

AKADEMIA MUZYCZNA
im. KRZYSZTOFA PENDERECKIEGO
W KRAKOWIE

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The use and development of coloratura singing in Chinese vocal compositions for soprano voice in the context of adapting the achievements of European vocal art "bel canto"

**Opis artystycznej pracy doktorskiej w ramach postępowania
w sprawie nadania stopnia doktora
w dziedzinie sztuki, w dyscyplinie artystycznej: sztuki muzyczne**

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Kraków 2022

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ACKNOWLEDGEMENT

At the very first, I am honored to express my deepest gratitude to my dedicate supervisor, dr hab. Katarzyna Suska – Zagórska, with whos e guidance from the selection, study and recording of the songs to the collection, research, writing and finalization of the thesis, the professor has given me professional guidance, enthusiastic help, and valuable advice and suggestions.

Thanks are also due to The Music Academy of Krakow for providing me with a professional learning platform where I had the opportunity to learn and progress from the professors of the Academy. I would also like to thank my pianist dr Emilia Bernacka - Głowala, who helped me a lot in the preparation and recording of my songs. Finally, thank my family for their understanding and support during my studies.

SUMMARY

"Coloratura" in the European *bel canto* is a form of vocal art characterized by extraordinary decorativeness and power of expression. When *bel canto* reached China, it was synthesized with local music, which initiated the rapid development of Chinese singing and musical compositions for a voice known as: "coloratura soprano".

The subject of research in this doctoral work are selected vocal works from the European repertoire (Handel, Mozart, Bellini, Verdi) and works of Chinese vocal music, representative of the subject of the work. The main purpose of the author of thesis is to present new Chinese coloratura pieces, their characteristics and historical development.

The written work, which is essentially a description of the completed artistic work, supplements it by presenting the necessary - in the author's opinion - analysis of the development process of the voice specialty - "coloratura soprano" in China, on the basis of such premises as:

- using the coloratura technique as one of the basic elements of artistic expression in vocal European music
- assimilation and development of the *bel canto* coloratura technique in Chinese vocalism in performance and teaching, as a result of the tendency to combine the Chinese tradition and the influence of Western music
- presentation of a new vocal repertoire from the 1980s to the present day, intended for the voice "coloratura soprano"

The author puts forward a thesis about the formation of the original coloratura art in contemporary Chinese vocalism and describes its influence on the development of native vocal music and its promotion outside China.

ARTISTIC WORK

The list of arias and songs recorded on the CD as an artistic work:

Part 1

G. F. Handel, aria: *Rejoice greatly, o daughter of Zion* from Messiah

W. A. Mozart, *Alleluja* from a motet *Exsultate Jubilate*

V. Bellini, Elvira's aria from the opera Puritans: *Qui la voce sua soave*

G. Verdi, Gilda's aria from the opera Rigoletto : *Caro nome*

Part 2

Shi Guangnan, an aria of Mountain Goddess from the opera Qu Yuan

Shi Guangnan, *Little bird, my friend* a song to the words of Cao Yong

Yong Shang Deyi, *A Waltz of spring breeze*, a song to the words of Lv Jinz

Shang Deyi, *July meadow*, a song to the words of Song Binting

Hu Tingjiang, *Soprano Maira*, words of folk song

Pianist: dr Emilia Bernacka - Głowala

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Introduction

The reign of the Qing Dynasty in China ushered in a period of shutting down from outside influences and blindly rejecting all news that came from outside China. For this reason, the *bel canto* vocal style was unknown in China until the beginning of the 20th century. Together teachers appeared in China with the emergence of the national music school from Western countries, while Chinese students more and more often improved their skills abroad. However, until the 1970s, the coloratura soprano did not exist in China as a separate type of female voice, and most of all there were no compositions specially composed for this voice.

The author of this doctoral dissertation would like to document the thesis about the emergence of the Chinese method of coloratura singing, an important source of which is the European art of *bel canto*, and describe its influence on the development of native vocal music, as well as its promotion outside China.

The main goal of the doctoral thesis is to systematize the knowledge about the process of creation and development of the coloratura technique in Chinese vocal music, as well as to indicate didactic issues related to this research area. This goal is to be achieved through the theoretical and practical comparative analysis of selected vocal works in the field of European oratorio and opera music, as well as Chinese works. It will be a supplement and a scientific description of an artistic work in the form of outstanding arias and songs from the coloratura soprano repertoire recorded on a CD.

In the field of research on the phenomenon of coloratura singing in Chinese science, there is a particular shortage of articles that would present the history of the development of the "coloratura soprano" voice in China and reliable analyzes of the use of elements of the European coloratura singing technique in Chinese vocal works. The author of this paper believes that it is a research problem that is very valuable in terms of practice and theory, and will be presented in several aspects:

The first aspect is the look at coloratura singing as a product and part of the heritage of European music. The process of getting to know and accepting European music by Chinese audiences is an interesting issue worth focusing on.

The second aspect is the assimilation and free use of the basics of the European style and coloratura singing techniques in order to combine them with the diverse singing styles of many Chinese ethnic groups, which allows for a better performance of Chinese coloratura compositions. Thanks to this, it is possible to transfer outstanding Chinese works of vocal music outside the country and disseminate them in the world.

The third aspect concerns vocal didactics. It is a matter of using Chinese coloratura singing exercises in a substantively justified manner by Chinese teachers and teaching coloratura pieces in order to raise the level of technical skills and artistic competences of vocal adepts.

In China, there is virtually no theoretical position devoted to the Chinese art of coloratura composing and singing. Although *bel canto* entered the canon of the Chinese art of vocal music at the beginning of the 20th century, and a hundred years have passed since then, the vast majority of research work focuses only on the general subject, which is the European art of vocal music, by summarizing it, for example:

Shang Jia Xiang *The History of Development of European Vocal Music* ¹

Zhang Hong Dao *The History of European Music*, ²

Qian Fan, Lin Hua *Introduction to the Opera*,³

Liu Xing Cong i Liu Zheng Fu *The History of European Vocal Music*, ⁴

Li Wei Bo *An Introduction to the Development of Western Vocal Music* ⁵

All of the above works in modern China are considered authoritative sources of knowledge. Most of them, based on the context of the historical development of European vocal music, present the most important composers, their works and singers representing various historical periods. Naturally, they present the context of the development of *bel canto* coloratura singing techniques along with the corresponding pieces, which for me provides a

¹ Shang Jia Xiang. *The History of Development of European Vocal Music*. [M] China Radio and Television Press. Bei Jing 2009.

² Zhang Hong Dao. *The History of European Music*. [M] People's Music Publishing House. Bei Jing. 2005.

³ Qian Fan, Lin Hua. *Introduction to the Opera*. [M] Shanghai Music Publishing House. Shang Hai. 2014

⁴ Liu Xing Cong, Liu Zheng Fu. *The History of European Vocal Music*. [M] Chinese Youth Publishing House. Bei Jing. 1999

⁵ Li Wei Bo. *An Introduction to the Development of Western Vocal Music*. [M] World Book Publishing Company. Bei Jing. 1999

strong theoretical basis for understanding the styles of composers creating in different eras, as well as the development of the coloratura singing skills of vocalists.

The book *A Study of the Source and Technique of the bel canto System* by Li Ke⁶ is now a work in China that fully explores the study of the beautiful singing system and its technique. Its content is devoted to the history of the development of *bel canto*, the composition of works and vocal music teachers. This work is popular in the country, but its disadvantage is relatively little space devoted to the formation of key theoretical theses. Nevertheless, I believe that it is a significant theoretical support for vocal study.

There are many books devoted to the study of *bel canto* technique. Among them are translations of: Li Wei Bo's: *Legacy of the Voice*⁷ and *Manual for Voice Exercise*.⁸ The first of them summarizes and translates works on vocal music written by many music teachers and singers from the period of the development of European *bel canto* art. The second is the translation of articles written by the American author Richard Alderson, some of them concern the technique of coloratura singing.

There is also a translation by Huang Bo Chun *Great Opera Singers on the Singing Technique*⁹, which by presenting the experiences of the greatest European singers of vocal music inspires Chinese students by showing them the right path.

Jia Di Ran's book, *Bel Canto Italian Singing Technique and Study of Scientific Methodology*¹⁰, deals with the study of the methodology of teaching *bel canto* technique. Zou Ben Chu's book *Learning to Sing: A Study of the Shen Xiang Singing System*¹¹ is devoted to organizing and summarizing the scientific theories developed by Chinese vocal music teacher, Professor Shen Xiang. This paper is an important clue for Chinese *bel canto* students.

Research articles published in Chinese magazines mostly focus on the aspect of analyzing the performing of European coloratura compositions. There are very few articles on Chinese coloratura pieces. After conducting research and selection, I found a total of over one

⁶ Li Ke. *A Study of the Source and Technique of the bel canto System*. [M]Shanghai Music Publishing House. Shanghai. 2020

⁷ Li Wei Bo. *Legacy of the Voice*. [M]Shanghai Music Publishing House. Shanghai. 2005

⁸ Li Wei Bo. *Manual for Voice Exercise*. [M]Central Conservatory of Music Press. Bei Jing. 2015

⁹ Huang Bo Chun. *Great Opera Singers on the Singing Technique*. [M]China Youth Publishing House. Bei Jing. 1996

¹⁰ Jia Di Ran. *Bel Canto Italian Singing Technique and Study of Scientific Methodology*. [M]Shenyang Conservatory of Music. Shen Yang. 2009

¹¹ Zou Ben Chu, *Learning to Sing: A Study of the Shen Xiang Singing System*, [M] People's Music Publishing House. Bei Jing. 2015

hundred articles devoted to research on foreign coloratura compositions of vocal music and foreign singers. Most of them focus on the research analysis of the European coloratura singing technique, in particular on 19th-century opera arias. For example, Qian Si Min in A comparative study of the singing of the opera selection *Ah, non credea mirati*¹² studied singing by Maria Callas, Joan Sutherland, Edyta Gruber, Dilber Yunus. Li Wei Yi studied performance and stylistic aspects in the part of Olympia from Jacques Offenbach's Tales of Hoffmann on the example of the aria *Les Oiseau...*¹³

In total, I found 10 articles devoted to the coloratura singing technique and teaching issues. These include:

Hu Shen's article on *Coloratura Soprano Singing Techniques and Voice Exercises*,¹⁴

Xue Cheng Fang's article, *A Brief Analysis of Coloratura Soprano Techniques and Practice in Singing*¹⁵

Cui Pei Xin, *A Brief Analysis of Coloratura Soprano Singing Techniques on the example of the Song of Laughter*¹⁶

¹² Qian Si Min. *A comparative study of the singing of the opera selection "Ah, non credea mirati"*. Yun nan Arts Institute. Kun Ming.2013

¹³ Li Wei Yi. *Study performance and stylistic aspects in the part of Olympia from Jacques Offenbach's Tales of Hoffmann on the example of the aria Les Oiseau...*Yunnan Arts Institute. Kun Ming .2016

¹⁴ Hu Shen. *Coloratura Soprano Singing Techniques and Voice Exercises*. Journal of Shenyang Conservatory of Music. Shen Yang.2011

¹⁵ Xue Cheng Fang. *A Brief Analysis of Coloratura Soprano Techniques and Practice in Singing*. Xi'an Conservatory of music. Xi'an.2018.

¹⁶ Cui Pei Xin. *A Brief Analysis of Coloratura Soprano Singing Techniques on the example of the Song of Laughter*. Henan Normal University. Xin Xiang .2018

Chapter 1

The development of the *bel canto* style and the formation of the coloratura singing technique in Europe

1.1 The formation and development of the *bel canto* style – a historical outline

Bel canto is an artistic form of vocal music originating in Italy. The term *bel canto* is quite vague and controversial. For this reason, at the very beginning of the work,

I would like to interpret the concept of *bel canto* in such a way as to facilitate a clear and accurate presentation of the *bel canto* constituting the background for the main research subject of the above study - coloratura singing.

The art of *bel canto* is the most distinctive, most expressive skill in opera singing in European vocal music. Let us add that it was not created suddenly, in a short time. The process of formation of *bel canto* art involves hundreds of years of accumulation of experience, permanently connected with the creation and development of opera, as well as other types of music: oratorio and chamber music.

The American authoritative music dictionary, The New Grove Dictionary of Music and Musician, gives the following general definition of the term *bel canto*:

*Generally understood, the term Bel canto refers to the Italian vocal style of the 18th and early 19th centuries, the qualities of which include perfect legato and agile and flexible delivery.”*¹⁷

At the same time, however, it is mentioned that the term *bel canto* itself is quite ambiguous. In addition, the dictionary also gives two other definitions of *bel canto*:

The first: *More narrowly, it is sometimes applied exclusively to Italian opera of the time of Rossini, Bellini and Donizetti.*¹⁸

The second: *Bel canto is usually set in opposition to the development of a weightier, more powerful and speech-inflected style associated with German opera and Wagner in particular.*¹⁹

¹⁷ Stanley Sadie, John Tirell. *The new Grove Dictionary of Music and Musicians – 2nd Revised edition Vol 3* [M]. New York: Oxford University Press Inc. 2004.11 P 161

¹⁸ Stanley Sadie, John Tirell. *The new Grove Dictionary of Music and Musicians – 2nd Revised edition Vol 3* [M]. New York: Oxford University Press Inc. 2004.11 P 161

In recent years, more and more authors have begun to avoid various types of simplified, overly general explanations and definitions, promoting the thesis that *bel canto* is a comprehensive system. In my opinion, the definition of *bel canto* included in the specialized vocal music dictionary - A Dictionary of Vocal Terminology is the basis for defining the research scope of this work:

*The term Bel canto is commonly used to refer not only to a style of singing, but also to an era of operatic history, to a musical style, and to a pedagogical technique for training the singing voice.*²⁰

With the emergence of opera as a stage art and its rapid spread in European countries, the art of singing *bel canto*, born of opera, gradually evolved into a specific system consisting mainly of opera works, religious music, and artistic songs. At the same time, after the establishment and implementation of a scientific and complete *bel canto* singing system at the beginning of the 17th century, a process of combining singing practice with research theory emerged in the 18th and 19th centuries, which was finally completed in the 20th century.

In this way, from the perspective of the style of the song and the voice technique, we will conduct a dissertation on the development of the art of beautiful singing.

Opera

The opera was founded and the first phase of its development fell on the early Baroque period (beginning of the 17th century). The assumption was that the new music and drama genre was to revive the ancient Greek theater. Jacopo Peri, a singer and composer associated with the Florentine Camerata, in the preface to the publication of his opera *Eurydice*, proposed theoretical and practical solutions for recitatives, establishing the “recitative style”. Music is dedicated to the literary content, it is mainly used to convey the text. Claudio Monteverdi also wrote his first operas according to this principle.

Manfred Bukofzer in his book: *Music in the Baroque Era - From Monteverdi to Bach* shows that a new idea about the opera: *bel canto*, was born in Venice about 1630-1640 y., where such composers as: Francesco Cavalli, Pietro Antonio Cesti, and from 1613 also Claudio Monteverdi, created their operas. Bukofzer, pointing to these creators, states that:

¹⁹ Stanley Sadie, John Tirell. *The new Grove Dictionary of Music and Musicians – 2nd Revised edition Vol 3* [M]. New York: Oxford University Press Inc. 2004.11 P 161

²⁰Cornelius L. Reid. *A Dictionary of Vocal Terminology*, [M] Recital Publications Hardcover, 1995.9, P.18.

*Thanks to them, the autonomous rules of music were restored, as music was no longer subordinated to the text, and it began to be treated as equal to the word.*²¹

The first in the world, the opera house of San Cassiano (opened in 1637), was built in Venice. The opera house freed itself partially from financial dependence on the aristocracy and opened itself to the townspeople and ordinary people. During this period, beautiful, lyrical arias developed. The importance of solo arias in the process of writing opera works has grown significantly, and the division into arias and recitatives has become even more clear.²² The consequence of these novelties is the flourishing of the opera aria, which - unlike the recitative - is supposed to be a pure pleasure to listen to beautiful singing. The new ideas should be considered in the aspect of the composing technique that is now dominant: the *accompaniment monody*, the principles of which were previously laid down by Giulio Caccini, the leading theorist of the Florentine Camerata. Manfred Bukofzer draws attention to the fact that the development of arias concerned not only opera, but also cantata, which introduced *bel canto* ideas at the same time. Perhaps even the cantata played a greater role, especially the cantata by Cesti. In the last phase of the Baroque period, the solo aria in various types of music: opera, cantata, secular or sacred, is similar in the musical sense. It is still a separate whole, counterbalancing the recitatives.

Another important center for the development of baroque opera was Naples, where Alessandro Scarlatti became the school's chief opera composer. In his works, recitatives differentiated even more into: "clean, dry recitatives" (*recitativo secco*) and recitatives with accompaniment (*recitativo accompagnato*)²³. The styles of arias were also diversified, the *aria da capo* becomes characteristic ("returning to the beginning"). In the 20s and 30s of the 18th century, two types of opera were finally distinguished in the Neapolitan school: *seria* and *buffa*. The *opera buffa*, or comedy, derives from a series of short satirical interludes placed in the intervals between the acts of the opera. The Italian representative example of the *opera buffa* is Giovanni Battista Pergolesi's *La Serva Padrona*. *Opera buffa* was also developing in other European countries, where such genres as *opera semiseria*, French comic opera, German *singspiel*, English *ballad opera* are born.

²¹ Manfred Bukofzer, *Music in the Baroque Era - From Monteverdi to Bach*, (*Muzyka w epoce baroku - od Monteverdiego do Bacha*). PWN, 1970, s.170.

²² Shi Yong Qin *The Evolution and Reflection of Early Italian Opera* [J], *Music Composition*, 2011 numer 1

²³ Donald Jay Grout, Claude Victor Palisca . *History of Western Music* [M]. Translated by Yu Zhigang. Beijing: People's Music Publishing House 2010. 9, p. 238.

The *opera seria* was the most important for the consolidation and spread of the *bel canto* style. In the mid-seventeenth century, its structure was basically formed. Undoubtedly, the opera series was continued in successive varieties of opera works created in Classicism and in early Romanticism, which is considered the most characteristic period for the opera *bel canto* style. With the spread of opera, the vocal art of *bel canto* gained extraordinary popularity throughout Europe, assuming the role of a unitary standard of vocal art.

In the nineteenth century, music in the West entered the era of Romanticism. Three composers: Rossini, Bellini, Donizetti introduced the "beautiful singing opera" to the mainstream of art. Their works retained the traditional structure typical of Italian opera, but in terms of arias, recitatives or orchestral accompaniment, they significantly enriched the dramatic expression of the music, completely departing from the original opera model. They created heroes using rich, unique, varied voices and types of voice timbre, and moreover, they mobilized all musical means to maximize the use of *bel canto* singing technique in opera art. In summary, since its birth, the opera has shaped the *bel canto* vocal technique as a distinctive singing style. Regardless of its development in the form of Wagnerian drama or national operas of individual countries, or even 20th-century expressionist operas - all these forms are derivatives of *bel canto* vocal art.

