to the relationship between vocal music technology and musical performance, because the purpose of aria is to express the image and character of opera characters, which is the stage performance under a specific plot, so there is an obvious difference with the performance of general lyric songs. Take the Opera aria "I don't know in which direction the wind is blowing" as an example, In the practice of this song, the author has deeply realized that the singing of this song needs to be interpreted from three aspects of singing skills, role image and singing emotion. At the same time, these three aspects are also the singing characteristics of this song.

In the use of singing skills of this song, the author thinks that we should pay attention to the two aspects of breath and language. First of all, from the perspective of the use of breath, before singing, it is necessary to analyze the form of the melody of the song phrase and the emotions of the characters, and reasonably plan the layout of breath, including the use of breathing methods and the control and support of breath strength. Take a phrase as an example: (Figure 20)



Figure 20. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

On the phrase singing, should be stable good speed, understand the characteristics of Adagio, in the case of breath stability control the volume, this sentence consists of two clauses, the first breath in the eighth section of the third clap, inhale steady and not disorderly, give priority to with naturally aspirated, after the last sound, keep good g1 three time, in the 11th section fourth beat quarters for breath. In the intensity control of breath, we should pay attention to the performance of the high



(“Wobuzhidaofengshizainayigefangxiangchui”)clip

Figure 22. The opera song “Wobuzhidaofengshizainayigefangxiangchui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

The lyrics of the "middle", "Yi", "whirl" are based on the value of the tone, singing in order to show the protagonist immersed in the dream to show the sense of taste and the meaning of the heart, in the performance of each tone do not shake, pay attention to the unity of timbres, in the rhyme should be timely, can not be delayed.

3.6 Character image shaping

In the singing of aria, the shaping of the role image is an important challenge to the singer, because the singer to shape the image of the characters in the play, must do a good job in advance, and in the usual training and singing process to develop rich artistic imagination to conceive the image. This aria has a strong tension in both the performance of the music and the expression of the emotion. The author in the process of the hero image shaping, grasp the identity of the hero, and the hero's life experience and love experience, through the establishment of the hero identity, so as to make the role of more fit actual, namely as the singer to determine the first question "who is the hero".

First of all, the hero is a poet and a romantic poet. His education is completely European, and also deeply influenced by European classical and romantic literature. The poet has lyrical characteristics, which needs to be recited and sung through

recitation. Therefore, the shaping of the image should start from the identity of the poet. Judging from the musical form and character characteristics of the song, it seems that the composer also closely follows the identity characteristics of the hero, focusing on rhythm, pitch and other aspects to highlight the lyric temperament of the poem. Such as in singing "I am in the dream, sweet is the glory of the dream, I am in a dream, her heart, my sad" (Figure 23), music form for weak rhythm, pitch, syncopation type, and melody ups and downs are very big, when singing need to experience the feeling of the poet when reading poetry, every sentence, every word is the poet heart, and even cry.



Figure 23. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

Secondly, in the play, the hero is a pursuit of love and persistent, history and reality of Xu Zhimo always in the pursuit of Lin Huiyin, but because Lin Huiyin chose Liang Sicheng, Xu Zhimo despair, but always miss Lin Huiyin in his heart. In this aria, it also shows Xu Zhimo's love for Lin Huiyin, so the image of the hero in the song should restore the image of a "lover". For example, in singing "I am in a dream, her tenderness, my intoxication, intoxication in my dream" (Figure 24), to emerge the hero and Lin Huiyin together happy time, although in the two in real life is the relationship between friends, but at this time to show the hero's love for Lin Huiyin. When singing, we should pay attention to have a little sense of warmth, a sense of longing, through the control of breath and the use of soft sound to show a warm timbre.



