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A Study on the Application of Opera Elements in Chinese Opera

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Abstract: In the process of development, Chinese opera attaches importance to the excavation and borrowing of opera art. The clever application of opera elements in opera composition can enhance the infectious power of opera performance, and the flexible application of opera panels and singing cadences and other elements can make the rhythmic changes of opera performance richer and also make the emotional expression of opera tenser. The better use of traditional opera elements in the process of opera music composition can help cultivate one's own distinctive artistic style, and can also adapt to the development trend of cultural art diversification and globalization. This paper mainly analyzes and researches the specific application of different opera elements in Chinese opera, and makes suggestions to promote the development and progress of Chinese opera. The author hopes to provide ideas and reference experience for music creators in their creation.

Keywords: Chinese opera; Operatic elements; Application.

1. Introduction

Originating in the West, the art of opera is an extremely charming stage performance art that, after being introduced to China, has taken deep roots in the profound Chinese culture. The art of Chinese opera has developed over centuries, and the essence of opera has continued to precipitate, making the art of opera a shining treasure of China. Chinese opera draws its nutrients from the art of opera, and needs to skillfully apply elements such as opera panels and singing styles, thus leading Chinese opera towards the path of nationalization and globalization.

2. Analysis of the practical application of opera elements in Chinese opera

2.1. For the application of opera plates

The opera board refers to the eye of the board, which mainly emphasizes the beat changes and the speed of the opera. In traditional Chinese opera music performance, it is necessary to hit the drum board according to the beat change, and the sound can be highlighted by hitting the board for strong beat, or by hitting the drum stick to show the sub-strength and weak beat of the opera, which can be called opera board eye. The opera board can guide the change of rhythm of the opera, set off the fluctuation of the opera plot, pave the way for the emotion of the opera with the different rhythm and melody, and show the inner activities and emotional changes of the characters with the change of the beat, which can play a role in shaping the characters of the opera.

2.1.1. Application of the original board

The original board, also known as the middle board, is usually in 2/4 time, with a single board, and is the basis for the variation of the slow board and other opera boards. In Chinese opera, the original opera board can be used to complete the narrative part and introduce the background of the plot to the audience in detail. For example, in the excerpt "No Tears, No Sorrow" from China's opera "Hong Hu Red Guard", the original panel is used to start the opera performance, which clearly explains the tragic and miserable fate of the character Han Ying and makes the audience sympathize with Han Ying.

2.1.2. Application of slow board

The slow board is called "slow board" in the Bangzi cadence, "four eyes" in the Qin cadence, "flat board" in the Jin opera, and "An board" in the Hebei Bangzi cadence, here we mainly take the Bangzi cadence as an example. The slow board is usually in 4/4 time, with three eyes in one board, and the rhythm is expanded and extended on the basis of the original board. The slow tempo is used in Chinese opera to extend and prolong the rhythm of the drama. At the same time, the slow movement can be used in Chinese operas to bring out the changing emotions and atmosphere of the opera, to mobilize the audience to imagine the development of the plot, to improve the lyrical effect, and to show the audience the delicate and gentle emotions of the characters. For example, the slow movement is used in the excerpt of "Sister Jiang", which shows Sister Jiang's confidence that the revolution will be won. For example, in the excerpt of the opera "The Daughter of the Party", "In Blood and Fire, the Soul is Returned", Tian Yumei wakes up in the wilderness and finds that all the Communists around her have been sacrificed, the slow movement can fully express Tian's grief and despair.

2.1.3. Application of fast board

In Chinese opera, the application of the quick plate needs to be analyzed in conjunction with the opera plate, starting from one plate and one plate without eye, and with the help of relatively fast rhythm changes, the character traits of different characters in the opera are deeply portrayed, so that the plot development is obviously accelerated, which can reflect a strong dramatic character. For example, in the excerpt "Hate is like a mountain and sorrow is like the sea" from the classic opera "The White Maiden", the allegro is used to show Xi'er's strong hatred for the landlord and bully Huang Shiren, highlighting Xi'er's character traits of being cynical of evil and defying the oppression of the powerful. In the opera "Dou'e Injustice", the fast panel is used to portray Dou'e's heart, which makes the audience feel Dou'e's helplessness and confusion under the ordeal.

2.1.4. Application of bulkhead

In folk opera, there are two kinds of scattered plates, one is the scattered plate without bar lines and the other is the "in-beat" scattered plate. The rhythm of the scattered plate is characterized by the splitting up of the fixed, regular strong and weak beats, and the rhythm of singing is completely free for the singer to play according to the emotional needs, and the speed can be fast or slow. The use of the scattered plate technique can promote the further development of the plot in the opera, and can show the inner emotional changes of the characters. For example, in the excerpt of "Red Coral", Shan Mei, a fisherman's daughter, is forced to be a concubine of Commander Dou by the fishermen's bully Seventh Grandmother in order to have money to cure her father's serious illness, and then she escapes to Coral Island and raises a red light to signal the Liberation Army despite the danger. For example, in the excerpt "People of Five Continents Laughing" from our opera "Jiang Sei", the use of the loose plate with the singing of the characters in the opera can show Jiang Sei's inner emotions of resisting to death and being willing to devote herself.