Sacred music

From the moment *bel canto* was born, religious works, just like operas, participated in development of "beautiful singing", and with it a much more complete system of vocal music was created.²⁴ From ancient Greece and Rome to the Renaissance, religious music remained an unchanging theme. In the period from the late Renaissance to the Baroque, despite the fact that religious music lost its dominant position, religion still strongly influenced Europe at that time, so religious music continued to occupy a prominent place in the sphere of vocal music culture.

The most significant forms of religious music composition in the Baroque period were oratorios and cantatas. An oratorio is a kind of musical performance based on a religious theme, and a cantata is a type of music presented indoors, which is usually listened to by several people. In terms of form, both: oratorios and cantatas are similar to operas: they

²⁴ Li Ke .*Bel Canto Historical Exploration and Technical Study*. Hua Dong Normal University, PhD dissertation.,2015.

contain recitatives, arias, duets, and choirs; at the same time both belong to the category of main music.²⁵ A typical example of such a musical work is Georg Friedrich Handel's Messiah.

Cantatas are divided into secular and religious kind of music. This musical form reached its peak in the work of Johann Sebastian Bach, now there is a collection of over 200 Bach cantatas (most of them are religious cantatas), which is half of his entire work. Despite the fact that through successive eras: Classicism, Romanticism, until the 20th century, religious works experience constant changes in terms of structure and compositional technique, the singing technique is always based on the continuation of the traditional *bel canto* style. Whether in the case of Mozart's Requiem, Missa Solemnis (Op.123) by Ludwig van Beethoven, or Ein Deutshes Requiem, composing Johannes Brahms in the Romantic era up to the 20th century, and saturated with contemporary influences of Benjamin Britten's War Requiem, the singing style still remained associated with the art of *bel canto*.

Artistic songs

In Western music history, artistic songs (*lied*) from Germany and Austria are often seen as the prime example of the vocal genre of "artistic songs". Their popularity is related to the creation of poetry in the times of Romanticism. The piece by Franz Peter Schubert *Gretchen Am Spinnrade* is considered the official beginning of the artistic songs of Romanticism²⁶. Polish musicologist Mieczysław Tomaszewski in the book: *From confession to calling. Studies on Romantic Song* provide a number of definitions of this genre. Among them, my attention was drawn to a very simple and general definition of Ernst Bücken : *Song (Lied): musical poem for singing*²⁷. In the *bel canto* vocal music system, however, we can perceive a much broader understanding of the essence of the concept of "artistic songs". Artistic song is a form that has the following features:

*it is different from folk songs, characterized by artistic seriousness, a soloist character, written by a professional composer, being an excellent combination of literature and music.*²⁸

Austrian and German romantic art songs are the main part of the wider repertoire called: "art songs". However, in the system of vocal music composition *bel canto*, German-

²⁵ Zhang Hongdao. *History of European Music*. Beijing: People's Music Publishing House, 2017. 3 P 5

²⁶ Stanley Sadie, John Tirell. *The new Grove Dictionary of Music and Musicians – 2nd Revised edition Vol 3* [M]. New York: Oxford University Press Inc. 2004.11 P 671

²⁷ M. Tomaszewski, *From confession to calling. Studies on Romantic Songs(Od wyznania do wołania. Studia nad pieśnią romantyczną)*. Akademia Muzyczna w Krakowie, 1997, P.62

²⁸ Stanley Sadie, John Tirell. *The new Grove Dictionary of Music and Musicians – 2nd Revised edition Vol 3* [M]. New York: Oxford University Press Inc. 2004.11 P 55

Austrian, French, Italian and Slavic artistic songs together are building four great pillars of the artistic song sphere. Hundreds of composers wrote a large number of artistic songs in a wide variety of forms, but only in German and Austrian art songs a common characteristic appeared:

a specific national language as the language in which the song is sung; strong literary layer in the text, often the text is poetry written by an outstanding poet; the piano as an accompanying instrument. Moreover, the piano and voice parts are very closely related to each other, so that they together create the texture of the music and the semantic content.

*If one small particle is missing, the artistic value of the entire composition is destroyed.*²⁹

In summary: opera works, religious compositions, artistic songs, all these musical forms make extensive use of *bel canto's* vocal technique, thanks to which it has gained universal recognition around the world. The countries of East and West use this style of singing in their own national languages or on the foundations of their native culture. In this way, the scope of *bel canto's* influence was greatly expanded, and its global character and internal coherence have been greatly strengthened.

1.2. General view of the coloratura singing technique

1.2.1. Definition of coloratura

Coloratura singing is a part of a *bel canto* art (*bel canto* system). At the beginning of its development, coloratura method of singing most fully expresses the assumptions of the *bel canto* style in music. Later it becomes a universal technique. Coloratura as a type of vocal technique is very diverse in nature. Etymology of this term (in Italian language: *bel canto* means “beautiful singing”) basically indicates the aesthetics of sound. The aesthetics are changing with the changes and development of musical styles and may be different for different eras. That is why the development of the *bel canto* technique was associated with the development of the *bel canto* style: from the early baroque style, through classicism, to the end of the 19th century.

²⁹ Yu Du Gang ,Wang Da Yan *Introduction to Art Song [M]*, Shanghai: Shanghai Music Publishing House, 2009. 2 ,P 29

In the Chinese vocabulary of music, the volume of Cihai, the general concept of the *bel canto* technique is quite representative. It contains information that “beautiful singing” is a singing style developed in Italy in the 17th and 18th centuries. Its special features are:

*Full breathing support and the ability to flexibly and freely control the breath, beautiful, bright, round timbre of the voice, smooth and even connection between sounds, vivid and fluid, embellished color phrases.*³⁰

The Specialist Dictionary - estates that the term *bel canto* means:

*A term covering the remarkable qualities of the great 18th cent. and early 19th cent. It. singers, and suggesting rather perf. in the lyrical style, in which tone is made to tell, than in the declamatory style. Beauty of tone and legato phrasing, with faultless technique, were the prin. ingredients.*³¹

Due to the technical skill requirements of opera singers and the emergence of *castrato* singers, *bel canto* has evolved into a scientific sound-producing system³². Scientific principles have been established regarding the rigorous division into voices, breathing requirements, sound position, diction, loudness, timbre, vibrato and other aspects, as well as laryngeal position, resonance, articulation, etc.

Breathing, emission of the voice , resonance

In the 17th century, great opera performances could accommodate quite a large audience. It was a great challenge for singers and consequently it led to a flawed vocal theory about producing sound: singing should only use the sound of the chest, and the sound of the head or falsetto should not be used.

In the 18th century, there was a major breakthrough in the vocal art of *bel canto*. The singers began to use abdominal or abdominal-thoracic breathing, and also used the diaphragm to regulate the breathing process. Moreover, contraction of the lower abdomen to take deeper breaths, thus the voice support became much longer. Knowledge of the resonance of sound

³⁰ Xia Zheng Nong, Chen Zhi Wei . *Cihai (Sixth Edition, color illustrated book) [M]*. Shanghai: Shanghai Dictionary Publishing House, 2009. 9, p. 549.

³¹ Michael. Kennedy, Joyce Bourne. *The concise Oxford dictionary of music: fourth edition*[M]. Translated by Tang Qijing et al. Beijing: People's Music Publishing House ,2002.9, P.6

³² Qian Fan, Lin Hua, *Introduction to Opera .Shanghai: Shanghai Music Publishing House,2017.1 p.83*

zones has also developed, the earlier meta-theory of chest resonance has been refuted, and the head and chest sounds have been recognized as equivalent. Giambattista Mancini, in his work *Practical Reflections on the Figurative Art of Singing*, for the first time raised the issue of the resonance of sound zones, moreover, he proposed an equivalent position of the head resonance with the chest resonance, which should naturally connect with each other.³³

In the nineteenth century, vocal music experts began to move closer and closer to the modern concept of mixed sound, believing that female and male voices had identical sound zone structures. For example, in 1830, Garauds Vaillant, considering the question of the method of tenor singing, wrote:

*In order to extend the chest voice upward a few notes, or to unite the chest and head registers, tenors employed the “voix mixte”, in which 'the one (register) participate a little with the others'*³⁴

In the second half of the twentieth century, the notion of producing sounds with a "completely mixed sound" was widely recognized in the field of *bel canto* vocal music. Shen Xiang (1921-1993), a famous Chinese tenor and teacher of vocal music, explained:

*strictly speaking, every sound is a zone of sound, if we want to extend the scale and join the zones of sounds, we have to use the natural voice, falsetto (head sound and chest sound) in a mixed way according to the pitch, according to different proportions*³⁵

Diction

In his work *Le Nuove Musiche* Caccini mentioned that the technique of pronouncing words very early became an important principle of the "school of beautiful singing". This thesis holds much real until today. Caccini argued that words must be sung clearly, the meaning of words should be precisely expressed, and emphasis should be placed on practicing vowels. In the 18th century, the famous singer and educator Pier Francesco Tosi recommended vocal exercises based on 5 Italian vowels: “a”, “e”, “i”, “o”, “u”.

³³ Berton Coffin *Historical Vocal Pedagogy Classics* [M]. Scarecrow Press, Inc. 2002 p 6-8.

³⁴ James Stark *Bel canto: A History of Vocal Pedagogy* [M]. Toronto: University of Toronto Press, 1999 P 73

³⁵ Zou Benchu. *A Study of Shen Xiang's Singing System: Singing Studies*[M]. Beijing: People's Music Publishing House, 2000.11 p 93

*Tosi states that fast passages should be taken on the first vowels, never on the third and fifth vowels, and in the best schools the close form of the second and fourth vowels were avoided*³⁶

In order to obtain clearer pronunciation and clarity of consonants, as well as a feeling of freedom and naturalness of the voice, the mentioned authors emphasized the necessity of singing influence on the manner of speaking. Giovanni Battista Lamperti (1840-1910) maintained, that the voice of singing has developed from the voice of speech, speech and singing have identical technical bases. He believed that singing was only an expanded form of speech.

Agility

Although the Italian term: *agility* is not one of the basic elements of the *bel canto* vocal art, it has developed from a combination of the most important elements of *bel canto*, and has become his unique technical style. Early, at the beginning of the 15th century, the Dutch music school paid special attention to the various effects of using ornaments and coloratura singing. Two centuries later, with the advent of the Baroque and the times of *castrato* singers, and the golden age of “beautiful singing”, people's interest in coloratura shows has reached an unprecedented level. In order to demonstrate their unique coloratura skills, the singers modified the works of composers without any qualms. The audience watched opera performances only for their favorite singers, completely ignoring the plot of the opera and the moods conveyed by the songs (it is possible that the singers did not care about it either). Although enthusiastic interest of the Baroque people in great technical performances certainly negatively affected the development of vocal art, it strongly stimulated the development of agility, which became an important feature of *bel canto*, with the main form of presentation: ornaments. The essential ornaments are: *Trill*, *Staccato*, *Appoggiatura*, *Turn*, *Vorate*.

After the great days of the Baroque ended, agility turned into an important, integral part of *bel canto* vocal technique. Mature, it has become a tradition of the Italian school of vocal music that is still being developed and studied.

³⁶ Berton Coffin *Historical Vocal Pedagogy Classics* [M]. Scarecrow Press, Inc. 2002 P2

1.2.2. Basic coloratura elements

The Concise Oxford Music Dictionary explains the term coloratura:

*The elaborate and agile ornamentation of a melody, either extemporized or written, with runs, cadenzas, trills, roulades, and the like. Hence a coloratura soprano is one whose voice is flexible enough to cope with these demands.*³⁷

The New Grove Dictionary of Music explains the term “coloratura”, placing it in the domain of ornamental and decorative style in music. German musicologists translate “coloratura” as all ornaments that have been found in vocal music pieces throughout history. Such a bold use of the term has already begun to become more common in England and Italy. In the above study, we can easily see that these authoritative dictionaries are consistent with the definition of coloratura: “decorative, full of colors and technical sophistication”. So what are the technical skills in the coloratura? British author Lucie Manen describes the techniques of coloratura in her Singing Handbook this way:

*staccato singing is characteristic of coloratura... another feature of coloratura singing is the use of embellishments... a rapid scale of tones is sung by changing the technique of coloratura.*³⁸

As described above, we can see a general division of coloratura techniques into the following types:

1. Ornament technique: adding a half note or other character to the notes, using another note as a modifier, these are ornaments. A musical ornament resembles the decorative elements that accompany us in everyday life, not only makes the music richer and more vivid, increasing the feeling of the beauty of the melody, it also makes the music much more majestic. The techniques of sound ornamentation include trills, grace notes, repetitions, mordent, arpeggio, tremolo, etc. as shown below:

³⁷ Michael Kennedy, Joyce Bourne. *The concise Oxford dictionary of music: fourth edition*[M]. Translated by Tang Qijing et al. Beijing: People's Music Publishing House, 2002.9, p140

³⁸ Lucie Manén. *The art of singing - a manual*[M], Beijing: People's Music Publishing House, 1981, P 68

The appearance of "coloratura" in the 17th and 18th centuries was the result of a desire to present vocal virtuosity. Then, entering the nineteenth century, "coloratura" gradually transformed into musical expression, plot expression, character creation, gaining more and more musical and artistic value, to finally turn into "coloratura" singing with exceptional artistic charm. Although in the history of Europe other voices also used the technique of "coloratura" singing, now the word "coloratura" indicates "coloratura soprano". When the word "coloratura" is commonly referred to, I believe that the word has two meanings: one is a special singing skill; the second is relying on this singing technique or having in the repertoire musical works characterized by artistic coloratura. Both meanings are included in the research analysis of this work.

Among the general features of coloratura the following should also be distinguished;

(1) coloratura is a high-scale technique

Coloratura singing takes place in the high zone of sounds or is characterized by a scale with a large range. Very often in one sung phrase there are rising and falling jumps by one or two octaves. In the era of *castrato* singing in Europe, the jumps were even greater. Most of the time the voice is concentrated in the high zone of sounds. The timbre of voice is the most valuable for the "coloratura soprano" voice type.

(2) "instrumentalization" of the voice

Another eye-catching feature of coloratura is the instrumental nature of the melody. Many coloratura vocal songs place very high demands on the physiology of the human throat and vocal cords. The physiological structure of each person's vocal cords is innate and individual. Usually singers are basically incapable of coming into contact with the coloratura high zone of sound. On the other hand, the structure of the musical instrument is under control. Many instruments when played, in terms of scale or flexibility, go far beyond the singing range of the human voice, such as a flute or a violin, and this is precisely the element that coloratura strenuously follows and is specialized in. In addition, various types of vocal techniques used during coloratura singing, such as trill, *staccato*, falling and falling ornaments, etc., are able to use almost all the techniques used also for playing the instrument, adding weight, pace or natural voice, falsetto and other very detailed changes.

(3) variety and function of articulation

The coloratura require the performer to strictly adhere to the notation of articulation, which above all supports the artistic expression and is an important element of the *bel canto* style, especially in its 19th-century version. Only if each note sung retains a relatively independent character, the enhancement of the breathing action and the fast running rhythm can it be possible to perform the coloratura piece correctly. This is the most difficult and most important of the coloratura singing skills.

1.3. Evolution of the specificity of the “coloratura soprano” voice at various stages of music development

XVII and XVIII century

In the 17th and 18th centuries, *castrato* singers held a dominant position in the world of vocal music, which had a strong, stimulating influence on the shaping of coloratura singing. At that time, virtually all composers created a repertoire for *castrato* singers. In this repertoire, *castrato* singers presented the audience with their breathtaking singing skills. Among the composers, the most complex coloratura works were written by, among others Monteverdi, Vivaldi, Handel.

In all these works there are very fast sung phrases, interval jumps and various ornaments and changes of tones. There are wonderful ornaments in music, a great number of trills and long sung coloratura phrases and *cadences*.

J.S. Bach in the aria *Laudamus te* from Mass in B Minor enriched the melody by using a large number of sixteenths and thirty-two, apart from the dotted notes and syncopation, he also used numerous auxiliary notes, repeats, passages and grace notes. The manuscripts show that Bach repeatedly corrected wonderful, decorative vocal melodies. Musicologists Marshall and Rifkin claim that this fragment is a borrowing from an aria, and the aria itself was written for the needs of the famous Italian Faustina Bordoni (1700-1781)³⁹.

³⁹ Wang Dandan. *A study of the musical style of Bach's Mass in b minor*. 2007. Shanghai Conservatory of Music, PhD dissertation



Example 5, J. S. Bach, Laudamus te from Mass in B Minor

This style of creating compositions and singing, full of free displays of coloratura, persisted until the end of the 18th century. The reform of Gluck's opera made the opera and singers postulate of "returning to nature", which changed the situation. Gluck emphasized that in the process of creating an opera one should avoid using the art of exceptionally difficult displays, as they destroy the coherence and clarity of the entire piece. Thanks to Gluck's reform, the relationship between music and drama was defined, which made music a servant to the development of drama. From that moment on, coloratura singing began to serve the heroes of the drama and the plot of the play.

Mozart - unlike Gluck - in the process of writing an opera, at all times kept the central place of music, paying great attention to its role in the development of the emotions of the heroes of the play. In addition, Mozart also wrote arias, artistic songs, and religious music. Among them, there were many coloratura works. The brilliant fragments of coloratura singing they contain are perfect for presenting the characters and content. In the second half of the 18th century, in the sphere of vocal music, Mozart pioneered a return to nature, especially in the field of coloratura compositions.

Castrato singers held a special position in the 17th and 18th centuries. This situation began to change only at the end of the 18th century. This does not mean, however, that women's voices did not develop during this era. Assuming that in the 17th century singers did not attract much attention from the audience, in the 18th century singers competed equally with *castrato* singers for operatic parts and fame. Among them, the most famous were: Francesca Cuzzoni (1696-1778), Lucrezia Aguiari (1743-1783), Gertrud Elisabeth Mara (1749-1833), Brigida Giorgi Banti (1756-1806) and Angelica Catalani (1780-1849). Without their contribution the technique of beautiful singing, the development of European vocal music would have been completely different. At this point it should be clarified that as long as

dazzling performances were popular in this era, the scores were dense and full of leaps, it was always referred to as coloratura. Hence, the term "coloratura" mainly meant technical performances and it did not have the real meaning of a coloratura soprano.

XIX century

The nineteenth century in Europe is the era of Romanticism. European vocal art has entered its second golden age. There were masses of talented opera composers, such as: Karl Weber, G. Rossini, V. Bellini, G. Donizetti, J. Offenbach, Jules Massenet, Charles Gounod. Moreover, in Russia, the Czech Republic, Poland and other countries of Eastern Europe there was a development of the national opera. such wonderful composers as P. Tchaikovsky, B. Smetana, S. Moniuszko. With *castrato* singers leaving the world stage, the vocal parts and the content of the performance began equally treated. *The performing arts have returned to a state where technical skills are used to express the content of the performance, and singing is intended to develop the plot* ⁴⁰.