Figure 24. The opera song “Wo bu zhi dao feng shi za ina yi ge fang xiang chui” as an example for analysis

Source: Xiaoke Tang made it through computer PS(2023)

3.7 Sing the expression of emotion

Vocal music singing a kind of lyrical art, requires the singer to put the sincere emotion into singing, both need from the perspective of interpretation works, which is to respect the original, convey the connotation and implication of the singer on stage performance reflects the individual originality characteristics, also is to have the understanding of personalized songs, can reveal the artistic value of the song. In this song, the emotions of the hero to be expressed can be said to be very complex, not only the expression of the ideal love, but also the tolerance of the poor life in reality. For the singer, he needs to show the contradiction contained in the ideal and reality.

On the one hand, the expression of singing emotion should combine the writing background of the song, and on the other hand, it also needs to think about the characteristics of the song emotion. In this song, the emotional performance undoubtedly presents the characteristics of progressive, progressive behavior, that is, the gradual transition from peaceful emotions to excited emotional emotions. For example, in the singing of A music, it is necessary to express A peaceful mood, because this music mainly shows the hero immersed in dreams. Although there are questions about life and life, it is the memory of ideal love on the whole. Therefore, when singing this paragraph, we should sing with a rational attitude. The contrast between the phrases should not be too strong, and the orderly cohesion should be achieved. B has a strong emotional contrast, show the hero exists in the inner excitement, singing need to experience from the dream back to reality, ideal love, the plight of real life, the family relationship discord at this time, when singing this paragraph should pay attention to strengthen the dramatic contrast, sound contrast is

strong. A1 music section is the reproduction of A music section, which shows that the hero lingers between the ideal and the reality, and the psychological ups and downs and emotional movement are clearly reflected in this music section. When singing, the hero has to return to the dream and has to face the boredom and distress of the reality.

4. Liao Changyong's Teaching Ideas in the Opera "Wo"

In the practice of opera aria, singing and teaching, singing practice can not only provide rich information for teaching, in singing problems can be solved in the teaching activities, and the teaching purpose is to promote singing, to help the singer to solve the technical difficulties, improve the artistic expression of the singer, the author through participating in singing and teaching practice, think on the teaching of the need on all aspects, stereoscopic thinking, in this chapter, for the teaching to talk about their views.

4.1 Pay attention to text analysis and grasp the style characteristics

To some extent, text analysis belongs to the category of music theory, such as text analysis of an opera aria, need the singer to have a good lyrics analysis and music analysis ability, but in the teaching process, text analysis is very easy to ignore one aspect, especially for students, after getting an aria score, very eager to sing, or discusses the singing technical problems, thus ignoring the process of text analysis. As a recent opera aria, I still has many problems to be solved in stage performance, such as the grasp of musical style, the image of opera characters, the understanding of musical elements, and the feelings of musical emotions, etc. All of which need to be based on text analysis. In teaching, the author experience the most profound is the understanding of music style characteristics, the first aria on music style is different from national opera and serious opera, but has strong romantic, popular, and the lyrics to the content and the connotation has a great relationship, so on the analysis of music style, should pay attention to guide the singer to understand the music form characteristics of the song, from the structure, melody development, rhythm characteristics, speed and strength to feel its style.

4.2 Emphasize the characterization, and actively integrate into the role

In the process of introducing teaching practice, the purpose of opera aria is to make the singer put into the image building of different characters, so as to cultivate

the image shaping ability of diversified characters. In the process of aria teaching, it is not difficult to find that many singers are often difficult to integrate into the role because of the characteristics of the characters in the play, so that it is difficult to achieve the accurate interpretation of the image in the singing. In the first aria teaching, the author thinks that need from the history of real, artistic imagination to conceive xu character image, because Xu Zhimo is the existence of real characters, his story, experience, at the same time also can from the audio-visual data, epic records, character evaluation of the cognition of xu Zhimo. Therefore, before teaching this song, the singers should be guided to give full play to their own subjective initiative, understand the characteristics of the characters in reality through the interpretation of various materials, and then shape the image in combination with the song. For example, in the singing of this song, the author proposed to grasp xu Zhimo's poet image and lover image, combined with the interpretation of the lyrics to understand the psychological development of the characters at this time. In the process of integrating into the role, it is necessary to guide the singer to establish the role consciousness, that is, as long as they enter the singing state, or in the scene, the role has been internalized in the heart, that is, to achieve "I am the role, and the role is me".