2.2. For the application of opera singing

The opera singing technique is based on the opera style, which is skillfully combined with the vocal carrier to recreate, analyze the plot development and emotional changes of the characters in the opera, and perform the opera singing skillfully, so as to better show the emotions and singing words in the opera. In Chinese opera, opera singing techniques such as fluttering, dragging, helping and "singing in white" are often used.

2.2.1. flinging of the cavity

In opera singing, fluttering refers to "adding flowers" to the end of a phrase to enrich the original melody. The fluttering technique is usually used at the end of an opera, as a way to end the opera with a fluttering phrase, without adding additional words to punctuate it. In Chinese operas, the fluttering technique can be used for obvious emphasis and is not limited by the atmosphere set in the opera, and can be used in more cheerful or sad conditions. For example, in the excerpt of "The Daughter of the Party", the use of the fluttering cadence technique can fully reflect Tian Yumei's emotions, and show the audience Tian Yumei's unwillingness to leave the green water and green mountains.

2.2.2. drag out the accent

In opera singing, the application of the dragging technique is mainly to intentionally extend the singing section of the original opera cadences or to extend the final part of the opera lyrics, and also to add liner notes or liner sounds at the end of the opera according to the specific situation, which can play an emphasizing role. The application of the trailing cadence technique in Chinese opera is usually in the dialogue and monologue of the characters, which can emphasize the inner activities and emotional changes of the characters, which can effectively enhance the expression of the drama and show the opera performance effect rich in opera colors, and the audience can have a relatively strong resonance in the process of watching. For example, in the opera "Wild Fire, Spring Breeze, and Ancient City", Yang Xiaodong is ashamed of not being able to do his filial duty to his mother.

2.2.3. "Singing White Mutual Presence"

In traditional Chinese opera performance, the clever combination of singing and reciting can better bring out the inner activities of the characters, alternating between reciting and singing, showing the emotional ups and downs of the characters with the help of singing changes, which can play a better role in emphasizing and rendering. For example, in the "Ten Miles of Wind and Snow" section of "The White Maiden", there is a combination of singing and reciting that brings out Xi'er's guilt and helplessness for not being able to save her father, and at the same time brings out Xi'er's hatred for the landlord and bully Huang Shiren, reflecting Xi'er's complex emotional changes through "singing and reciting".

2.2.4. vocal accompaniment

In Chinese opera, the helper element is very crucial and reflects the essence of the opera stage. In opera, there are mainly one singer and many singers or many singers, and the helper can sing in front of or behind the stage. The helper's emphasis is on interactivity, which makes the opera much more infectious and expressive and can fully engage the audience, creating a stronger atmosphere. The use of the helping voice also serves as a catalyst for the plot. Chinese operas combine the plot and the music to render the atmosphere of the opera stage by cleverly using the helper elements of opera. For example, in the excerpt "The Sun Comes Out" from the opera "The White Maiden", the use of multiple singing and multiple harmonies in the helper cadence technique allows the opera to display a mountainous momentum that can bring out the powerful revolutionary power of the people.

3. Suggestions for applying opera elements in the development of Chinese opera

3.1. In-depth understanding of our local opera culture

The art of opera in China has undergone centuries of precipitation and development, integrating multiple regional cultures. In order to better develop the national culture in Chinese opera, it is necessary to deepen the understanding of China's local opera culture from different dimensions, accumulate more opera materials for opera creation, skillfully apply rich and varied singing forms, reasonably absorb opera elements, and show opera culture to the audience through opera. For example, in the opera "White Maiden", the local singing elements in Chinese opera are applied, and the application of opera elements such as Hebei Bangzi in the specific music composition can fully bring out the sad and helpless atmosphere in the opera, and make the image of characters such as Xi'er and Yang Bailao fuller.

3.2. Focus on the application of opera literature

Opera literature, or opera libretto, needs to be based on opera literature to reflect a more profound meaning. The style of Chinese opera literature will change due to opera art, and the application of opera elements in opera creation should strengthen the study of opera literature. Chinese opera draws on various excellent elements of opera art, and also needs to focus on the application of opera literature, mainly by studying the use of opera language, researching and analyzing ancient Chinese poems, dictionaries and classic novels, etc. to create a more incisive and beautiful opera singing language, showing a more profound connotation to the audience, and making the plot development of opera more national art color.

For example, in the opera "Xiao Er Hei Marriage", the author Zhao Shuli set up the characters of Xiao Er Hei and Jin Wang with distinctive character traits and a dramatic plot, which gradually unfolds around the story of Xiao Er Hei and Xiao Qin's marriage, highlighting the thoughts and character traits of different characters, and expressing the intricate conflicts with the help of dramatization. By depicting the various obstacles in the process of marriage between Xiaoqin and Xiao Erhei, the author shows the confrontation between the old and new ideologies, emphasizing the fetters of feudalism on the people, and exposing to the audience the drawbacks brought by feudal marriage and the courage of the new youth to resist the encroachment of feudal culture.

4. Summary

Chinese opera should always develop in the direction of globalization in conjunction with national culture, study and dig deeper into China's traditional culture, actively draw on its nutrients, and reasonably absorb and learn from other foreign cultures. In the creation of Chinese operas, the clever application of opera elements should be highly emphasized, specifically by applying opera panels and singing, driving the development of the opera's plot with rhythmic changes, emphasizing the characters' emotions and atmospheric environment, and presenting the audience with a more infectious dramatic performance. It is expected to promote the diversified development of opera in China and to provide ideas and experience for music creators.

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