At that time, despite the large number of ornaments and cadences appearing in the scores of operas, the rule in execution were changed. From the time of Rossini singers has to sing according to the musical notation. They may apply only small changes in music, only the *cadences* remain a display of virtuosity. All singing is to be focused on the character and the plot. At the same time, a new artistic form appeared on the music scene, full of poetics and intimacy - artistic songs with piano accompaniment. There are also extensive coloratura songs with an orchestra, e.g. *Concerto for Coloratura and Orchestra*, Op. 82 by Reinhold Gliere, *Flihlingsstimmen Waltz* by J. Strauss.

Among the sopranos, one of the most representative coloratura soprano was Giuditta Pasta. The range of her voice was extremely wide, from a to d3. Stendhal himself admitted: *Her voice has a range, even above the low one, and still maintains a perfect resonance. She has a very rare ability to sing both alto and soprano* ⁴¹

⁴⁰ Shang Jiaxiang. *A History of European Vocal Music*. [M]China Radio and Television Press.2003. 5 p127

⁴¹Li Wei Bo. *An Introduction to the Development of Western Vocal Music*. Bei Jing World Book Publishing Company, 1999.12 p.117

At that time, she was famous for singing Rossini's operas, she was considered the greatest European soprano singer. Luisa Tetrazzini and Galli Curci, using their exceptionally clear voice, introducing the audience to a trance and excellent technical skills, made unique interpretations of coloratura parts. They contributed to the fact that a specialized voice of the "coloratura soprano" type gradually emerged.

Chapter 2

The genesis of coloratura singing and the historical development of the “coloratura soprano” voice in China

2.1. *Runqiang* (*Saturation*), beautifying retouch of folk music. Elements of coloratura singing in the Chinese vocal tradition

In the early years of 20th century , Chinese music teachers introduced the Western art of *bel canto* (*beautiful singing*) to China, presenting it to Chinese society. The Western style of coloratura singing gradually began to penetrate the musical world of the Chinese people. From the beginning it was understood and appreciated, it began to be imitated and studied, and then creatively used. It has not been more than 50 years since the first Chinese coloratura work was written, and during this period many outstanding coloratura compositions and singers appeared on the Chinese music scene. The fact that the coloratura singing technique had such a great influence on the Chinese art of singing in so short time indicates that it found responsive ground. In the fertile soil of China, the art of coloratura is deep-seated and continues to thrive today.

Until the 20th century, the main parts of Chinese vocal music were: *Xiaotiao* - the type of folksong, opera music, and region-specific folk music. The way of singing in Chinese folk music has an ingredient that is very much like European coloratura. It differs from Western coloratura, but it can be considered as its prototype. Baptized as the "first man of coloratura", the composer Shang De Yi in his article *Some of my experience in creating coloratura songs* very precisely indicated:

*Our country has a long, ancient, wonderful civilization, in the rich folk music, the elements of coloratura have always existed.*⁴²

These coloratura elements with Chinese characteristics existed in the so-called *Runqiang* – a specific singing technique. The Chinese Encyclopedia of Music and Dance explains the meaning of the term *runqiang* as follows:

⁴²Shang De Yi, *Some of my experience in creating coloratura songs*, Journal of Jilin Art Institute [J], 1981.(6), 86-89

*a unique technique of beautifying, decorating, and embellishing the singing voice, created during the long development of Chinese folk vocal art.*⁴³

According to the Dictionary of Chinese Music:

*Runqiang is a technique used in folk music to change the tune, to add some notes to the basic tune, to add color to the tune.*⁴⁴

The most representative examples of the use of *runqiang* are:

long Mongolian songs

angdie appearing in Tibetan songs

ha ha qiang - an element of Sichuan folk drama *Qingyin*

dramatic songs of the *Wangbang* opera from Nanyang

Due to the *runqiang* elements, China has had an environment allowing audiences to accept European coloratura since long time. This is also the reason for it to take root after its arrival, and then coloratura entered a phase of development and gradual transformation into a coloratura singing method with Chinese characteristics.

2.1.1. Long Mongolian songs

Genesis and development of long songs are related to the specific lifestyle of the Mongolian nation and they are the heritage of the songs of nomadic tribes, filled with the mood of freedom. Well known Mongolian composer Meregjih stated: *Long songs are romanticism of the soul.*⁴⁵ While performing them, one has to deal with large jumps in intervals, there are also fragments in the high zone of sounds, sung with short notes, which in themselves have a coloratura character. The most characteristic feature of the long song is the use of *nuglaa* or *tremolo*, as a form of a singing technique, element of exceptional decorativeness, having the ability to characteristically prolong the sound.

⁴³ Editorial Board of the Chinese Academy of Music. *Encyclopedia of China (Music - Dance Volume)* [M]. Encyclopedia of China Press, 1992

⁴⁴ Institute of Music Research, China Academy of Arts. *Dictionary of Chinese Music (Updated Edition)* [M]. People's Music Publishing House, 2016.

⁴⁵ Uri. *Interview with the famous Mongolian composer Morgihu.* [J] Western Mongolia Forum, 2013.



Example 6, *nuglaa* in long Mongolian song

2.1.2 *Angdie* coloratura elements in Tibetan songs

Another example is the *angdies* found in Tibetan songs. It is a singing technique aimed at the control of breathing and overtones (*aliquots*) and the use of ornaments.⁴⁶ The Tibetan song melodies are original, with a wide range of sounds. Their performance requires specific qualities of voice. It needs to have a large scale and volume, be able to sing both high and low parts, sing strong and gentle and also cope with emerging *tremolo*, repetitions or other ornaments. The rhythm is free here, the enrichment of the flowering of the singing is usually done in long notes at the end of the song, or as a long sequence of a coloratura scale. The performer improvises, surrendering to the mood and presenting his vocal abilities and artistic personality.



Example 7, *Angdie*, coloratura passages

2.1.3. Folk drama *Qingyin* (Sichuan sound) and singing technique: *ha ha giang*

Qingyin, which can be translated as: “Sichuan sonority” or “Sichuan sound” is a kind of an intimate musical performance based on a synthesis of literature and music with elements of acting. It comprises three categories: vocal, narrative and popular art. This form was created

⁴⁶ Gayong Qunpei. *On the "Angdie" in Tibetan Khampa mountain songs*[J]. Journal of the Central Conservatory of Music, 1997(03):33-36+32.

at the time of the end of the Ming Dynasty, spreading throughout the entire territory of Sichuan. More than 300 years have passed since then. In 2008, it was entered on the Chinese list of the greatest cultural achievements as: "Intangible International Cultural Heritage 2nd Class" Chinese sources provide the following explanation:

*Qingyin, a type of Chinese traditional ballad from Sichuan*⁴⁷

However, this explanation lacks a description of the specificity of the presentation of these ballads. This is important because the performer - singer is also an actor presenting a specific type of performance. What distinguishes them from vocal performances from other regions is the use of the Sichuan dialect as the main language of speech and singing, as well as the subject of the most important traditions and culture of Sichuan. *Qingyin* was presented in tea rooms and taverns. Usually one or more singers-actors performed, and the accompanying instrument was a bamboo drum. It cannot be avoided - the extraordinary creativity of the actors of the Sichuan *Qingyin*.

In *Qingyin*, the most representative way of singing is *ha ha qiang*. As the form of *ha ha qiang* is unique and its artistic expression reaches a high level, this singing technique, rich in unique ornaments and embellishments, has been called the "opera of the east" by the foreign media. The *haha melody* and a kind of "language play" or "language games" are characteristic elements of the performance in the Chengdu dialect. *Ha ha qiang* is - generally speaking - a singing technique using staccato articulation on the syllable "a" (written phonetically as "ha" in English). The singer interweaves spoken sentences with sequences of sounds without text in staccato articulation on the vowel "a" - hence the name *Ha, ha melody (Ha ha qiang)*. During the performance, the performer treats a long note as the equivalent of smaller rhythmic values, e.g. a half note is broken down into four eighth notes, eight sixteenth notes, and even into smaller values. The artist sings each phrase as required to fit the text.

This singing method has common points with the European technique of reducing the value of a note called *diminution*.⁴⁸ However, in the case of *Ha ha qiang*, shortening the value of notes has nothing to do with the composition of the melody, rather it relates to the way of

⁴⁷ Ya Zhang, Research on the Inheritance and Development of Sichuan Qingyin 3rd International Conference on Culture, Education and Economic Development of Modern Society (ICCESE 2019). (<http://creativecommons.org/licenses/by-nc/4.0/>)

⁴⁸ *Diminution*: the method of shortening the note and replacing it with notes of shorter duration. In a case of *haha qiang* reducing value of note is not related to composition. It is improvise and belongs to the domain of performing arts, not music.

stage expression and depends on the creativity of the performer. *Ha ha qiang* is the most unique form of singing, and it is also the most difficult technique to master.⁴⁹

Due to the variety of texts and the requirements of artistic expression, the elements of *ha ha qiang* are not formalized in terms of details, the changes taking place here can be very diverse (see: Examples 8,9). A characteristic factor in the *ha ha qiang* technique is respiratory control. This is where the key to developing good dynamics and full color in *ha ha qiang* singing lies.⁵⁰



Example 8, *Ha ha qiang* melody to the text: *Girls walk in pairs, treading green grass.*



Example 9, *ha ha qiang* melody for the text: *Cuckoo cries, flies south from the mountain forest*

The contemporary *ha ha qiang* style adopted the technique of coloratura soprano singing, moreover, during the delicate and ecstatic presentation of the melody, based on the rich and repeatedly changing timbre of the voice, it introduced its own innovations.

*The form of staccato or combined staccato singing does not have itself an independent stage meaning. The entire performance varies depending on the content of the singing.*⁵¹

⁴⁹ Liao Hong Mei „*Ha Ha Qiang*” i “*Koloratura*” *Dyskusja o różnych siłach życiowych sztuki* [J]. Syczuański Dramat. 2010 (01): 75-77

⁵⁰ Tian Jindy, Su Yimiao. *Analysis of the singing method of Sichuan Qingyin "haha tone"*[J]. Sichuan Drama, 2020(09):86-89.[J].

⁵¹ Zhao Zhao. *A famous Sichuan Qingyin actress, Cheng Yongling, a member of the provincial CPPCC*[J]. Sichuan United Front, 1994(06):22-23.

The use of *ha ha qiang* changes the melody into a more lively one, conveying the expression of the actor's voice in a much better way. The diction is more clear, the singing is round and flexible, reflecting the actor's ability to control breathing and portray the characters and the plot of the piece. Thanks to it, the long, standing notes have a greater expression, and the content of the piece is richer.

2.1.4. Local songs - *Wanbang* of Henan

Wanbang is a special type of opera that has developed in Nanyang City, Henan Province. Its origins dates back to the end of the Ming Dynasty, while it gained popularity during the Qing Dynasty. After the establishment of the People's Republic of China, this art form was named *Wanbang* due to the naming of the city of Nanyang with the abbreviation "Wan". At that time, *Wanbang* was on the brink of annihilation caused by the expansion of other forms of opera. The only state-owned opera group specialized in *Wanbang*, the Wanbang Opera Group of Nanyang, was established at that time to save this art form and provide it with opportunities for growth. *Wanbang's* repertoire consists mainly of serious operas, tragedies, court operas, and great war dramas. The audience briefly describes *Wanbang* as "the great drama". Love dramas and comedy are very rarely part of ~~his~~ its repertoire, the themes mostly come from historical materials and dynastic dramas.

The style of singing in *Wanbang* is delicate, intense, its characteristic feature is the use of very high vocal registers, there is coloratura singing, but in a completely different sense than in the European *bel canto*. Chinese Music Songs Collection * Henan Volume *(1996 y.) *Wanbang's* music emphasizes that *coloratura manifests itself in singing in the octave higher than the main melody*.⁵² In *Wanbang* the range of the voice scale is mainly above b2, the highest sung sounds are g3, which practically limits the possibilities of the human voice. Coloratura music from *Wanbang* has a special feature of tuning, this tuning allows the music of *Wanbang* to portray the emotional state of the heroes of a piece much better. With this tuning, the emotions of the heroes are fully depicted. *Wanbang* divides sounds into "happy sounds" and "bitter sounds". Happy sounds are used to emphasize joy and beauty. "Bitter sounds" are used to present sadness, a sense of hurt, dullness and fear.

⁵² Chinese Ethnic Music Integration Henan Province Editorial Office. *Chinese Opera Music Integration - Henan Volume - Wan Bang Music* [M] . China ISBN Center, 1996.6, p772





Example 12, coloratura in *Wanbang*

The melody in the presented example experiences ups and downs, it is smooth and casual, it suggests a feeling of light and gentleness in order to represent the character's joyful emotional state. The huge range of voice needed to perform the piece is noticeable.

The coloratura of the opera *Wanbang* and the European opera, despite their differences, have the same effect, namely: enriching the artistic expression of the music by decorating the melody. They are, however, distinguished by the intonational nature of the *Wanbang* coloratura. The essence of its creation is based on the combination of these same melodies with different texts, along with transferring them to higher register for stronger expression of character, events and places of the piece.

2.2. Repertoire dedicated to coloratura soprano and the most famous performers

2.2.1. The origins of *bel canto* in China

Over 200 years ago, Emperor Qianlong became the first viewer to see an overseas opera. Unfortunately, the so educated ruler showed no interest in this foreign opera music. The first show of western *bel canto* was unsuccessful. Existing in Europe for almost 300 years,

the *bel canto* singing technique reappeared in China only at the beginning of the 20th century, then it was accepted by the Chinese and entered the phase of development that continues until today. The hundred years of its dissemination have passed very quickly, and the impact it has had on music is profound. According to the author, the above process was inextricably linked with the work of foreign musicians. With official artistic events, the establishment of professional music schools, as well as the returning home after studying abroad.

In 1866, the "Love Club for the Beauty of Drama" founded by the Chinese from Great Britain began to organize shows of drama and operetta. In 1876, a British opera company staged a Western opera. From 1894, Russians began to found in China "choral associations", "society for the love of music", etc. All these groups played concerts during which serious, international works of vocal music were performed. All this had a stimulating effect on the spreading of the art of *bel canto* in China. At the beginning of the 20th century, the number of foreign singers and professional music groups coming to perform in Shanghai was increasing.

During these frequent musical events, vocal performance was one of the main artistic forms. According to the records, from the 1920s to the 1940s, a total of 237 performances and 88 opera performances took place.

Professional music education accelerated the development of *bel canto*. Along with a new culture, new thinking, Western musical art, music theories, musical forms, methods of music education, singing techniques, and performing arts have come to China. The *bel canto* technique also began to gradually be accepted and developed further in China. The National School of Music in Shanghai (the predecessor of today's Shanghai Music Conservatory) was officially opened on November 27, 1927. Xiao You Mei took over as rector. It was an important stage in the development of contemporary music education in China. In terms of education, the school relied heavily on the European music education system, so vocal music became one of its important divisions. The school employed national and foreign music experts, such as vocal music teachers Li Eng Ke, Zhou Shu An, the famous musician Huang Zi who returned from America to his homeland, as well as Russian professors of singing. The teaching style is based on the Western model of vocal education. Lessons were held individually. The establishment of the National School of Music in Shanghai has opened up a new space for the further development of *bel canto* in China and for connecting it to traditional Chinese culture. Today, China has 11 independent music colleges, more than 400 professional undergraduate music schools. In conclusion, we can see how great progress has been made in the field of music education and vocal music in China.

Finally, let's mention the return to homeland of Chinese singers who received professional music education in Europe and the United States. This return contributed to the spread of many foreign ideas in China, such as the Western concept of sound aesthetics or vocal techniques. In 1933, after graduating from the Huntington University in the USA, Huang You Kui returned to the country, in 1939 he graduated from Cornell Yi Yu Xuan University. In 1941, Lang Yu Xiu returned to the country from Belgium from the Royal Academy of Music in Brussels. In 1945, Zhou Xiao Yan from the Russian Music Institute in Paris. All these artists brought the sophisticated idea of *bel canto* to China, thanks to which they contributed to raising the level of technical skills of Chinese singers. A whole crowd of outstanding graduates, successfully educated, promoting the development of Chinese opera and song. At that time, among musicologists and composers returning to the country were: Wang Guang Qi, Kang You Mei, Huang Zi, Zhou Shu An, Qing Zhu, and Ma Si Cong. Based on the composing techniques mastered abroad, the artists combined them with characteristic Chinese musical elements, achieving excellent results in the field of composing artistic songs. Without them, contemporary Chinese vocal music would not have been shaped.

2.2.2 Chinese vocal repertoire for coloratura soprano

In the period leading up to the second half of the 1970s, due to the "Cultural Revolution", freedom of thought came under total control. With the beginning of the Opening Reforms, China began to absorb foreign values again. Thanks to the great changes in the sphere of economy and politics, not only has there been a revival of literature and art, there also has been a widening of the space for composing music.

In 1930, Zhou Shu An's *Lullaby* was published in the April issue of Musical Art. The text of the song is simple, there are seven stanzas, each with modifications to the melody. The main method of making changes is adding coloratures. It can be said that this is the first Chinese coloratura song coloratura.⁵³ From that moment on, there was a rapid development in the field of creating coloratura pieces, the enthusiasm of many composers for creative work was aroused, it resulted in the creation of outstanding, coloratura pieces of vocal music, below the main ones:

Composer	Song
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⁵³ Zhou Chang. *Contemporary Chinese Musicians and Works* [M]. Beijing: People's Music Publishing House, 2003.P67

He Lvting	Happy lark
Zheng Qiufeng	Spring is coming
Lu Zaiyi	Clouds and flowers
Shang Deyi	The millenium sago cycas is in flowers, The spring of science has come
Li Yinghai	Lark, you wonderful singer

At that time, the use of coloratura in Chinese vocal music showed its characteristics, following closely with the spirit of the era. For example, the song *Shang De Yi The Thousand-Year-Old Sago Tree Has Blown* was my country's first real life art work using the techniques of Western coloratura. Coloratura singing was used to present the joy of hearing the sounds by a child who regained hearing after the end of the therapy. The success of this piece shocked the music world, which had been silent for many years. The text of the song contains the following sentence: *The quiet world breaks out in spring*. Shang De Yi stated:

*If you compare human life to a city, the Thousand-years-old sago tree has blossomed and became the first brick of such a city in my life.*⁵⁴

It is a masterpiece that Shang De Yi wrote motivated by enthusiasm for folk music. For the Chinese music scene, composing this song became a very important step in the development of vocal coloratura songs. This meant that in terms of the technical level of composers, Chinese coloratura pieces of vocal music had reached the stage of maturity, but also strongly emphasized the important position that coloratura took in the great "river" of Chinese vocal music, playing an extremely important role in its further development.