4.3 Design the performance movements and control the stage performance

Singing is the combination of performance and singing, is the dual integration structure, the performance in the aria singing and teaching, mainly because the aria itself is dramatic, although in many cases will belong to the category of vocal music, but its still belongs to the type of drama essentially, because of the existence of dramatic, determines the nature of aria performance in practice. In teaching, as a teacher, we should not only help the singer to solve the technical difficulties in singing, but also guide the singer on how to use the performance movements to shape the image and express his emotions. In order to create actions that are more in line with the character characteristics and emotional expression in the teaching of this song, The author mainly takes the following measures: first, through the overall analysis of the opera to understand the characteristics of Xu Zhimo's role in different scenes, Then I design the performance action of the first aria, The key from the eyes, eyebrows, facial expressions, hands, feet and other aspects of thinking; Second,

through the observation of the existing singing version, Understand the technique of expression, In this process, Has analyzed the singing version of Liao Changyong, Bagali, Hu Shao and others, Through the stage performance of the singers in the various versions, For a comparative analysis, To tain the ideas and characteristics of action design; Third, constantly summarize the performance experience in the process of teaching practice report, So as to achieve the purpose of natural and smooth performance on the stage.

4.4 Combine the piano accompaniment, and construct the three-dimensional expression

From the teaching practice of opera aria, piano accompaniment plays a very important role in it. First, the piano, as an important tool of national vocal music teaching, helps to improve the training of singers and the second, in the rehearsal and singing of the stage are the common interpreters of the repertoire, in which the piano melody has the function of depicting musical scene, performance, musical style and rendering singing emotion. In the practice of "I", vocal singers and piano accompaniment cooperation, need to pay attention to the following two aspects: one is the piano art director and singer should be fully analyzed works, players should fully grasp the characteristics of the song melody, to help mutual meaning and Suggestions in practice, help to grasp the whole from the details. Second, the piano accompaniment and the singer to form a tacit understanding, especially in the speed, strength and decorative elements of the processing of the singer, on the texture, harmony, timbre, etc. should also have their own solution, and appropriate interaction and communication. For example, the three paragraphs of the song have an obvious contrast in the expression of musical emotions, and in order to strengthen the emotions of the singer in teaching, we must rely on the role of piano accompaniment, and then realize the effect of three-dimensional expression.

CHAPTER VI

Conclusion, Discussion and Suggestions

1. Conclusion

1.1 Angle analysis of the songs

As a vocal singer, in the process of interpreting any song, we not only need to discuss from the perspective of using skills, but also need to analyze the song from the perspective of theory, so as to play a guiding role in the singing practice. In many cases, the reason why the singer pays too much attention to the use of skills in the process of performance, but ignores the grasp of style, and believes that singing skills are the whole of musical performance, which is a narrow cognition that is not conducive to the development of vocal music art. Through the analysis of the aria "I", think in singing practice should first grasp the characteristics of singing songs, on the basis of the analysis of music performance elements, to explore its characteristics, on the creative style and understanding to promote singing performance, and then can use corresponding singing skills to grasp the characters in the song, sound performance and emotional expression.

1.2 Teaching ideas about the opera: "Wo"

About this teaching ideas, should pulse the characteristics and rules of opera aria teaching, clear in the emphases and difficulties of the teaching, but also need to pay attention to the teaching from the perspective of text, the 19th century German famous artist said "as the interpretation, must penetrate the whole text, understand all content, can go back to the author, should be more than the original author know themselves. Therefore, through the analysis of this song, it can be seen that vocal singing is a "three-dimensional project" requiring the singer to constantly enhance their artistic accomplishment on the road of artistic practice, so as to build their own artistic "quality".

2. Discussion

Through the research in this article, it is found that opera, as a comprehensive stage art performance, gathers forms such as music, poetry, performance, stage,

literature, etc. It is a product formed under specific cultural backgrounds and social development. Opera interprets character images and storylines through music and singing, bringing appreciation to the audience.