From the 1980s until the end of the century it was time for Chinese coloratura songs. Based on the use of appropriate creative techniques, the composers synthesized them with traditional Chinese aesthetics and elements of folk music. Thanks to this, a whole series of coloratura pieces with a more pronounced characteristic of Chinese folk music was created, some of them are listed below:

Composer	Song
Shi Guangnan	Birds, my friends, operatic aria: The song of Goddess of Mountains, from opera Qu Yuan
Shang De Yi	July Meadow, Reed pipe, The joy of the Torch Festival, Plum blossom this year, Your

⁵⁴Shang Deyi. *Tamping the battlements of life* [J]. Art Garden (Journal of Jilin Academy of Arts), 1996.P80-81.

	song
Liu Cong	In the green valley, Swallow, Strait, Bird singing in the wind, Running to the moon, A song without text
Xu Jing Xin	A lunar spring night on the river, the Seer Yong Mei
Jiang Yi Min	The lark flew over the barracks

The above works, from the point of view of the subject and content, are characterized by a greater variety of color forms used. In folk music, apart from the selection of coloratura elements, a skillful synthesis with the relevant themes and motifs of real life was sought. A lot of realistic, expressive artistic images were created in the written works, thanks to which the wide audience in China accepted and liked the coloratura works. For example, Shang De Yi imbued his piece *Prairie in July* with a very strong coloratura style of Xinjiang Uighur's Song: *Plum blossom this year* he wrote following the example of folk songs from Manchuria; the song *The Joy of the Torch Festival* is a work with the coloratura style of the Nuosu (Yi) ethnic group.

At the beginning of the 21st century, the art of composing works for a coloratura soprano was becoming more and more refined. In order to meet the requirements as to the meaning of the text and the appropriate presentation of the mood of the pieces, coloratura techniques from folk music from various regions were borrowed in an extremely skillful and natural way. In addition, great changes took place in the field of singing, the creators raised the artistic level, thanks to which the skills of the singers were further developed and improved. In this way, a completely new era has come for the creators of coloratura.

With the advancement of the art of coloratura singing, the process of creating vocal works began to become more and more varied. Hu Ting Jiang is the representative of this era. His coloratura pieces are not only saturated with the climate of the time, they also have a permanent characteristic of ethnic groups, and at the same time are extremely modern.

Here is an overview of the composers and songs of the recent period:

Composers	Songs
Liu Cong	The bird sings in the wind
Zhang Zhuo Ya	My Shangrila
Hu Ting Jiang	Mayila Variations, Spring Ballet, Blinding Land, Young Spring's Song, Ask Spring
Shi Zhen Rong	The lark of joy
Sheng Zong Liang	Tempest (bird)
Chen Shu Liu	Beautiful mountains and water
Bing He	Eyes

Chen Yong	Spring Rain in Banna, Love of the Moonlight
Zhang Xu Dong	Aria of winter snow, Soprano Maira

2.2.3 Famous modern Chinese coloratura singers

In view of the spread of *bel canto* in China, more and more coloratura sopranos began to appear, which made a great contribution to the further development of this singing technique. The older generation of famous singers included: vocal music teacher Zhou Xiao Yan, Sun Jia Pan and others, known as Chinese nightingales and larks. At the end of the 20th century, professors of Chinese universities already educated many talented female artists who won numerous awards and distinctions on the international and national stage. In the above work, I will briefly present two famous singers: Dilber Yunus and Huang Ying.



Dilber Yunus, a native of Kashgar Uighur, is a famous lyrical coloratura soprano. After graduating from the Central Music School, Dilber Yunus began her career as a soloist at the National Chinese Opera, and at the same time, thanks to her talent and a series of outstanding performances on the stage of Dilber Yunus, she received a lifetime soloist position at the Finnish National Opera. In 1997 and 1998 Dilber Yunus won the highest awards given to opera singers in Sweden. Currently, she is still working in the field of vocal music, holding professorship and supervising positions at the Chinese Conservatory of Music and at other music academies. European critics

have repeatedly rated her performances very highly, considering her a perfect combination of singing technique with art, she was baptized as: "Chinese nightingale". Her most representative roles include: the role of Lucia in Lucia di Lammermoor by Gaetano Donizetti. Queen of the Night in Mozart's Magic Flute, Blondy in Mozart's Abduction from Seraglio, Zerlina in the opera Don Giovanni, Amina in Bellini's opera Sleepwalker, then Lauretta in Puccini's opera Gianni Schicchi, or in Igor Stravinsky's The Nightingale. Dilber Yunus remembered her mission - to actively promote traditional Chinese culture, she always emphasized the fact that she was a Chinese artist. When performing at solo concerts or

recording individual albums, she always sang several Chinese folk songs or Uyghur folk songs.

Huang Ying: Lyrical Coloratura Soprano, a graduate of the Shanghai Conservatory of Music, studied with Professor Ge Chao Zhe. In 1996, she won a competition with nearly 200 female artists from around the world, winning the lead role of Cio-cio san in the movie



Madame Butterfly, becoming the first Chinese soprano singer with worldwide fame. Then she went to New York in order to pursue an artistic career. She studied abroad with two of the most famous teachers of the American Juilliard School - Renata Scotto and Daniel Ferro. In the last 10 years of her career, Huang Ying has performed parts in Puccini's operas: Magda in La Rondine, Cio cio san in Madame Butterfly, Lauretta in Gianni Schicchi, Liu in Turnadot, Mussetta in La Bohème. She also sang parts such as: Gilda in Verdi's Rigoletto, Zerlin in Mozart's Don Giovanni, Susanna in The Marriage of Figaro, Pamina in the Magic Flute. Over the years, Huang Ying has been

promoting original Chinese songs with all her strength, and as a singer she has performed the most Chinese songs on the international stage. She participated in the arrangement of Qingshihuang Tan Duna, played in the operas Tu Dan Ting and Poet Li Bai Guo Wen Jing. In April 2011, she starred in Zhou Long's The Tale of the White Snake, winning the World Pulitzer Prize for Music in the ninety-fifth edition.⁵⁵ In 2013, at the invitation of the Chinese government, she returned to the country as a music expert to take the position of professor, ambassador of cultural exchange between China and the West at her former university.

⁵⁵ Ren Hai Jie, Ying Huang: *Music making is my religion* [J], 2016.04 P14

Chapter 3

Selected European coloratura arias in the aspects of: musical style, performance technique and vocal didactics

3.1 Musical analysis of selected arias with coloratura specificity

3.1.1. G. F. Handel, aria: *Rejoice greatly, o daughter of Zion* from Messiah

The oratorio is a musical form created during the European Baroque period. It is an large piece of a dramatic nature, but it is not intended to be performed on stage. Handel's Messiah Oratory is one of the most remarkable works of this genre. The text of the piece comes partly from the Bible and partly from the work of the librettist Charles Jennens. The Messiah consists of three parts that describe Jesus' birth, His crucifixion, and His Resurrection. *Rejoice greatly a daughter of Zion* is the eighteenth soprano aria in the first part of the Messiah.

The words of the aria is taken from the Old Testament, Book of Zechariah and reads as follows:

*Rejoice greatly, O daughter of Zion,
Shout, O daughter of Jerusalem
behold, thy King cometh unto thee. [He is the righteous Saviour],
and He shall speak peace unto the heathen. /Zechariah 9:9-10)*

Aria has a typical ABA1 structure. It is an aria of "da capo". The main theme, located in bars 9-11, contains a rhetorical figure consisting of the use of constantly increasing interval jumps (from fourth to sixth), ending with an octave downwards. The entire first vocal phrase rises upwards, introducing dynamism and mobility, which continues to increase in the further course of the arias. This is a typical reflection of the joyful excitement as we await the coming of the Savior. This joy permeates the entirety of Part A and A1, mainly through the coloratura used in it in the form of various rhythmic sequences, long sixteenth passes, dotted rhythm, articulation variety, legato arcs, and emotional pauses. This aria was selected for the Program of Artistic Works in this doctoral thesis because of its representativeness for the issue of coloratura singing. It is even kind of "catalog" of figures and coloratura elements used in the Baroque period.



Example 13, G. F. Haendel, aria Rejoice, bars 6- 13

The contrasting movement with the first, Part B, is also a musical equivalent of the text, as is the case with Part A. The main word in Part B is “peace”. The rhythm is simplified here, the melodic line is softened by close intervals, as if calming down. Long notes are characteristic, suggesting "calm". This part ends with a relatively complex cadence, which is a rhetorical figure illustrating the ascent to the sky.

3.1.2. W. A. Mozart - *Alleluja z motetu Exsultate jubilate*

Hallelujah (Hebrew) basic meaning is *Praise the Lord*. This phrase has become part of the Christian church liturgy. The development of the *Alleluia* in music was marked in the early chorales of the Ambrosian and Gregorian epochs. *Alleluia* can be seen in medieval

(500-1450) motets as well in 17th and 18th century choirs. In second part of 18th century, the European Age of Enlightenment was in full bloom and gave the *Alleluja* a new character, adding a series of embellishments to the melody, inserting coloratura phrases to make the singing more expressive and rich.

The Aria *Alleluja* is the fourth part of the motet *Exsultate Jubilate* K165. The motet was composed by 17-years-old Mozart in 1773. The structure of this piece does not fully correspond to the motet form. The composer changed the existing formal model, which resulted in many features of secular music appearing here.

The aria's tempo is *Molto allegro*, the melody is light and fast, the text consists of only one word "hallelujah". In fact, the piece is based on the ABA1 formal pattern. This work is the quintessence of the classic style of Mozart. The "instrumentalisation" of the human voice also appears in this piece. The coloratura sections feature long and fast runs of sixteenths, figurations ending in relatively distant intervals, as well as very large interval jumps. All the melodic and rhythmic elements are meant to express adoration and enthusiasm.



Example 14, W. A. Mozart's *Alleluja*, bars 102-106, coloratura with a motif repeated twice

3.1.3 Elvira's aria *Qui la voce sua soave* from Vincenzo Bellini's opera *Puritans*

The opera *The Puritans* is Bellini's last work. Count Carlo Pepoli is the author of the libretto of three-act *opera seria*. In the *Puritans*, the love story of Elvira and Arthur is presented. The background is the conflict in the 17th century England between the Stuart dynasty, and the puritans of Oliver Cromwell. Aria *Qui la voce sua soave* appears in the second act of the *Puritans*. Elvira sings it, convinced that her beloved has betrayed her. He feels pain and loses all hope. The aria not only expresses Elvira's despair, but also the hero's inner drama.

Aria *Qui la voce sua soave* has an ABB structure, this form of structure is referred to in China as a "large aria" or "double aria". Large aria appeared around 1750, its style was characterized by a combination of two different arias in style. Most often, the first was lyrical, the second dramatic. This style of singing fully conveyed the main theme of the opera, showing very clearly the internal conflict of the protagonist's mood, hence it is also referred to as a "double aria."⁵⁶ According to the European theory of music, it is assumed that aria of Elvira is a typical aria *bel canto* from the early Romantic period. It includes a Cantabile or Adagio part (with *cantilena*, in slow tempo) and a coloratura part called *Cabaletta*. In between these parts there are also short fragment in which the choir or other soloists perform.

⁵⁶ Miao Tianrui, *Encyclopedic Dictionary of Music* [M], Bei jing:People's Music Publishing House, 1998. p. 739,

The beginning of aria (scene) announces the further development of the arias. Vocal part of Elwira presents the main melodic motifs with great dramatic power.

Part A *Cantabile*: in this part there is a melodic-rhythmic theme, in which the role of the drama carrier is played by the octave interval, and a second motif, in which the chromatic descent along with dotted rhythm and expressive pauses creates a mood of helplessness and defenselessness of the protagonist who loses the senses.

Part A *Cantabile*: in this part there is a melodic-rhythmic theme, in which the role of the drama carrier is played by the octave interval, and a second motif, in which the chromatic descent along with dotted rhythm and expressive pauses creates a mood of helplessness and defenselessness of the protagonist who loses the senses.

Part B is *Cabaletta*, spectacular, full of movement and very variable in character, fast aria.

Part B1, the second part of *Cabaletta*, is basically very similar to part B, it can be a field for a coloratura show. It ends with the finale, followed by *stretta*, i.e. the thickening of the texture, until the effective ending of the aria in a high *tessitura*.

Bellini said:

*If I am to write a piece that will take part in the competition, I will certainly write the complicated part in counterpoint deeply and penetratingly. If I were to write an opera, I would postulate that it should follow a simple melodic line and the mood it contains, instead of using the orchestral exaggeration effect.*⁵⁷

Bellini in his works very often used long-spanning arched melodic lines (see Example 15)

⁵⁷Feng Libin. *Bellini, the master who favors and reveres melody--Analysis of the artistic characteristics of the opera Norma*[J]. *Symphony* (Journal of Xi'an Conservatory of Music), 2000(01):26-28.



Example 15, V. Bellini , Elvira's aria, the beginning of *Cantabile* part

In part B, *andante* turns into *allegro moderato*, the music becomes faster and more energetic, indicating that there is a gradual transformation of Elvira's emotional state. At this point, adding a pause, a dotted eighth, or a *triola* increases the movement of the music. The composer creates an image of the heroine losing her sense of reality.

Bellini used triplets, syncopation, dotted rhythms, pauses and other rhythm elements in the melody to emphasize the drama. In our example, the dotted notes and pauses placed between the phrases, when sung, resemble the emotional lack of breath of the protagonist who cries or contemplates, thanks to which the sadness and despair of Elvira is shown in a much more realistic way, reaching the point where "silence speaks".

48
明亮, 多么安静, 一切入梦乡, 直到
lu - na, tut - to in - te - inter - no, in - ter - no, fin - ché

51
天边露出曙光, 来吧
spun - ti in cie - lo il glo - ri - a, vien,

54
吧, 来安息来安息在我心上! 赶快
vien, ti po - sa, vien, ti po - sa sul mio cuo - re! Deh, taf-

Example 16, V. Bellini, Elwira's aria, bars 51-56

The ending (bars 126-153) features many quick descending semitones. This coloratura fragment has a fast, fluid, nervous melody that reflects the psychological state of mad Elwira, a full presentation of the psychological catharsis of the protagonist (see Example 16).

131
到啊, 我身旁, 来吧
mo - re, rie di, ria - di, ah, rie

134
我身旁, 来吧
di, ria - di, ah, rie

Example 17, Bellini, Elwira's aria, bars 131-136

3.1.4 Gilda Caro nome's aria from Verdi's opera Rigoletto

Rigoletto is one of the most outstanding works of Giuseppe Verdi. The idea for the opera's libretto comes from Victor Hugo's play *The King Has Fun*. Many of Verdi's operas expose the insidious and selfish hypocrites of the owning class, while at the same time showing a deep sympathy for the oppressed and suffering heroes, reflecting the Italian people's desire for democracy at the time, arousing people's hatred of cruel and corrupt power. Aria *Caro nome* comes from the second scene in the first act. This aria that best characterizes the Gilda in the entire opera. It is also the only complete coloratura aria in the piece. The story begins with the Duke of Mantua disguised as a poor student, sneaking into Gilda's house to confess her his love. After the prince's departure, simple and naive Gilda falls into a love trap set for her. Longing for love fantasies, she begins to sing tenderly, recalling the boy's "beloved name".

Aria is preceded by a recitative (bars 1-10). Against the background of distributed arpeggio chords there is a delicate, soft singing of Gilda, recalling the fake name of the prince - Gualtier Malde. After the recitation, the term of the tempo appears: *Allegro assai moderato*, means that the performance of this part should be agile and lively, showing the joyful mood of the main character. The term *dolce* shows the tender and timid flowering of love in a girl's heart. See music example 17:



Example 18, G. Verdi, Gilda's aria, *recitative*

At the end of the recitative there is a sign of *morendo*'s musical expression, which indicates a gradual weakening of the sound until it disappears completely. This way, the coherence between the aria and the recitative, Gilda's desire for love and her growing feelings towards the prince are better emphasized. Later on, the voice of the heart becomes more and more firm, preparing Gilda for the next meeting with her beloved.



Example 19, G. Verdi, Gilda's aria, the end of *recitative*

The aria proper begins at bar 11. In bars 18-25, the main theme of the aria appears, which will be a subject to ornamental modifications in the next part. It is the greatest and most refined piece in the entire aria. The aria is set in the key of E major, the light color of the major key emphasizes the moment when a ray of love lights up in Gilda's heart. The entire aria is energetic and warm. Very delicate, like word for word, Gilda's singing resounds with love and with a soft call to the name of the beloved.



Przykład 20, G. Verdi, Gilda's aria, bars 16-23

Aria is crowned with a *cadence* - a culminating vocal show, in which the most outstanding singers present their performance skills.

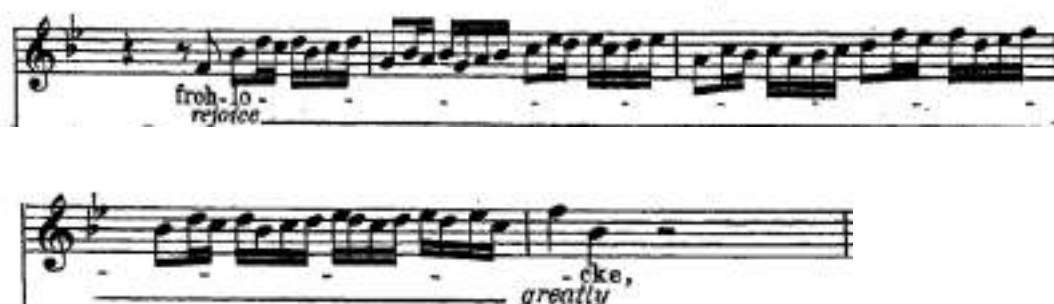
3.2. Technical and performance problems on the examples of selected European arias

3.2.1 G. F. Haendel, *Rejoice greatly, a daughter of Zion*

Rejoice greatly, a daughter of Zion is in the first part of the Messiah. It is a hymn of praise for a beautiful life, depicting a scene of joy and a desire for peace. Oratorios entered China later than opera arias, and the Messiah oratorio gained popularity in China only in the last decade.

The vast majority of performers of this aria in China are fourth class singing students or post-graduate students. Aria is an excellent material for learning vocal music. Its range of scale is not wide, focusing mainly below the F2 pitch. As a sacred aria, it follows the rule that singers should not use a voice that is firmly embedded in the chest resonance. Let us add that Handel emphasized in his arias the coherence and fluidity of the sound. In terms of singing, he focused on the beautiful character of voice quality, trying his best to express devotion and adoration to God. The intervals used in the first phrase, widening in the following motifs (first the fourth, then the fifth, then the sixth, and at the end octave phrase) constitute a typical rhetorical figure, meaning joy and adoration.

While performing the above aria, the most difficult parts are the fast hexadecimal passes.