The creative background of the opera "I" studied in this article originates from a poem by the modern Chinese poet Xu Zhimo, and is adapted into an opera with Chinese characteristics through this background story. This song is accompanied by a piano, with a beautiful melody that fits the theme background and artistic aesthetics, enhancing the musical atmosphere. This study is consistent with the viewpoint of Qi Ji (2019), which suggests that singing should be approached from the perspective of the development of the opera plot and the characteristics of the character image.

With the development of the times, Liao Changyong's teaching has also been updated on the basis of tradition. In addition to having solid basic skills, singing requires moving emotions, expressing emotions, and expressing both emotions and emotions. This is the different result generated during the research process of this article. Perhaps the interview time for this study is too short, so further improvement in research methods is needed in future research, and further research is needed.

In the rapidly developing era, Chinese opera is also seeking a better survival, continuing to appear in the public eye through opera stages, vocal competitions, and teacher teaching, promoting the development of Chinese opera.

3. Suggestions

3.1 The research results of this article can be used to enhance the understanding of Liao Changyong's singing skills. This article provides valuable insights into Liao Changyong's singing characteristics and current situation.

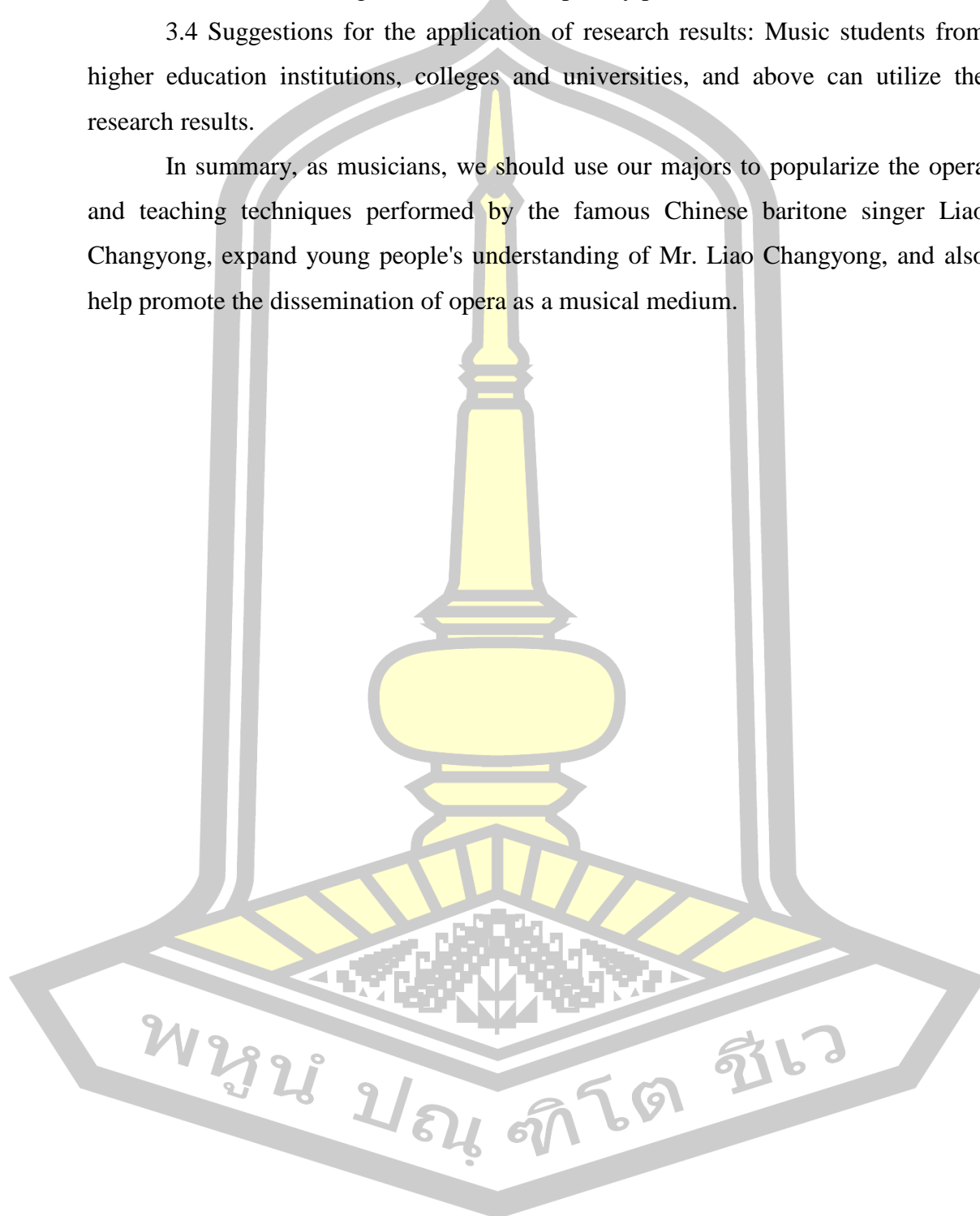
3.2 The teaching techniques studied in this article can be used to enhance the understanding of Liao Changyong's teaching skills among students and teachers engaged in music or music education, thereby spreading the teaching techniques of the famous Chinese male singer Liao Changyong.