Example 21, bars 71-75, coloratura based on a constant pattern

When singing sixteenth notes, it is necessary to master the control over the dynamics of voice, to maintain an even tone and a light and round sound, and to avoid sluggishness and rhythmic precision. The problem is the lack of time to take a breath calmly before the fast sixteenths in bars 17-18, visible in the next note example. When singing, artist must avoid the strong sound of "ice" in the quick end of the sung phrase, resulting from insufficient inhalation, or omitting or singing incorrectly. The main melody should be emphasized with

light accents, surrounded by coloratura, but after the figuration has been rejected, it creates a certain consistent melodic line. In the example below, in measures 18-19 we have a melody based on fifths in the descending direction and also in measures 20-23 we have a melody based on fifths in the descending direction. In the previous example, the figuration is based on the main notes that progress down a third.



Example 22, G. F. Haendel, aria *Rejoice*, bars 14- 23

3.2.2 W. A. Mozart, *Alleluja*

Mozart's *Alleluja* is very popular in China, it is a compulsory piece for concerting lyrical sopranos. Quick runs of hexadecimal figurations occupy a significant part of it. This is a very big challenge for effective breathing, control over the dynamics, as well as a uniform, natural character of the timbre of the voice. For this reason, its correct performance is recognized in China as a determinant of the high level of a singer who has mastered the skill of fast coloratura singing. In China, practically every coloratura soprano, including performers of national music⁵⁸, has performed an interpretation of this aria in the course of his career.

As the Chinese style of folk singing is very deeply rooted in the music culture, the Chinese like a bright, sweet timbre. During the performance of this song, Chinese singers pay attention to maintaining respiratory support, flexibility of the diaphragm, instrumental, uniform timbre and sound energy. When singing legato, each note must be sung clearly and separately, the voice must be fluid and soft.

During long runs (over 6 bars) it is essential to become familiar

⁵⁸ Folk singing: a type of singing derived from Chinese songs, folklore songs, xiaotiao. Nowadays, he gradually draws more and more patterns from the bel canto techniques. There were singers who could perform both Bel Canto pieces and traditional Chinese folk songs, for example: Lei Jia, Huang Hua Li, Wu Bi Xia.

with musical text to capture the character of the coloratura and properly select the breaths.



Example 23, W. A. Mozart's *Alleluja*, bars 51-56

In the example given above, the melody consists mainly of a coloratura form of sixteenths. Long notes do not achieve their effect by breathing a lot of energy, but by finding the correct focal point in the melody for the entire phrase.

3.2.3. Aria by Elwira: *Qui la voce suo soave*

Bellini's vocal works are extremely popular among singers in China, he is one of the favorite composers of lyrical sopranos, participating in various competitions. I myself had an opportunity to take a part in many competitions in China, I heard participants from all parts of China singing this aria.

The performance of the coloratura part depends on the singer's stage skills and vocal skills. The artist must use coloratura techniques based on the appropriate emotional mood and singing technique in order to present various emotional states and their changes in the role played by the protagonist. A positive thing worth a notice is the fact that with the passage of time, both in terms of voice, language, style of performance, the way the sung coloratura phrase is performed, the interpretation of the above song by the Chinese singers is getting closer to the ideal.

Let us look at the example of bars 63-71, in which the scales at first goes in the ascending direction then the scales with the octave span going down. This coloratura phrase depicts Elvira's madness, her hysterical state, showing the main character deprived of all hope.

The coloratura singing used to perform this fragment enriches the inner world of the characters' emotions, drawing a vivid and realistic image of Elvira. During the performance of this fragment, Chinese singers abandoned the old habit of one-sided concentration on the display of technical skills and the lack of understanding of the true intention of singing, and began to combine the emotions of the protagonists with the way of singing.

60
身 旁，她 在 为 你 叹 息 悲 伤，来 吧，
El - vi - ra: es - sa pian - ge e ti so - spi - ra, vien', o

63
爱 人，来 我 身 旁，来 我 身
ca - ro, al - l'a - mo - re, vien' al - - - l'a - - -

66
旁，快 来 到，快
mo - re, al - - - - - l'a - mor, ah,

Example 24, V. Bellini, Elvira's aria bars 60-68

Similarly, but even more intensely, Elvira's madness manifests itself in phrases based on a chromatic scale descending downwards (in examples 24 and 25 above).

Similarly, but even more intensely, Elvira's madness manifests itself in phrases based on a chromatic descending scales..

69
来 到 啊
vie - ni, vien'

70
我 身
al - Fa -

71
旁!
mor!

Example 2, 5V. Bellini, Elwira's aria, bars 69-73, a coloratura chromatic scale in bar 70

131
到 啊
mo - ra, rie

132
我 身 旁, 来 到
di, rie - di, ah, rie

133
我 身 旁, 来 到
di, rie - di, ah, rie

134
我 身 旁, 来 到
di, rie - di, ah, rie

Example 26, V. Bellini, Elwira's aria, bars 131-136

When singing, pay attention to the precision of the sound between the half notes, the sense of distinctiveness between the notes must be clear. In addition, it is necessary to precisely capture the first note in each of the groups of eight sixteenths, only the accuracy of the first note is able to ensure the precision of the descending glissando of the whole group, on the other hand, the rhythmic pressure will allow the gradual presentation of Elvira's mental state.

Thanks to the production of this coloratura part, I came to the conclusion that the following requirements should be met: At first you should maintain a free and light mood. The most difficult thing is to quickly sing its coloratura part (*cabaletta*). It is necessary to relax, feel free and use your "mind" to sing, you should lead your voice with emotions. At second, you need to slowly train to find the main sound. This will make intonation precision easier to obtain. At the same time as maintaining the accuracy of the sound, singer should not become nervous or in a hurry. The exercises must be done slowly and only on the basis of the achieved practice it is possible to accelerate. Otherwise, it is easy to miss the sound or to pass it too quickly. In addition, you must use your breath rationally. The melody of coloratura phrases in this aria places very high demands on the control of the breath. The better the breathing control, the less strain on the glottis. Choosing the right and precise air exchange is very helpful in stabilizing your breathing.

3.2.4 Aria *Caro nome*

There are many coloratura fragments in this aria. Verdi's coloratura arias are characterized by a high level of difficulty, requiring singers to have high technical skills and appropriate musical education. Aria *Caro nome* not only requires the singer to present a lyrical soprano, but at the same time it is necessary to have the freedom and vitality of a coloratura soprano. In China, this aria is also a frequent piece in the repertoire of singers participating in competitions.

While performing the above song, I paid a special attention to capture the following aspects:

First of all, the precision of the ornaments. There are trills, *staccato*, triplets and other elements. All of them present a high level of difficulty in singing, it is necessary for the singer to present the dramaturgy of the lyrics. Moreover, in order to present a complete artistic effect, it is necessary to combine the changes of the melody with the complicated state of the heroine's internal emotions.



Example 27, G. Verdi, Gilda's aria, bars 29-32

Looking at the above fragment of the score, we can see that the correct use of trills and *pause* is a certain difficulty. They suggest nervousness, anxiety and slight shyness. This requires the singer to fully comply with the score in order to perfectly follow the composer's recommendations.

Secondly, attention should be paid to the continuity of the coloratura rhythm.

Example 28, G. Verdi, Gilda's aria, bars 29-32

While singing, the singer has to maintain the precision of intonation and the precision of the rhythm, which expresses the rhythm of Gilda's heartbeat. Progressive interval jumps pose a great challenge to the precision of the singer's voice. Only the combination of sound precision with a split rhythm allows us to present the changes taking place at that moment - ups and downs—of Gilda's emotional state.

In the third place it is necessary to train well and plan the final *cadence*, included in bars 61-62.



Example 29, G. Verdi, Gilda's aria, a typical *bel canto cadence*

The main problem here is the precision of the sound. In this movement, the high notes jump two octaves, and are accompanied by split chords and half notes. Since it is a sung phrase that requires a free presentation of vocal art, without accompaniment, therefore in the rapid course of rising and falling notes it is very difficult to catch the sound precisely, it requires long hours of practice. The next issue is to maintain the breathing and high pitched position. The above part can be performed in various ways depending on the habits and customs of female singers, yet the vast majority of coloratura sopranos lean towards singing a high note on E3, it can be said that it has become an unwritten rule. When performing *Caro nome*, it is extremely important to present the image of the heroine. In order to sing this aria well, you need to empathize with the role played. Gilda is a young girl, so the timbre of the singer's voice cannot be too mature, but clear, bright, gentle and full of mood. The piece must show to the audience the excitement and shyness of Gilda's first love.

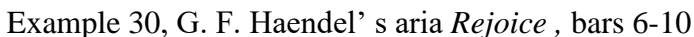
3.3 Main problems seen from the point of view of vocal teaching

3.3.1 Aria *Rejoice greatly, a daughter of Zion*

The aria tempo *Rejoice greatly, a daughter of Zion* is fast, the phrases sung are long, the difficulty level is high, this requires the soprano to master basic singing skills. The main features of this song can be briefly summarized as follows: 1. The text is simple, it facilitates the emission of sound; 2. The sound range is not wide, it is suitable for the soprano; 3. The mood is very clear, it is easier to capture it; 4. There are large interval jumps, which helps to exercise laryngeal stability; 5. The coloratura part is of great value in terms of exercising the power of breath control and increasing the dexterity of the voice. For these reasons, the focus of my music education was to develop the strength of breath support.

SOPRAN.

Erwach, erwach zu Lie-dern der
Rejoice, rejoice, rejoice



Then be careful with the speed and clarity of your singing. When female students start practicing this long, sung coloratura phrase, their voice is always too heavy, helpless. After speeding up, when there are a lot of notes, the speed blurs the sound very easily, or the notes are sung clearly. For this reason, students are advised to practice at the beginning of their studies at a slow pace, relaxed. It is necessary to maintain a relatively stable position of the larynx, relax the muscles of the neck. Along with the different time signatures, the sung coloratura phrase can be practiced in the form of a group of eight notes, the first of which is defined as the note giving dynamism, the rest are performed due to the driving force of the breath. During practice, it is also necessary to pay attention to the precision of the voice so as to avoid leaky closure of the vocal cords resulting from the rapid course of notes and leading to "leakage" of air. At this point, students are reminded of the need to stabilize the larynx, and they are advised that the upward and downward motion of sounds does not stiffen the chin and other muscles. Then, based on this exercise, a gentle, gradual increase in speed is performed until it is correct. It is a great test of self-control and patience of female students.

Alleluja has long been used as teaching material in the study of vocal music. This is because this famous aria is a kind of manifestation of both: technical singing skills and

artistic education. Its educational value can be briefly summarized in the following points: 1. Help in producing a clear tone of voice. The religious character of the text of this song made it necessary to follow the purity and elegance of the sound. The sound zone of the melody, changing its position fully help the singers in creating and practicing the timbre of the voice; 2. Enables the contractor to apply breathing correctly; 3. Its fast and long scales of the main theme and large jumps in singing phrases are a complete material for practicing control over inhalation and exhalation.

In this aria, the coloratura phrases have great educational value, especially the places where the high notes jump from F to C note, for the performer it is an extremely irritating challenge. During learning, the coloratura part is a priority. Students are required to be extremely precise in rhythm and to be precise in singing. In order to achieve the effect of gentle and consistent singing, students have to pay close attention to the breathing exercises. Here are examples of the ideal phrase as part of your breathing training.



Example 31, Mozart's *Alleluja*, bars 102-110

The above phrase is based mainly on the quick scale of sixteenths, it is very useful for a student who exercises endurance and breathing length. This endurance and length must be based on the even distribution of air and harmonized movement of the group of muscles responsible for the exhalation and inhalation action. When performing a rapid scale, a force is created in the diaphragm that leads to the complete relaxation of other muscles (especially the

muscles of the throat). When the strength of the muscles in the throat relaxes, the voice, stimulated by the breath, naturally flows with the music line. During their studies, students should be reminded very often that when faced with a long phrase, they must properly control the distribution of the breath so that in the most economical way, using breathing, they complete the phrase. By mastering this aria, the level of range and the vitality of the students' voices increase significantly.

3.3.3 On the educational value of the aria *Qui la voce sua soave*

When learning this aria by Bellini, the main task is to find the correspondence between the expressed emotions and technical skills. The most difficult part of the song is coloratura part and solo singing. At first, the singer must already have certain vocal skills. Secondly, when performing the coloratura phrase, the great problem is to accurately depict the main character's effect of being close-to-madness. After mastering of these problems, students, very often make a similar mistake, concentrating only on the singing technique, ignoring the emotional sphere. They are not able to achieve an emotional state corresponding to the image of the character being performed.

They have to adjust the technique to the mood by means of the suggestion of mood transmitted by sound. In this fragment of the aria, a melody appears in a rapid scale of descending semitones, it runs four times, then at the end there is again six bars progressively, by a half-tone descending. It is a great challenge to have the ability to maintain breathing. It is necessary to support properly breathing combined with the technique of coloratura singing, only then the sung sounds are uniform and coherent. At the same time, this activity should be based on a harmonized cooperation between the control of the breath and the muscles of the body. During inhalation, you have to open the diaphragm and keep the ribs open in order to control the level of air taken in. At the same time, the rapid conversion of the thoracic resonance should be enhanced, which will allow the sound to "run" much better. Only this way it is possible to present Elvira's unstable emotional state, expressed close to madness.

3.3.4 On the educational value of the *Caro nome* aria

Learning the *Caro nome* aria requires capturing style, sound, and the use of breathing. After presenting all the lyrical emotions as intended by Verdi, it is still necessary to add your own interpretation, because only in this way it is possible to connect the vocalist with the song and better present its artistic meaning. Only the synthesis of two mentioned elements will

enable the correct performance of this piece and show the uniqueness of its musical style. You also need to capture and use the timbre of your voice appropriately.

Then it is necessary to systematize the vocal exercises, you need to study the score very carefully. Every phrase, every character - they all need to be remembered well. In everyday practice, you need to increase the number of exercises to support and control your breathing. By doing so, it is possible to show better the charm of the piece and effectively raise artists qualifications. An important element of this song are constant pauses and the use of the method of singing large, coherent melodic lines. In the coloratura part it is necessary to control the breathing, not forgetting about the staccato, ornaments and pauses in the phrase being sung. All this is to achieve the listeners with a feeling of lightness, but also continuity of phrases.

Finally, when practicing the coloratura part of the aria, it is necessary to master the following points:

1. On the basis of breath, free dynamics control, as fluid as water or the movement of clouds, evokes in the listener a sense of a specific smoothness of lines. At the end of the aria there are a series of coloratura fragments, while performing them, you should raise the sound slowly and delicately like a thread. Each of the notes in the middle must be clear. After a gradual increase in dynamics, the *Allegro* becomes weaker and slows down. This procedure serves to characterize the image of Gilda, who, after an emotional outburst, fears that someone might find out about her feelings, and therefore tries to hide them. The whole scene is extremely evocative.

2. In several places of Gilda's arias, one should - in accordance with the principles of *bel canto* - use *Messa di voce*. This is kind of the coloratura effect: the singing of a gradual crescendo and decrescendo on a long sustained tone. At the same time, this dynamic effect maintains the position of the sound, perfectly in the required position and enriches the sound of the voice, giving it a smooth, soft finish.

3. Students must truly integrate their emotions into the role of the protagonist. With the help of personal emotions and understanding the whole piece, they should experience the emotional changes in the psychological mood of the protagonist, as if they were transforming themselves into the protagonist. Only in this way is it possible to fully portray the heroine of the opera.

Chapter 4

Influence of the European coloratura singing technique on the development of Chinese vocal art

4.1. Analysis of selected examples of Chinese coloratura vocal pieces

4.1.1. Shi Guang Nan, Aria of the Mountain Goddess from the opera *Qu Yuan* and the song *Little Bird, my friend*

Earlier I mentioned that the *bel canto* coloratura singing technique appeared in China with the arrival and development of opera, but at the very beginning it did not gain much popularity. In the 1930s, the development of *bel canto* entered its initial phase, which was mainly based on the imitation of European coloratura singing. However, it was not until the end of the seventies that an extraordinary flourishing of literature and art, including musical art, was noted. Composers began incorporating coloratura elements into their vocal pieces, making them independent solo parts, which greatly contributed to the development of Chinese coloratura art. In this chapter, I will discuss the influence of the European coloratura singing technique on the development of Chinese coloratura vocal art using the example of selected Chinese coloratura pieces from the last decade.

Shi Guang Nan (1940-1990), one of the main representatives of contemporary Chinese music, the first composer educated in the new China, baptized as "the vocal artist of his time". Shi Guang Nan was a very creative composer, in his short artistic career he wrote a total of nearly 1,000 vocal pieces, including: lyrical songs, three operas, four drama pieces, three sound tracks for films, piano and symphonic pieces. His work encompassed a very wide range



and many forms. One of the main reasons why his works won such great recognition from the public is their national character. Shi Guang Nan derived from the folk culture of individual Chinese regions, incorporating into his music the musical language from there and a characteristic rhythm, then by processing and refining these elements, he created works of a unique national style, implementing Chinese aesthetic norms. At the same time, his desire was to creatively adopt Western compositional techniques and open a completely new path for Chinese national music.

Shi Guang Nan, Aria of the Mountain Goddess from *Qu Yuan* opera. Aria of Mountain Goddess, also known as "Song without text", is an aria from the opera *Qu Yuan* (1989). The aria appears as "art in art". Only from the dramatic context can we read what The Mountain Goddess can express in her singing. In the whole Song of the Mountain Spirit there are only the modal sounds "wo", "yi", "a", "ou", so the aria does not have any text carrying specific semantic content. Despite this, we fully experience the rich emotions of the Goddess of the Mountains. The dramatic moment in which the aria is sung is as follows: The Mountain Goddess is going to meet her beloved in a secluded place in the bosom of nature. She happily goes to the place of the meeting, but her beloved does not come. The disappointed Goddess waits for her beloved amidst the storm, thunder, rain and lightning. Her song is a great monologue, but without words.

The aria has a three-part structure ABA1, but additionally in Part [B] we can distinguish some smaller wholes.

Main part, marked as [A]

The main part [B] is divided into parts B, C, B1

Main part [A1]

Main Part [A] is designated *Lento ad libitum*

It contains the basic melodic and rhythmic themes and shows the way they appear in the combination of the vocal and orchestral parts. Two main melodic themes are intertwined both through the vocal line and the orchestral part "echoing". Theme 1 appears in the vocal part in bars 2-6 and parallel in bars 5-6 in the orchestra part, theme 2 is presented.





Example 32, Shi Guang Nan, Aria of the Mountain Goddess, bars 1-6 theme 1 in the melody line; in the same time the theme 2 it appears in bars 5-6

Theme 1 and theme 2 appear throughout the aria, both in the voice and in the orchestra. We find here a certain idea that is to show the Goddess of the Mountains as belonging to the natural world. The Goddess of the Mountains closely "harmonizes" with the surrounding plants and animals making various sounds. Her singing is combined with the sounds of nature in which she has the position of ruler. The sonic aura of this aria is a perfect illustration of such a construction idea. Theme 1 and theme 2 illustrate the fantastic, almost magical world of wild nature. The expression of this "wildness" and exoticism is basing the melody on the octave interval jump. Theme 1 and 2 are very similar to each other. Both are also repeated over and over again with repeated use of harmonic progression.