3.3 There are still many problems that need to be solved in the development of Chinese opera, such as the opera "I" performed by Liao Changyong. Learning its historical background and musical characteristics can help to have a deeper

understanding of art and find ways to develop it. Chinese opera guides cultural aesthetic tendencies through customized disciplinary plans.

3.4 Suggestions for the application of research results: Music students from higher education institutions, colleges and universities, and above can utilize the research results.

In summary, as musicians, we should use our majors to popularize the opera and teaching techniques performed by the famous Chinese baritone singer Liao Changyong, expand young people's understanding of Mr. Liao Changyong, and also help promote the dissemination of opera as a musical medium.



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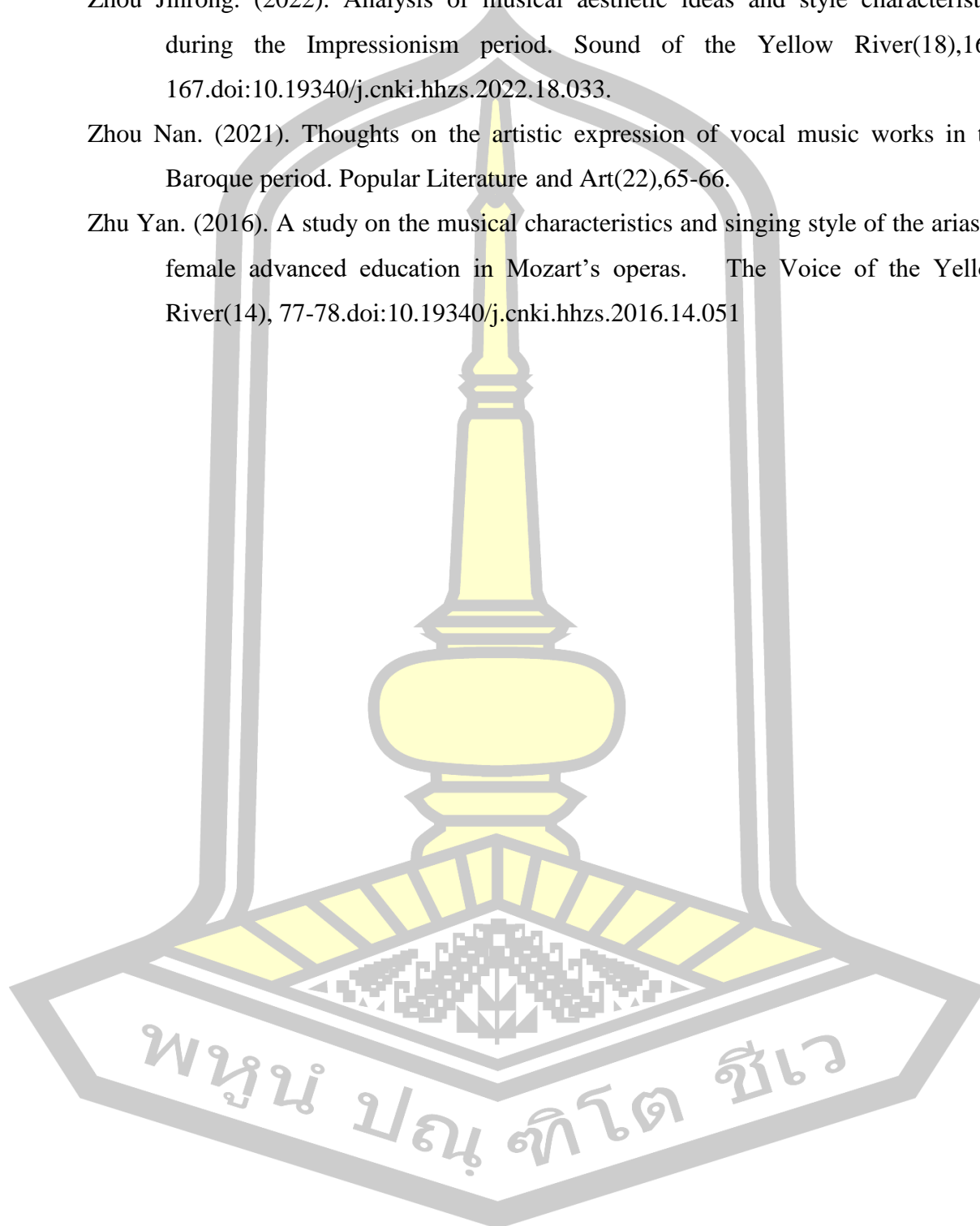
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APPENDIX