Example 33, bars 17-21, theme 2- progression in the vocal part

In bar 12 there is a figurative transformation of theme 1, which mainly consists in of the fragmentation of the values of the repeated motifs. The figuration motif is derived from the second part of theme 2. It has a coloratura character.

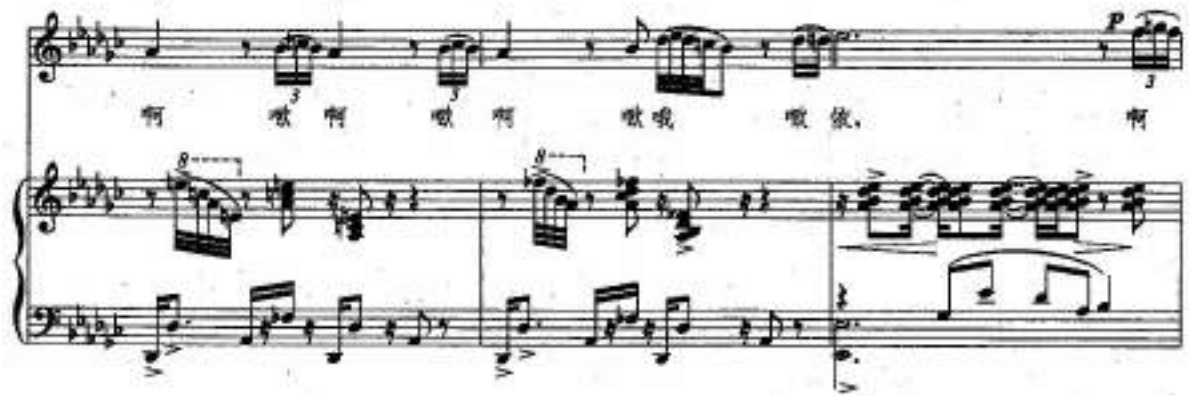
Part [B] is marked *Moderato*.

It covers bars 27-74, is divided in terms of motif material into fragments B, C, B1.

Part B

There is a new melodic motif, completely different from the previous part. It has a danceable, joyful character, but at the same time wild, ludic, disturbing and lined with eroticism. It shows the duality of nature, which can both exude peace and shows its dangerous nature. The "ludic" motif, which for the purposes of the analysis I call theme 3, appears first in E flat minor and then in transposition to A flat minor. It includes 5 measures.





Example 34, bars 34-38, theme 3

Part C is a kind of coloratura interlude. The entire fragment, i.e. bars 38 to 46, include figurations. First they are undulating passages, then shorter figures. The melody descends first, then goes up again, this cycle repeating itself. This serves to represent the ups and downs of the emotional state of the Mountain Goddess. All figurations have one thing in common: basing on the apparent key of E flat major, despite the essential E flat minor. The composer avoids the sound of G flat in order to create the appearance of a major key. Gradually, it thickens the rhythm, tears smooth and long scale passages to end this fragment with a calming effect, as if the Mountain Goddess returned to her nostalgia for her beloved and to a state of sadness and even despair.

An excellent effect of emotional inner confusion, a fight of joy and despair is reflected in a short, only 4-bar fragment, in which two well-known themes appear simultaneously: theme 2 in the vocal part and theme 3 in the orchestra part. It covers bars 47-50.





Example 35, bars 47-50, accumulation of topics 2 and 3

The next fragment (bars 51 to 57) is again marked as *Tempo ad libitum*, which indicates their recitative nature - despite the absence of the text. It is an extensive coloratura vocalization, that can be described as meditation. It is also the most personal fragment of an aria. It is a reflection of the inner confusion and emotional turmoil of the protagonist. It is also the last moment of her loneliness, because in a moment the choir will appear.

Part B1 covers bars 58 to 74.

This time the choir uses two times the 5-bars theme 3 and the Mountain Goddess sings coloratura ornaments according to a constantly repeating rhythmic pattern. Theme 3 is also doubled by the orchestra. The third repetition of theme 3 belongs to the soloist voice, and the orchestra simultaneously performs it in an interval of thirds in relation to the soloist's melodic line.

The main movement [A1] covers bars 75-91

This is the part where the main themes of the piece accumulate. From bar 85, we have the term *Ad libitum* again, which means that the soloist has a lot of freedom in interpreting the well-known sound material. The final fragment - epilogue is an exact repetition of bars 21 to 25 from the main part A. However, the character of the orchestra part is different, which changes the character of this fragment, moreover, the last sound of the soprano develops into the dynamics of *forte*, indicating a high level of emotions of the protagonist.

Shi Guang Nan, artistic song *Little bird, my friend* to the words of Cao Yong

The song Little Bird, My Friend was written in 1988. It is a piece by Shi Guang Nan, composed especially for a concert which main theme was: "Love for birds, bird protection, emphasizing that birds are friends of man." It took the artist only one day to write the piece since he was invited by the author of the lyrics, Cao Yong. Originally, this piece was written for the singer Dilber Yunus, who, unfortunately, was unable to perform it at that time, staying outside of China. Thus, the composer's plans were realized only in August 2000, when Dilber Yunus returned to the country to perform on stage and sing this piece during a concert dedicated to the celebration of the sixtieth birthday of the great folk musician Shi Guang Nan. It happened here after the premature death of the composer.

Text of song:

*A little bird sat on my window,
He silently grabbed and took the poem I had written.
My poem, a, he admired the blue sky,
I am asking the bird to come and become my close friend, and ...
Look, this bird also understands poetry,
Enjoy the flight under the blue sky,
Like drunk wine.*

*A little bird sat on my window,
He gently took a song from my lips,
My song, a, it sounds in the forest
Let the green shadow protect my dear friend,
You hear this bird understand the music,
He sings with tact covered in a green shadow,
He sings about eternal friendship,
Little bird my friend!
Little bird my friend!*

The song consists of three parts: A, B, C

A short Introduction- bars 1-4 - musically illustrates a little bird that flew in and jumps up on the window. This is the first image of a bird in this song. Appears in the piano part.

Part A (bars 5-36) consists of two identical musical sentences: bars 5-13 and bars 14-22. The third part of this part is vocalization 1 covering bars 23-35, ended by a piano in bar 36. Like all vocalization in this song, the vocal part presents different variations and ways of singing by the bird.

Part B (bars 36-59). In bar 36, a new sound material begins with a anacrusis, both in the vocal and in the piano part. The nature of the music becomes more fluid due to figuration in the piano, imitating the undulating movement of a flying bird. An interesting procedure is adding - basically after the end of the vocal phrase - a small coloratura, a fast-paced descending passage, which is a "foreign" musical element to this phrase, not related to it. The short passage can be described as: "bird motif". Appears first in bars 40-41.



Example 36, Shi Guang Nan, *Little bird, my friend* in bars 44-47 marked coloratura imitating the singing or movement of a bird

The "bird motif" repeated for the second time in bars 45 - 46 leads us directly to the next vocalization (bars 47 with a anacrusis to 58), which imitates the sounds of a bird and symbolically defines its movements. As a result of the introduction of the "bird motif", an additional bar is created, which is a kind of "extension" of the phrase, which causes the phrases to become 5-bar. The rule, however, is to start the melody line with the pre-measure notes throughout the work. The second vocalization is more extensive, diverse and ends with a spectacular trill in fortissimo dynamics.

Together, parts A and B form a structure that repeats itself twice in the form of two stanza of the text.

Part C (bars 59-76) can be divided into two smaller parts. The first is the epilogue of the poem (bars 59-66). The sentence is repeated twice:

Little bird my friend!

Little bird my friend ...

The motif is nostalgic, sad, it constitutes a harmonic cadence, it clearly ends the piece. After it, a completely separate movement begins, which basically includes an imitation of bird singing, based on passages, repetitions, distributed chords. The piano, on the other hand, supports the voice with a characteristic movement motif with the use kind of ornaments - forenotes.

4.1.2. Shang De Yi, songs: Waltz of the Spring Breeze and the July Meadow

Shang De Yi (1932-2020), a famous contemporary Chinese composer. He created



coloratura songs combining Western technique with Chinese folk style, with a very clear national character. Shang De Yi wrote a lot of songs, but his greatest artistic achievements were in the field of coloratura songs. Since the publication of his first song: The Thousand-Year-Old Iron Tree Has Blown, he has continued his creative work, composing songs such as Plum Blossoms This Year, Spring Breeze Waltz, July Meadow and over twenty other coloratura songs. Shang De Yi made a great contribution to the development of Chinese coloratura songs.

Shang De Yi, *Waltz of Spring Breeze* to the words of Lv Jinzao

The piece was written at the beginning of the 1980s, the composer, using a joyful melody in the rhythm of a waltz, presented an image of spring with hundreds of blooming flowers and singing birds. The picture painted with music exudes enthusiasm and delight with the lush nature and singing of the spring world.

Text of song:

*Spring breeze kisses laughing flowers
The flowers spray a captivating aroma.
Plum, apricot, carnation, rose
The goblets of fresh flowers open rapidly.*

*The spring breeze pleasantly covers the wings of the birds,
The birds chirp joyfully,
Larks, thrushes, cuckoos, nightingales,
Singing is beautiful, loud and clear*

*Undulating spring breeze, fragrant language of flowers
We sing a story about beautiful spring rays.*

The structure of the piece is basically asymmetrical. Probably the composer's intention was to convey the changeability and diversity of human experiences in the delight of admiring the magnificence of the spring bloom of nature.

It can be stated that certain motifs and music in its completeness in this song are still intertwined with each other, but it is difficult to find one order principle. Basically, we find here large parts A, B, A1, C, but this is one of the possible divisions of the piece.

The prelude belongs to the piano part. It consists of twelve bars (bars 1-12), the first four of which are an introduction to the main melodic theme, which is the basis for the further development of the song.

Part A, bars 13-30

This movement begins with 18 bars of a lovely, airy melody in a three-quarter timing with a characteristic pattern in the rhythmic layer (extended second value in a measure, shortened last value). This fragment illustrates a spring landscape: blooming, flowers, colors and smells fighting with each other.



Example 37, Shang De Yi, *Waltz of Spring Breeze* bars 21-30, melodic-rhythmic pattern of a waltz

In bars 31-43, a slightly humorous melodic-rhythmic theme appears, as it differs from the rhythmic pattern most typical for a waltz. It is characterized by pauses in 3rd parts-of a measure. We recognize it in a slightly changed shape from the first 4 bars of the song.



Example 38, Shang De Yi, *Waltz of Spring Breeze* waltz bars 1-4, piano part

The last part of episode A, bars 44-50 is like a short epilogue of the whole fragment with a singing vocal part in a new, surprisingly fresh sound of the key E flat major. This part is followed by part A1 which refers to the second stanza of the text. The musical material is identical to that in part A.

Part B, bars 51-71

Part B is based on a completely new sound material, which, however, is not too complicated. In the vocal part it contains chords spread progressively upwards in the following keys: E flat major, C major, E flat major. It is a reflection of bird singing according to a certain rhythmic pattern. The impression is that the tabs are competing with each other in defeating the *fioriture*.

Part A1, bars 72 - 83

This fragment within bars 77-83 is an exact repetition of bars 1-4 supplemented by 3 bars. It is repeated twice in an identical manner. However, it is preceded by a piano Interlude (bars 72-76), which uses the type of rhythm and the structure of the prelude. The appearance of this interlude serves to modulate the key of E flat major to the key of G major.

Part C, bars 84- 131

Part C is varied, although it is basically based on the sound material already present. The first two sentences of this passage are identical, but the repetition ends with a suspension on the G major chord which brings us to the next passage in this key. This fragment: bars 100-113 initially refers to the rhythmic pattern known from the main motif (bars 100-104). Generally, however, it uses all the previously appearing motifs and compositional tricks. Up to bar 121, the music unfolds quite freely. Then follows a coda in which the voice holds one high-pitched, climactic note, and the piano returns to the motif from the prologue, which closes the piece in a mood of euphoria and intoxication with the richness of spring nature.

Shang De Yi, *July Meadow* to the words of Song Bin Yan

The lyrics for *the July meadow* were written by Song Bin Yan. It is a coloratura song for soprano, often performed and very popular among female artists. At the same time, it is also often used as a teaching material by vocal music teachers. The song uses elements of the music of the Uighurs of Xinjiang. The piece presents the enchanting beauty of a meadow with two melodies: lyrical and coloratura. The melody is nice and pleasant fast and clear. The song presents the image of a vast, bustling meadow in a realistic way. The dominant element throughout the song is an expressive rhythmic pattern, somewhat reminiscent of a European habanera. It comes from the Uyghur type of *meshrep* performance.

Text of song:

Humming bees collect flower pollen,

*And humming,
Butterflies rise from flowers, they dance gracefully,
And gracefully,
A gentle breeze is blowing,
Green waves are rolling,
A captivating view of the Tianshan Mountains,
The real beauty of the July meadow.*

The structure of the piece is basically two parts, but the first part [A] is repeated with the words of the second stanza of the poem [A bis], then comes the part [B] which is not homogeneous.

The main movement [A] covers bars 1-39.

It is preceded by a piano introduction, consisting of bars 1-9. The octave melody of the right hand and the rhythm of the left, as in the Uyghur meshrep performance⁵⁹, complement each other, creating a feeling of space for the audience from the very beginning.

The voice appears in bar 11. It presents the main, very characteristic theme, which consists of strikingly harmonizing elements: Uyghur rhythm, melodic circular figures and expressive articulation. The theme consists of 4 bars. In the sequence of bars 11-22 we recognize three phrases that create a kind of coherent whole. The first is a theme, the second is an extension of this theme, and its culmination appears in sixth major interval jump. The third phrase is more static. Here are phrases 1 and 2 in this sequence.

In bar 23 a vocal appears in which the melodic line creates a musical equivalent of butterflies dancing in space. Tessitura rises high. The design of the vocals reflects the grace, lightness, playfulness and agility of butterflies. It uses the articulation of the main theme. A dialogue is established between the piano and the voice.

Part [A] is repeated with the text of the second stanza of the poem, forming Part [A bis]. This time the vocalizing bars reflect the image in which "green waves are rolling".

⁵⁹ Di Li: This is a local dialect that belongs to Xinjiang. The addition of local dialects to the lyrics adds to the Chinese ethnic character.

Example 39, Shang De Yi, *July Meadow* bars 11-19, main theme in bars 11-14

The main movement [B] covers bars 40-68

In bars 40-50 we find echoes of the piano introduction in the vocalise. Its melody is extensive here. The more astonishing is the two-bar insert (bars 50-51), strongly contrasting, abundant in *staccato*, with a fragmented rhythm based on the already known Uyghur rhythmic pattern. In bars 56-57 it moves up by fifth. The last bars are a free-form coda, set in a high tessitura.

Example 40, Shang De Yi, *July Meadow* bars 49-52

4.1.3 Hu Ting Jiang *Soprano Maira*



Hu Ting Jiang, a famous contemporary Chinese composer. From 2005, professor at the Chinese Conservatory of Music in Beijing. His vocal compositions are not only characterized by a distinct national style, but he also very skilfully introduces the techniques of Western *bel canto*. His works are deeply permeated with the folk element, the spirit of the epoch, the spirit of science and art. His main works include: *Dazzling Mirror*, *Spring Ballet*, and *Youthful Bird*.

Musical analysis of the *Soprano Maira*

In Hu Ting Jiang's song *Soprano Maira* the main theme was taken from the Maira Kazakh folk song. This song describes a beautiful Kazakh girl named Maira. Maira has a kind, open-minded personality, moreover, she is a great dancer and singer. Anyone who hears her voice falls under its profound spell. The shepherds stop and listen patiently. Maira's original song has very strong folkloric dancing and singing characteristics.

Text of song:

*People call me Maira, poets call me Maira
I have white teeth, a good voice
Singer Maira, when I'm happy I sing,
I play dombra⁶⁰
Incoming people gather under my roof.
I am a girl from Wali, my name is Maira
Rose flowers are embroidered on my white shawl,
Young Kazakhs envy me
Who will sing better than me?*

⁶⁰ It is a traditional Kazakh plucked instrument popular in North and Central Asia.

The song has a distinct ABA1 structure

Main movement [A] bars 1-87; consists of three parts:

Part A bars 1-49: presentation of theme 1 and theme 2



Example 41, Hu Ting Jiang *Soprano Maira*, bars 25-28, subject 1 (without the ending at bar 29)

Theme 1 is presented three times. It is a danceable, fast and effective theme showing a lively folk character. It flows smoothly into theme 2, presented in bars 34-39. Theme 2, on the other hand, is more lyrical. It is harmonically suspended on the A major Subdominant and instead of the solution, the first variation on theme 2 follows immediately. It consists of the rhythmical concentration in the voice melody and the change of the piano accompaniment from flowing, distributed chords to chords in staccato articulation. In the right hand of the piano there is a melody line, which is like the second voice of the soprano melody, placed a third lower. The originally lyrical theme turns into a rhythmic dance motif of an open type, ending with a folk singing "la, la, la". It not only enriches the musical language of the piece, but also presents the personality of the Kazakh girl in a humorous way. The music in this fragment perfectly shows her self-confidence, optimism and personality full of cordiality and vigor.

Example 42, *Soprano Maira* bars 34-46; the second theme in bars 34-39; folk style starts from bar 39

Part A1, bars 50-71: first variation on themes 1 and 2. Instead of a long note ending theme 1, there is a rapid scale in the ascending direction in the high *tessitura*. Theme 1 is repeated twice, followed by a fragment covering the 7 1/2 bar loosely based on theme 2.

Part A2, bars: 71-87: vocalization, and at the same time free improvisation based on themes 1 and 2. Such a development of the songs corresponds to the description of a girl Maira, whose favorite activities are singing and dancing, therefore this passage can be read simply as Maira's singing. At the same time, in the melody and the rhythm of this fragment, we find quotes from the previously developed musical material. The more singing nature of the vocal melody is complemented by the virtuoso accompaniment of the piano. In this way, an atmosphere full of life and bustle is conveyed, which at the same time prepares the ground for subsequent coloratura elements. It allows the singing and piano accompaniment to complement each other perfectly, transforming into a whole. Thanks to this, the artistic effect is enhanced.

Main movement [B] , bars 88-136;

Part [B] is very well thought out in terms of composition. It begins with a piano introduction which, in bars 88-91, presents theme 1 - dynamic, decisive, in the dynamics of forte fortissimo. It is followed quite unexpectedly by a connector that starts with ritardando and muted dynamics, all the way to mezzo piano. From bar 96 there is a large change in mood, which is mainly caused by the slowing down of the tempo, lengthening of the value of the notes in the sung part, and a change in the accompaniment to broken passages. Another side of Maira's personality is shown: lyricism, emotionality, the richness of her interior. This passage prepares us to show the character of Maira in the most complete way through the cadence that follows in bars 122-136. It is a true display of Maira's skills - the singer.

Main movement [A1], bars 135 - 185;

The composer uses the sound material from part [A] both in the piano part and in the vocal part. Already in bar 135 in the piano we hear theme 1, lively, in the dynamics fff and with expressive marcato accents. Up to bar 161 the sound material is basically the same as in part [A]. The epilogue and the striking coda of the entire song begin from bar 162. It is created by another Maira's vocalise, which is again a free improvisation based on familiar themes. The voice moves into very high registers, reaching the c sharp of the sound in three-way. The flowing melody is accompanied by an extensive piano part. Ultimately, the song ends with an explosion of joy and euphoria.



Example 43, *Soprano Maira*, bars 175-185, song's final

4.2 The development of coloratura vocal technique in China

4.2.1 The positive influence of the European *bel canto* on Chinese coloratura singing techniques

Since its inception, the idea of singing *bel canto* has had a significant application in vocal education. After many centuries, European vocal education, through trial and error, eventually developed into a complete and scientific didactic theory. From the first treatises featuring Bel Canto –*Le Nuove Musice*, G. Caccini⁶¹, *Opinioni de' cantori antichi, e moderni o sieno osservazioni sopra il canto* P.F. Tosi⁶² until the end of the nineteenth and early

⁶¹ Giulio Caccini, *Le Nuove Musice*, Firenze 1601

⁶² Pier Francesco Tosi, *Opinioni de' cantori antichi, e moderni o sieno osservazioni sopra il canto figurato*. Bologna 1723.

twentieth years- in the book: *The Bel canto Technique* by G. B. Lamperti⁶³, the principles and understanding of *bel canto* were presented in detail. The coloratura singing technique, which is an element of the *bel canto* technique, is characterized by a high level of difficulty in performing. Apart from the application of the force of the respiratory support (*appoggio*), which is necessary to make the coloratura parts, it is necessary to combine emotions with great technique by means of perfect sound emission.

When we want a beautiful, clean, smooth way to sing rich coloratura musical lines, the most important thing is to correctly grasp the basic principles of breathing, actively open the resonance cavities and find the correct location of the sound. Already in antiquity, during the Qin dynasty (from 221 BCE) in China there was a written set of vocal music theories, which during the reign of the following dynasties: Tang and Song , developed into a mature system, established during the reign of the Qing dynasty. Among them, the most mature was the set of theories of stage music, which is an important reference point for the development of contemporary Chinese vocal music. The advent of *bel canto* marked a qualitative leap for the original Chinese vocal art, especially in the field of coloratura singing practice. *Bel canto* set new requirements: the ability to control breathing, extend the range of the voice and its flexibility, and made singers aware of the importance of resonance in building the quality of the sound of the voice.

(1) Breathing control

*Breathing is the driving force of singing and the supporting force of singing.*⁶⁴

Breathing while singing is a never-ending topic of discussion in Chinese and foreign music circles. The famous Italian vocal music teacher Giovanni Battista Lamperti believed that;

*breath-control is the foundation of all vocal study - breath control is the basis of all singing teaching*⁶⁵

Moreover, G. B. Lamperti argued that during singing one should breathe the diaphragm, that is to use what we now call “the principle of combined breathing of the chest and abdomen”. With the support of the abdominal muscles and the diaphragm, it is possible to establish breathing control. The Chinese already knew the importance of breathing in

⁶³ G. B. Lamperti, *The technics of Bel canto* (*Technika bel canto*), New York, 1905

⁶⁴ Shen Xiang. *Shen Xiang's Art of Teaching Vocal Music* [M]. Shanghai: Shanghai Music Publishing House, 1998.10, p15.

⁶⁵ G. B. Lamperti, *The technics of Bel canto* (*Technika bel canto*), New York, 1905, P. 9.

antiquity. In the Book of Changes, Tan Qiao dialectically perceived sound and breath as inseparable parts of the whole process:

Air comes from sound, sound comes from air, air drives sound, sound causes air to vibrate ⁶⁶

During the Ming Dynasty, writer Wei Liang Fu, in *The Rule of Song*, stated that: the most difficult choice is how to prepare the timbre of the voice when the throat is rustling and damp, only the emission of a sound from the *dantian* point will make it durable. ⁶⁷The point of this statement is that if we want our voice to be stable, we must emit it from the *Dantian* point, which is what we now call "diaphragm breathing". This method of breathing gives the voice durability and penetrating power.

An example of a piece in which the use of diaphragmatic breathing is absolutely necessary is the aria of the Mountain Goddess from the opera Qu Yuan composed by Shi Guang Nan. Often the *staccato* sounds are used to perform vividly, lively coloratura phrases in the high zone of sounds. The state of the sound is very much like a happy "ha ha" laugh, it is necessary to create the feeling of "sucking in" and collecting the air, filling the waist. In note example XX, two coloratura figures appear in quiet dynamics. In the absence of strong support from breathing, it is extremely difficult to perform distant interval jumps on such high sounds, therefore it is necessary to use chest and abdominal breathing during singing, which causes the full expansion of the back and abdominal muscles, and also ensures control over the diaphragm, and only in this way becomes the sound more flexible.

⁶⁶ Tan Qiao. *Hua Shu* [M]. Shang Hai: China Bookstore, 1996.P12.

⁶⁷ Dantian is a term commonly used in traditional Chinese vocal theory, the Dantian is the small abdomen below the navel.



Example 44, Shi Guang Nan, aria of the Mountain Goddess from the opera Qu Yuan.
Distant intervals in *staccato* articulation in high tessitura and piano dynamics

(2) Active throat opening

When practicing the *bel canto* technique, opening the throat is an extremely important and central function because of its direct effect on voice quality. Re-opening the throat is about placing the larynx in a stable, correct position. The soft palate is curved upwards, the base of the tongue is relaxed, placed evenly behind the lower teeth, the jaws are open and the throat is also open. Yawning makes it possible to open the mouth and bring it to a relaxed state, the upper palate is raised. This is how the oral cavity becomes larger. "Yawning" is an excellent method of gagging the throat as well as keeping the vocal apparatus in good condition. In everyday practice, you can "yawn" with your teeth closed. At this point, the inside of the mouth is also opened and lifted. If we can maintain this state while singing, it is possible to avoid the habits inherent in Chinese singers, such as: striving for a clear voice, leading to a situation where the voice becomes "white", "flat", "tight". As a result of the use of "yawning", the effect of a "round", "saturated" sound is created. The world-famous Italian baritone and vocal music teacher professor Gino Bechi very often used the method of "yawning". He said this:

*What is a dilation of the throat? A yawn will solve all problems*⁶⁸

⁶⁸ Gino Bechi Lecture Notes. *Central Music Editorial Board*[M]. Beijing: Central Orchestra Expert Studio.1981.P35.

When preparing Chinese coloratura songs, it is possible to achieve greater voice saturation by opening the throat. Two coloratura passages from the song *Soprano Maira* can serve as an example of the necessity to use an opening throat.

我 是 瓦 利 姑 娘 名 叫 玛 依

啦 哈 哈 哈 哈 哈 哈 哈 哈 哈 哈 白 手 巾 四 边 上

绣 满 了 玫 瑰 花 哈 哈 哈 哈 哈 哈 哈 哈 哈 哈 年 青 的

Example 45, Hu Ting Jiang *Soprano Maira* , bars 47-64. Coloratura passages in bars 53-55 and 60-62.

[Text of the musical example: *I am a girl from Wala, my name is Maira ha, ha, ha, rose flowers embroidered on my white scarf, ha, ha, ha, Young ...*]

In my opinion, while performing this fragment, one should keep the opening state of the "musical instrument", which are the cavities of the human body. Keep the mouth free, key words should be round and the diction should be loose. It is necessary to preserve the inner space; the breath should be concentrated like a funnel with resistance upwards. At the end of the coloratura passages, the singer must remember that "ha" must not be sung as "a". The "h" in front of the "a" makes it easier to open the walls of the mouth and throat. When doing these

two phrases, pay special attention to breathing control, like when stringing-beads, avoid losing a lot of air, when the color part runs up and down, keep breathing stable. In addition to using the abdominal muscles, other areas should remain stationary, each staccato must be clean, clear, firm, and have bounce and definition.

3) Correct use of thoracic resonance and other resonators

The famous Chinese vocal music teacher, Professor Sheng Xiang said this:

*sing while sucking, stick to the wall of the throat, feel the widening of the nasal cavity, then the state of inhalation opening will appear.*⁶⁹

Based on the method of mixed sounds (mixing chest resonance and upper resonators) in order to achieve lightness in the high and super-high sound zones, it is necessary to make corrections in the sense of the proportion of the real voice and falsetto. The number of full sounds in high *tessitura* decreases, the proportion of *falsetto* increases. After entering the super-high sound zone, we use the feeling of *falsetto* to the full. Thanks to the application of this principle to technical exercises, it is possible to observe that during the singing of coloratura works, the feeling of "mask" becomes extremely strong. Using the song *Little Bird My Friend* as an example, we can see that the coloratura part, which is the third part of the song, requires the most effective breathing. The exact position of the head resonance should be found, then the sound goes directly to the frontal sinus. It is forbidden to use force, shouting. Whereas the abdominal muscles should strongly control the diaphragm, then the coloratura is charming and full of strength, it is also characterized by clarity and concentration of sound.

⁶⁹ Zou Benchu. A Study of Shen Xiang's Singing System: Singing Studies[M]. Beijing:People's Music Publishing House.2000.P56.



Example 46, Shi Guang Nan, song *Little Bird, my friend*, bars 69-76

4.2.2. Expressing the content and mood of the song through coloratura

(1) Creating a transmission of the text of a song

Lyrics are crucial in a vocal piece. Thanks to the text, we can in the imagination, create an outline of the musical images contained in a given work. We combine the unity of the word of a musical piece with all the moods that appear in it, which together create the image of the composition. Both in the Chinese coloratura song and in foreign coloratura pieces, the beautiful poetic text combined with the melody allows the viewer and performer to actually feel all the emotions contained in the song and to take a step forward in mastering and understanding it.

Let us look, for example, on the *July meadow*, at two coloratura phrases with the use of harmonic progression from F sharp minor to C sharp minor, which form one musical sentence. This fragment is performed as vocalization on the vowel "a". One should pay attention to all signs and terms in the score and capture the intentions of the composer well. In the text preceding the *vocalize*, we have the following sentence: *Green waves roll*. The characteristic structure of the four-note figurations, their almost graphic drawing enhanced by legato-staccato articulation, as well as the descending direction of the melodic line throughout the *vocalize*, perfectly illustrate the image conveyed by the poetic text. The dynamics gradually go from quiet to loud, after reaching the highest note, it begins to weaken again, then, with full breath, the abdominal muscles have to play a strong support role. The melody

goes down, creating an emotional cleansing while building the inner force that drives the song's development.



Example 47, Shang De Yi, *July meadow*, bars 20-28

(2) Expressing the mood of the music

Music is a lyrical art. Vocal music is an important element of this art. It has a strong lyrical component, and emotions are a very important element in its presentation. Not only the real emotions recorded in the notes are emphasized, but the singer is also required to show her own, real emotions in the point of singing. It is a problem of duality - the mood of the piece written in the notes and the subjective feelings of the artist. For female singers, it is necessary to precisely master this duality of the mood of the song and their own mood, in order to use their technical skills to properly present them. While singing, the artist must deeply understand the meaning of the emotions of the performed song. Thanks to this understanding, by studying the background of the work, the specific features of the era in which it was composed, and the then artistic criteria, it is possible to capture its true emotions. In fact, the mood of the song and the mood of the singer are independent of each other, looking superficially there is no relationship between them, but when we look at the musical-vocal performance, both of these parts must create one organic whole, so the singer has to put in her

own emotions and perform their connection with the mood of the piece, of course only after it is thoroughly understood.

A special case of the coloratura aria is that of the Mountain Goddess from the opera *Shi Guang Nana Qu Yuan*. There are no words in it, only the melody is used. This explains why, in the process of creating the character of the Goddess of the Mountains, one must thoroughly understand the background of the piece itself, and then combine it with the coloratura technique in the process of its vocal performance. In this aria, ornamentation and melodic flowery replace the semantics of the literary text. Music expresses everything. However, it cannot be said that the four vowels used here do not have any meanings. These sounds indicate the mythical nature of the Goddess of the Mountains, who is known from Chinese mythology. Since she is an unreal being, she uses the language of magic, not a human language. This creates associations that are reflected in the numerous coloratura figures in the aria. The melodic line is full of variability, splendor of ornaments and lyricism with an oriental tinge. There is an instrumentalization of the melodic line. This allows the technical skills of a coloratura soprano to be fully presented. In this difficult and atmospheric coloratura piece, the story of love is presented together with all the wealth of semantic suggestions. When learning this aria and preparing it for performance, all the details indicated by the composer should be properly followed. However, a large part of the executive concept depends on the imagination and the singer's creativity. Thanks to the subtle changes in dynamics, it is possible to deepen the psychological portrait of the protagonist. The variability of the timbre of the voice also plays a significant role. It is important to understand the overall form of the piece and the function of the coloratura in this aria.

4.3 Breaking down barriers to creating the Chinese coloratura style of singing

The Chinese coloratura singing style was influenced by many factors. While performing a coloratura piece, each singer introduces her own, unique interpretation. Different nationalities, different epochs, different ideas - all these create conditions that shape the style, which are reflected in the language of music when composing a coloratura piece. It can be said that the way of singing (technique) and compositional style are the most important factors shaping the Chinese style of coloratura singing.

4.3.1 The Chinese singing style of coloratura songs

(1) Expression through language

Chinese coloratura singing is mainly based on Chinese language , which gives it a special expression and eminently national style. China is a country inhabited by 56 ethnic groups. Geographical differences have led to linguistic differences, as well as an extraordinary variety in terms of folk customs, living conditions, and aesthetic interests, which translates into an exceptional wealth of linguistic sources used in the creation of songs. In Chinese coloratura singing, the singing style of Chinese ethnic groups is manifested. Due to geographical differences, the language of the song is very often the local dialect. For example, in *July meadow*, the phrase *di li* appears in the text, it comes from a dialect used in Xinjiang, it was introduced into the lyrics to emphasize its local style. Later in the aria of the Goddess of the Mountains there are only four vowels: "o", "a", "u", "i" - they all derive from the ancient "magical" ⁷⁰culture of the Chinese state of Chu. When making sacrifices, the “sorcerer” often used a special sacrificial language, which symbolized his conversation with the deities. The culture of the languages of Chinese ethnic groups is an important component of the Chinese culture, it is the essence of the Chinese tradition and it is that formed the linguistic uniqueness of Chinese coloratura songs.

(2) Operating the variable timbre of the voice

In terms of the use of timbre and aesthetic canons, Chinese coloratura singing has a national characteristic.

*There are two sources of the timbre of the voice: the first is the inborn voice of a coloratura soprano, characterized by a relative constancy that determines the range of coloratura pieces that can be performed; in the second, in accordance with the requirements for the timbre of the voice resulting from the characteristics of the piece, the use of the coloratura technique leads to the modification of the voice's own, constant timbre. On relatively stable foundations, it is necessary to obtain flexibility that offers the performance of a piece more variation and timbre.*⁷¹

China is a country rich in coloratura sopranos, it is very much related to the physiological structure of the Chinese and their pronunciation habits. The sound emission of vocal music is based on resonance. Coloratura trebles have the advantage for that Chinese pronunciation and diction so Chinese singers place the tongue more forward and upward,

⁷⁰ Wu, witchcraft: sorcerer, a popular profession in ancient China in the Chu state, at the time it was believed that sorcerers could communicate with deities, usually participating in prayers or making sacrifices.

⁷¹ Li Zhuo. *A Study on the Art of Chinese and Western Soprano Singing*[D]. Liaoning Normal University, 2010.

resulting mainly in oral resonance, the sound can be more concentrated, bright, but a bit weak in volume. Despite the fact that the popularization of *bel canto* in China changed the previously existing situation in Chinese vocal music of insufficient use of body resonators, due to the specific pronunciation of Chinese words and artistic inclination to a bright voice timbre, the *bel canto* technique should not be used when performing Chinese coloratura songs inconsiderably, but the timbre of the voice should be corrected in accordance with the requirements of a specific song.

For example, when performing the *Waltz of the Spring Breeze*, the pleasant, joyful mood of the song should be based on the positioning of the sound emission ~~position~~ in front, in this way a bright timbre of the voice is obtained. When performing the song *Soprano Maira*, because Maira is a young girl, her voice timbre must be similar to that of a young girl's voice and be lively and playful. While performing the Aria of the Goddess of the Mountains, the tone of the spirit's voice must be corrected in line with changes in its mood. The unique aesthetics of the timbre of the voice is a unique feature of Chinese coloratura singing, differing from the *bel canto* placement of resonance at the back, making the timbre of the voice heavier and distant from folk singing. Placing the resonance in the front gives the voice too bright - by Western standards - and its volume too small to meet the requirements of *bel canto*-style pieces. It should be said that the timbre of the Chinese coloratura singing voice is in fact a synthesis, a perfect combination of the “western” *bel canto* technique and Chinese folk singing.

(3) Applying *Runqiang* - beauty retouch of melody

In Chinese coloratura singing, the use of *runqiang* beautifying retouching enhances the unique Chinese charm of the performed song, emphasizing its folk meaning. *Runqiang* beautifying retouching means decorating, beautifying the singing, thanks to it, the power of the song becomes richer, the timbre of the voice more energetic, and the expression with the help of the text more emotional. Such treatments make the musical lines not stiff, lifeless, but lively, increasing the contrast of the changing moods contained in the song. A common method of applying glamour retouching is using embellishments. Together with the correct capture of the mood of the song and its expression, a grace note or a trill or a *glissando* is added around the correct note of the melody. The use of these ornaments enriches the song, gives it energy and folk expression. It is a practical application of the Chinese coloratura singing style. When performing the song *July meadow*, as seen in the figure below, at the

height of the syllable *li* of the word "*truly beautiful*", *zhen meili* in the score there is a note C, while when actually singing, in order to enliven the text, to better describe the beauty of green, endless meadow, to express her ardent love for the plain, the singer adds a grace note very often, there is a change to two notes: "*h-c*".