Interview Questionnaire

This questionnaire is used in this paper

In the interview about Liao Changyong, the data collected will be kept confidential and used only for this research paper

Part I: The general information of the interviewer

Part II: The personal questions and some materials about Liao Changyong's singing and teaching



Figure 25. Changyong Liao

Source : Xiaoke Tang

Name: Changyong Liao

Age: 55

Gender: Male

Venue: Shanghai Conservatory of Music

Interviewer Position: President of Shanghai Conservatory of Music, China

Interview I

Question 1: What is the background of Shanghai Conservatory of Music?

A: Shanghai Conservatory of Music was founded in 1927 and has a long history. At the beginning of its establishment, the college has major in western music and Chinese folk music, and has a strong team of teachers.

Question 2: What is the current status of Shanghai Conservatory of Music?

A: Shanghai Conservatory of Music, as one of China's higher music institutions, has been valued by the state over the years and has trained many musicians and musicians. I hope to continue the original intention of the founder of the school, and become a world-class discipline and world-class music college.

Question 3: How long does it usually take to rehearse an opera?

A: Normal 3 hours or more.

Question 4: Where are most of the music rehearsals?

A: Usually opera rehearsals take place in the school theatre or Shanghai Opera House, sometimes at home.

Question 5: Who composed the opera "I don't know which way the Wind Blows"?

A: It was arranged by Chinese contemporary composer Li Ruixiang, who is also the director of the Shanghai Opera House.

Question 6: How is teaching in the classroom?

A: To cultivate students' virtue and art, and students are both teacher-student relationship and friend relationship, word and example, but also pay attention to the cultivation of personality.

Question 7: What is your teaching philosophy?

A: I hope to cultivate domestic first-class music talents, but also to make more contributions to the society of music talents.



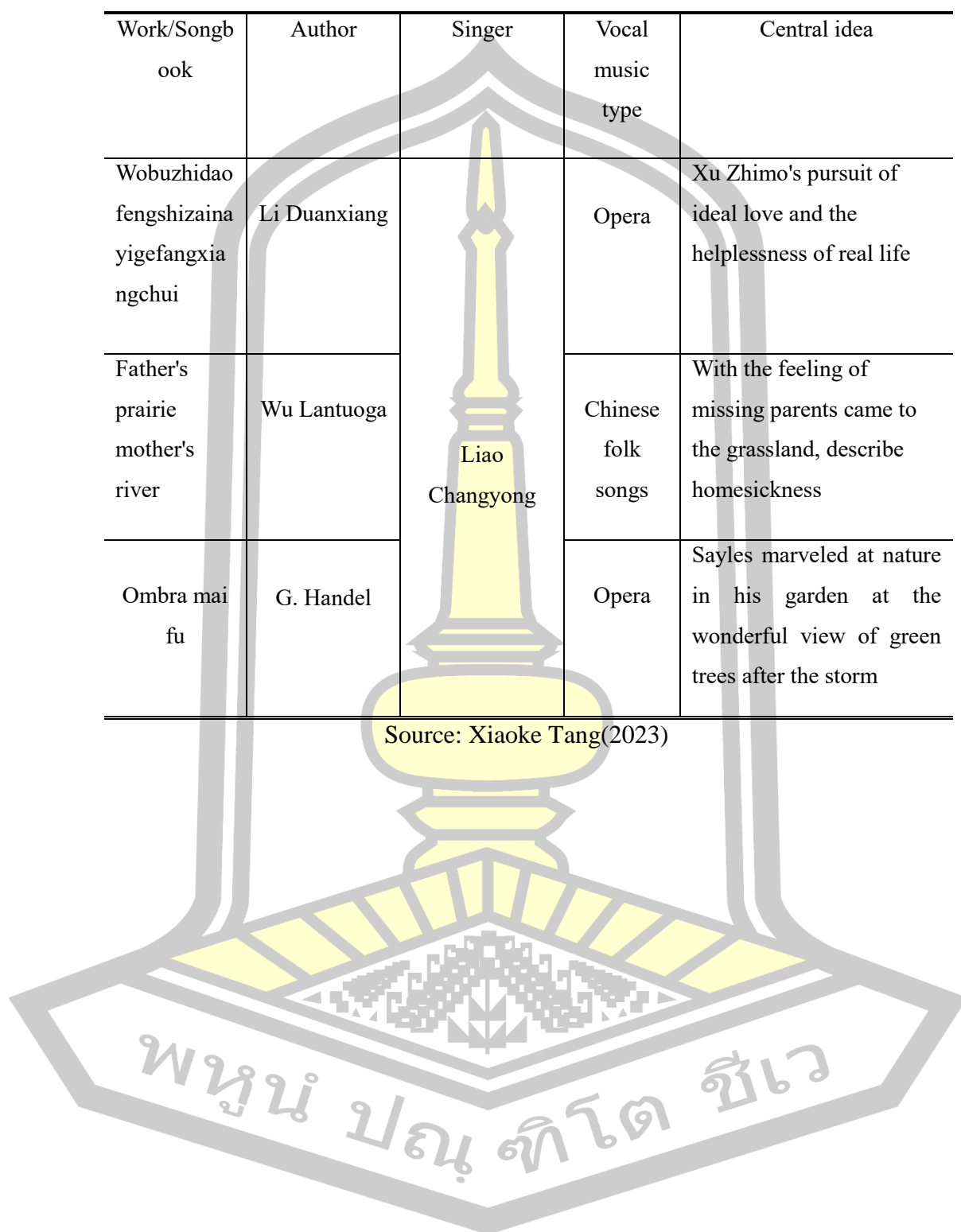
Figure 26. Photo interview with Liao Changyong(2019)

Source : Xiaoke Tang

Questionnaire:

Work/Songbook	Author	Singer	Vocal music type	Central idea
Wobuzhidao fengshizaina yigefangxiang gchui	Li Duanxiang	Liao Changyong	Opera	Xu Zhimo's pursuit of ideal love and the helplessness of real life
Father's prairie mother's river	Wu Lantuoga		Chinese folk songs	With the feeling of missing parents came to the grassland, describe homesickness
Ombra mai fu	G. Handel		Opera	Sayles marveled at nature in his garden at the wonderful view of green trees after the storm

Source: Xiaoke Tang(2023)



Interview II:

Author interviews live rehearsals and formal performance stills



Figure 27. Liao Changyong opera rehearsal scene

Source : Xiaoke Tang



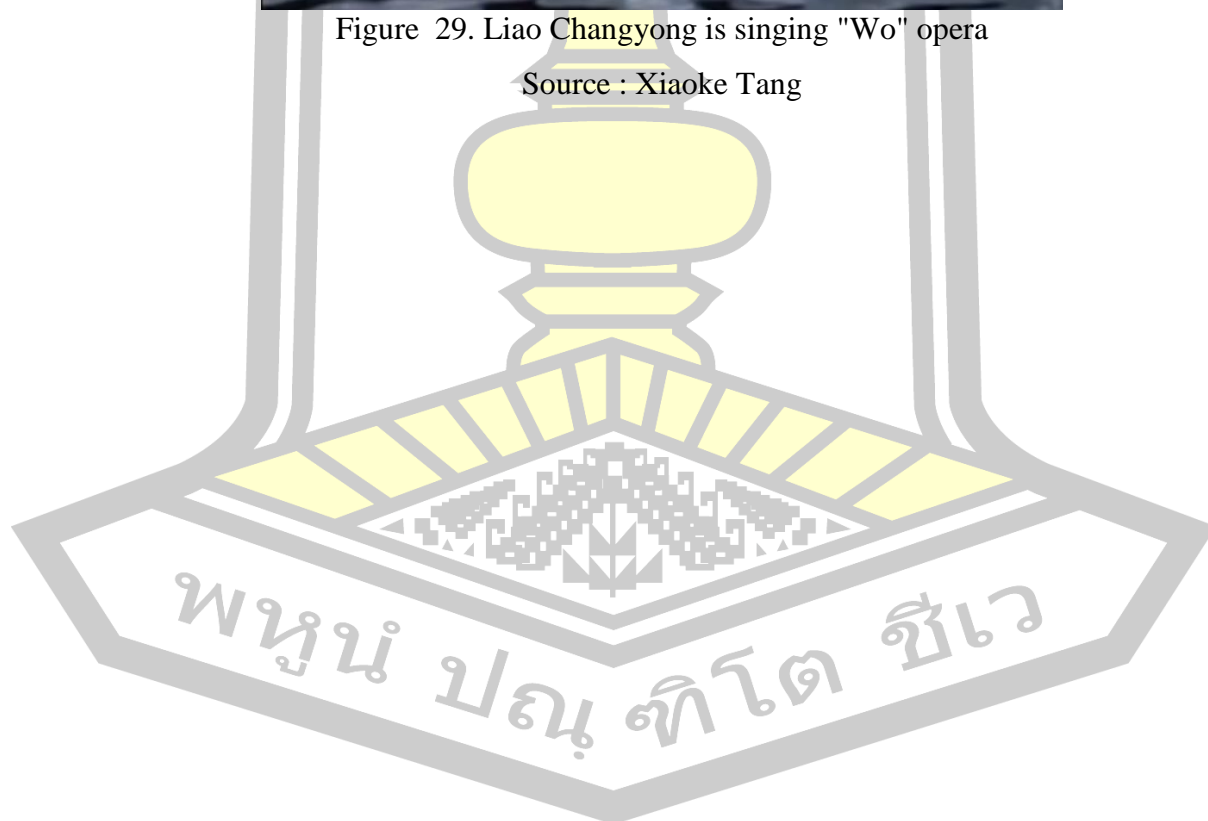
Figure 28. Liao Changyong is singing "Wo" opera

Source : Xiaoke Tang



Figure 29. Liao Changyong is singing "Wo" opera

Source : Xiaoke Tang



BIOGRAPHY

NAME	Xiaoke Tang
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