Example 48, Shang De Yi, *The July meadow*, bars 33-36

4.3.2 The creative style of Chinese coloratura singing

(1) National style

The nation is a symbol of culture, the national style is the source from which outstanding works for coloratura soprano arose. A variety of national styles are used in China and Europe. In their work, composers reflect the habits of everyday life, functioning ideas, language features, history and culture of individual nations, treating them as models for composing. Their works contain a rich tone of folk music and show a clear national characteristic. For example, in the song *July Meadow*, the Uyghur style from the Chinese Xinjiang is presented, in the song *Soprano Maira* the Kazakh style, or the contemporary style popular in *Waltz of the Spring Breeze*. All these pieces, so different in terms of coloratura soprano, manifest the rich and varied Chinese folk characteristics along with the power of its expression, thanks to which Chinese folk and national elements can clearly stand out from foreign songs. In the same way, the different arias in terms of style: *Rejoice greatly, a daughter of Zion* by Handel and Mozart's *Hallelujah* introduce the listener into a dazzling and the colorful world of Europe, in a rich, European style. Despite the introduction of national styles, the pieces for the Western coloratura soprano still have many similarities, while - when compared to Chinese songs, there are gigantic differences. Due to different characteristics, different aesthetics and different compositional styles, when Chinese and Western composers choose similar themes and musical materials for their creative work, listeners can still perceive enormous differences in national styles. For example, when using an identical theme, the love story created by Verdi *Gilda* in its emotional expression has a romantic, European style, emanates a charming, classic aura. On the other hand, the coloratura soprano of the *Goddess of the Mountains*, created by Shi Guang Nan, is saturated

with a deep, oriental - Far Eastern color. Hence, these two love stories enable listeners to experience different kinds of love, stemming from different national styles. That is the place where the value of national music is located.

(2) Non-folk style

After the start of reforms in the 1970s, China flourished in the fields of: composing work and stage performances. Chinese works of vocal music with coloratura techniques are the results of combining Chinese music and vocal traditions with classical Western vocal technique. These pieces show many Chinese qualities when performed. This is where we mean "coloratura technique", we have in our mind the base, which is the European coloratura technique. When combined with Chinese *pentatonics* and other national elements and folk music, the "coloratura technique" of the "fusion of China and the West" was created. The term "non-folk songs" does not mean that a given song is completely free from any influences of folk music, it says that there is a difference between it and classical folk songs, both in terms of compositional techniques and further development. A non-folk piece does not exist in solitude, rejecting the influences of a folk key or rhythm.

For example, *Waltz of the Spring Breeze* or *Little bird, my friend*. Most of the style of these songs is based on the use of western musical scales. Composer uses Western compositional methods, combining them with the Chinese language and its special features. Moreover, in terms of music and lyrics of created songs - they fully reflect the spirit of the era, including the characteristics of the era of new China's development and the energy of life of modern Chinese people.

Chapter 5

A comparative analysis of the style and performance technique of Chinese and European coloratura pieces on selected examples

5.1. Comparative analysis of musical elements

5.1.1 Coloratura in the architecture of Chinese songs and in Western music

The essential feature that we see as the fundamental difference between Western coloratura pieces and the songs described as "contemporary Chinese art songs" is the place and role that coloratura plays in the architecture of a musical piece. This issue concerns composition. Basically, the coloratura in Chinese works comes in two varieties:

A. Elements of ornamentation in the function of diversifying the melodic line, occurring throughout the course of the piece (song *July meadow*, aria of the Goddess of the Mountains)

B. Independent musical parts, usually in the form of *vocalise* in the vowel "a", appearing as:

- longer vocalizations in an extended form (*Little bird, my friend*)
- choruses after the end of the verse and between the verses (*Waltz of the Spring Breeze*)
- cadences at the end of the work, or in the intermedium as a function (*Soprano Maira*)

Ad. A

The presence of ornamentation throughout the course of the melodic line is basically a feature in both Western music and Chinese songs. These are small, characteristic "decorative" figures or grace notes, which are adapted to the main melodic line. On their own, however, they do not change this line. The difference is that in Western music, even complex ornaments are made within the text, and "stretching" a word and breaking it down into additional syllables is usually only possible with long and very fast scales. On the other hand, in Chinese music, coloratura is usually a *vocalize*, most often performed with the vowel "a". This fact seems to be proof of this with a different function of the coloratura in both cases. In Western music, both opera and sacred, the ornamentation musically "pictures" the word, making it "musical" or characterizing it on an ongoing basis. On the other hand, *vocalize* clearly favors the melody, conveying only a vague hint of semantics.

Ad. B

In the form of a separate part, coloratura usually performs the function of a sound imitation of nature sounds in Chinese songs, e.g. in the song *Little birds, my friend* there is a long, extensive last part, which is a vocal show imitating various types of bird songs. In *Waltz*

of the Spring Breeze, a similar passage can be explained as a kind of "tournament" of competing birds. In this respect, Chinese songs are similar to many Western songs. One of the sources of coloratura singing is the desire to imitate nature, especially the singing of birds.



Example 50, Shang De Yi, *Waltz of the Spring Breeze*, bars 51-7

In the song *Little bird, my friend*, the coloratura vocalize occurs twice within each verse, but it is not the same sound material, rather a different version based on the same harmonic scheme.

[illegible]

arias: secular and sacred, and then in the *bel canto* of the Romantic period. The essential feature of the *cadence* is the absence of an orchestra or piano accompaniment. The cadence is not only a harmonic "finish" of a given fragment, but also a place for the singer's virtuosity. The difference between the songs and operas is significant in this case. Especially in Western opera or in vocal-instrumental sacred works, the *cadence* is one of the stable elements of the structure, while in Chinese songs it has a modest form and small size, and is also less varied. It usually doesn't contain any text either. For comparison, a good example is the *cadence* from the operas by Verdi and Bellini and the *cadence* from the song *Soprano Maira*.

We find an extended *cadence* at the end of Gilda's aria from the opera *Rigoletto*. (see example). It is a very characteristic cadence of the romantic opera *bel canto*.



Example 52, G. Verdi, Gilda's aria, bars 51-52, final *cadence*

In the excerpt from Elvira's aria from the opera *Puritans* presented in the example below, the *cadence* is made up of long scales ending on the dominant with chromatic scale, and then returning to the A flat major tonic through the diatonic scale up (example 53). The cadence precedes the entry of the choir after the 1st *Cantabile* movement. In the case of the opera's aria of the Goddess of the Mountains (example 54), the *cadence* is in front of the choir's entrance, so it can be said that in this case it is similar to the aria *bel canto*, in the scheme of which there is also a part of the soloist with the choir, preceded by a solo *cadence*.



Example 54, Shi Guang Nan, aria of the Mountain Goddess, bars 51 - 60

On the other hand, when we analyze *Soprano Maira's* song, there is a noticeable similarity to the *bel canto cadence* in part B, in bars 122 to 136. Here, too, we have a longer part based on gamma derivations. However, this similarity to the tenure of Bellini or Verdi is illusory. In Bellini's aria, the *cadence* is at the same time a way of effectively closing the whole and setting it in the main key. The Chinese composer assimilated this pattern, but it only concerns the melodic and coloratura side and the fact that accompaniment is limited. During the scale progressions up, the piano is silent, as is the orchestra in the aria. On the other hand, the whole of this illusory "*cadence*" does not serve to return to the tonic in A flat major, but contains an effective modulation to E major. This is due to the fact that part B of the song was set in a different key than part A. Now, with this "*cadence*", the composer returns to the starting key. An example comparing the *cadences* of European arias and the "*cadence*" of a Chinese song shows how an idea known from Western opera was transformed and applied in a Chinese song. Of course you cannot forget about the fact that a song is a much smaller and more modest form than an opera.

117

谁的歌声来和我比 一下? 啊 哈哈哈哈哈

124

哈 啊 啊

130

啊 哈哈哈哈哈

134

7

mp

ff

152

152

Example 55, Hu Ting Jiang, *Soprano Maira*, bars 117-138, *cadence* in bars 122-134

5.1.2. Melody and rhythm as the basis of coloratura. The role of articulation in creation of artistic expression.

The so-called "Chinese contemporary art songs" intended for the coloratura voice are a group of songs that still shape their face. There is no question that the main space in which the coloratura element appears is usually the melody combined with a specific rhythmic pattern. Both European music and Chinese traditions have produced some of the most common ways of decorating music with coloratura elements. Especially the theory of European music has codified many melodic and rhythmic ornaments. Chinese music is freer in this case, allowing ~~for~~ much more improvisation possibilities. Nevertheless, placing the coloratura primarily within the melody of the piece is a natural feature for Western and Oriental music.

In Chinese artistic songs - in contrast to European artistic songs - the melodic element of the vocal part clearly dominates as the most important medium of expression in the piece. The singing definitely comes to the foreground, the piano usually serves as a harmonic support, mainly performing the so-called accompaniment. The role of the piano part is not equivalent to that of the voice, which is one of the distinguishing features of the so-called artistic songs in Europe. Therefore, the structure of Chinese songs is, in principle, completely subordinated to the melody, which is often combined with a characteristic rhythmic pattern. Usually, melodic phrases of a lyrical character appear here on the basis of alternation, intended to present a literary text and coloratura phrases, intended to diversify, decorate or illustrate the lyrical narrative. These are usually vocals. The fact that the melody is completely dominant in this group of pieces means that the piano accompaniment can be treated quite freely - in practice, this also means allowing the possibility of certain changes made by the pianist himself in the piano part.

Chinese works for coloratura soprano in the creative process are greatly influenced by European works for coloratura soprano. Chinese and European works share many common points. Based on the analysis of the melodies of the discussed works, we discover that they appear in the following several aspects:

First of all: the use of extensive scales and waveforms as a coloratura base

ascending and descending, often creating an undulating motion. The movement of the melody is continuous (*legato*), but also as a string of notes separated from each other (*staccato*), which depends on certain performance traditions. Examples include bars 55 from

the arias by Gilda *Caro nome* and bars 60-61 from the song *Soprano Maira*. Both show the common feature of the use of a rapid ascending scale in a melody. In the case of Gilda's arias, the ascending scale is usually performed in the staccato articulation, although it does not appear in the notes of the *staccato* marking.



Example 56, G. Verdi, Aria Gilda from the opera Rigoletto, bars 60-61



Example 57, Hu Ting Jiang, *Soprano Maira*, bars 59- 64, scale legato in measure
[Chinese text of musical example: embroidered roses, ha, ha, ha]

Second: the use of variable articulation in the melody line. The contrasting juxtaposition of sounds in the articulation of *staccato* or *martellato* (written as wedge-shaped dots or commas above the notes) and *legato* (marked with an arc) is the most basic way to combine sounds in coloratura pieces. This type of compositional procedure appears frequently in both Chinese and Western compositions. Such a combination of a melodic line with a characteristic articulation scheme can be found, for example, in Mozart's *Alleluja* in bars 123-125 and in bars 27-28 in the song *July Meadow*.



Example 58, Mozart, *Alleluja* of the *Exsultate jubilate* motet, bars 123-128



Example 59, Shang De Yi, *July meadow*, bars 25-28

Third: the contrasting juxtaposition of articulation is very often associated with the dotted rhythm, which is one of the most characteristic rhythms of Bellini's and Verdi's arias. In the song *Little bird, my friend*, the combination of elements of variable articulation and dotted rhythm occurs, among others, in bars: 25-27.



Example 60, Shi Guang Nan, Song *Little Bird, my friend*, bars 25-28

A similar situation occurs in the aria of Elvira from the opera *Puritani*, mainly in the *cabaletta* part. In the same example, we use a pause as a reflection of the heroine's accelerated breathing, who is emotionally and impatiently awaiting her beloved. Temporary suspension of emotional expression, breaking the legate's continuity, shortening the value in the expressive function, also occurs in contemporary Chinese songs. In the song *The July meadow*, a pause placed in the center of the coloratura figuration adds lightness and vigor to the entire epilogue of the song.

Example 61, V. Bellini, Aria of Elvira from the opera *Puritani*; *Cabaletta*, bars 1-7 (in the example part of *cabaletta*, begins at bar 4)

Example 62, Shang De Yi, *July meadow*, bars 49-52

The most expressive use of pauses to convey the emotions of the protagonist is the main theme of Gilda's aria from Verdi's opera, where the shortening of sounds through pauses perfectly reflects the state of joyful excitement, even breathlessness at the recollection of a beloved young man.

The image displays three systems of a musical score for Gilda's aria. Each system consists of a vocal line (soprano) and a piano accompaniment. The lyrics are written below the vocal line, with the Italian text above the English translation. The first system shows the beginning of the aria with the lyrics 'Ca-ro ne-me che il mio Car-vi up-on my in-most'. The second system continues with 'oor heart fe-sti pri-mo pal-pi-tar, le-de-li-zie del-fa-Ne'er a-gain from thence to'. The third system concludes with 'mor part. mi-dai sem-pre ram-men-tar! Col pen-sier il mio de-Thou to me art ev-er-'. The piano accompaniment features a steady, rhythmic pattern of eighth notes, providing a harmonic base for the vocal melody.

Example 63, G. Verdi, aria of Gilda, bars 7-18

5.1.3 Similarities and differences in harmony between European and Chinese coloratura soprano works

In coloratura singing, the harmonic base is usually placed in orchestral part or in the piano (in the case of artistic songs). Of course, changes in harmony determine the development of the melody in the piece, and at the same time constitute its sound background. From the perspective of the similarities in the harmony of Chinese and European pieces for coloratura soprano, they are mainly manifested in the use of functional harmony in the major-minor system. In fact, all coloratura songs represent this kind of harmony.

It is important to emphasize the great role of harmony in creating dramatic situations in the pieces of European Romanticism *bel canto*, where dissonant chords appear relatively rarely, intended to multiply the tension against the background of the dominant gentle consonant chords. For example, in Verdi *Caro nome* aria, a realistic image of Gilda experiencing love is presented, and at the same time feeling unhappiness.



Example 64, G. Verdi, Gilda's aria from the opera *Rigoletto*, bars 15-18

From the perspective of the harmonic differences between Chinese and European pieces for coloratura soprano, we can see that European music is built on the basis of an evenly tempered system, with the semitone as the smallest unit. In practice, this system manifests itself, among others, in the use of the halftone scale, and in the case of coloratura elements: passages and scales based on halftones. The halftone scale is a clear consequence of the use of the evenly tempered system. Examples include coloratura quick passages in the arias *Caro nome* by Verdi and *Qui la voce sua soave* by Bellini. This element of coloratura appears in most *bel canto* arias from the early 19th century. It also appears in Western instrumental music, the difficulty of playing it is not great, while in the vocal piece the level of difficulty of its performance is much higher than in the case of musical instruments. This is because the halftone scale is difficult for the human voice to master the precision of the intonation-. However, the practice of such scale waveforms appears in all *bel canto* vocal schools. They appear relatively rarely in Chinese coloratura songs, but an example of the use of such coloratura is the aria of the Goddess of the Mountains (see example).

Chinese music is built on the basis of a five-note scale, it is based on the basic units of the interval, such as the second major, minor third, major third, minor second with a halftone interval also belongs to *pentatonic*, but it has a secondary position, the backbone of music is the five-note scale. Chinese coloratura songs are derived from the tones of Chinese folk music, they also borrow the traditional European harmonic system of major and minor keys, combining them both. Chinese composer Shang De Yi used folk *pentatonic* while writing coloratura songs, combining it with the European form of song, he used modern harmonic

methods along with folk style. In the melodic layer, he operated with the variation of major and minor modes, achieving clarity of harmonic dependencies. It should also be noted that the most frequently used compositional procedure in the sphere of harmony is harmonic progression concerning repetitive coloratura motifs. Such a progression occurs both in the aria of the Goddess of the Mountains and in the songs: *July Meadow*, in the coloratura *vocalize* in the song *Waltz of the Spring Breeze* and in the *vocalizes* of the song *Little Bird, my friend*.

5.2 Similarities and differences in performance practice

Based on the analysis of the features of Chinese and European melodies of pieces for coloratura soprano, we can see that performance issues in this field focus on two areas:

The first one concerns the function of coloratura elements in a given piece of music.
The second aspect is the difference in the ornaments used in the coloratura melody.

5.2.1 Coloratura meant as of leading to unity of voice and emotions

The European coloratura soprano, after passing the phase in which the performances of female artists dominated in the 18th century, entered the stage in which the coloratura skills began to serve the drama of art in the 19th century. Rapid changes of vast intervals, rapid changes in the course of sounds and wonderful cadences presented the dramatic personalities and moods of the protagonists. No matter what country the singer came from, the mood of the music was in line with the composer's arrangements. It is possible that the timbre of each singer's voice is different, but thanks to the practice of the performance, the mood of the song presented to the audience is always the same.

Chinese vocal art has a long history and tradition. Already in early China, coloratura art functioned as an enchanting method of singing opera songs. Coloratura singing appears in all kinds of performances, regardless of the social status of the people who took part in it. Singers, in accordance with various local, artistic requirements, mastered the gift of presentation, a powerful enchanting stage art, which they used according to the vocal tempo, its dynamics, the melody of sung phrases, temporary changes between long and short sounds, the use of ornaments, the expression of individual emotions. There is some similarity here with early European coloratura arts.

In Gilda's aria from Verdi's opera Rigoletto, one of the most wonderful coloratura fragments appears, which clearly shows the euphoria, the exaltation of the enamored, naive young woman Gilda. Her admiration, even adoration for her beloved, and even for his name, is deepened by the fact that he is a very mysterious young man. That is why Gilda is more and more excited, and the subsequent coloratura in the aria are "concentrated" in ever smaller rhythmic values. In the presented fragment, we have an example of a longer coloratura with a *vocalize* character, using the interval of the sixth and ongoing as it were, two parallel melodies.



Example 65, G. Verdi, Gilda's aria from the opera *Rigoletto*, bars 36-41. Analyzed coloratura in bars: 38-40

There is no strict definition of "coloratura" as a musical element in China. Singing in *falsetto* in folk songs, use of resonance cavities in dramatic pieces, high-pitched singing from Sichuan opera, Mongolian *urtyn duu*, *Huaer* from Qinghai, solo *cadences* in the rhythmic utterance of the text and solo melodies in folkloric instrumental compositions have a very rich coloratura. In the contemporary Chinese practice of composing coloratura songs, national and folk elements are mainly emphasized, while at the same time using Western compositional techniques.

It seems that the function of coloratura in the discussed Chinese pieces is mainly the function of diversifying, livening up the melodic line, embellishing it and making it more attractive to the listener. It mainly illustrates movement, its variability, following texts that usually describe the beauty of nature, birds singing or take up folk themes.

Against this background, the original work is the aria of the Goddess of the Mountains by Shi Guang Nan, in which numerous ornaments as well as coloratura scales and passages build the semantics of the piece, create moods that emanate the heroine's interior. The structure of this aria is free, and the types of decorations appear as an illustration (sounds of nature), or reflect the emotional states of the protagonist, or contribute to the original color of an unrealistic scenery, in which the action of the opera takes place. In the vocal part we have an accumulation of various ornaments, known from the European tradition, but used in the most free way. There are here: loops, mordents, grace notes, groups of grace notes, trills, fancy passages based on *quintola* rhythmic groups, numerous repeats, giving

in practice, the impression of a *tremolo*, as well as chromatic scale courses known from European practice. The range of sounds in the aria is very wide, the melody rises and falls, the highest note is e³ the lowest is the d¹. In the song, the melody jumps by an *octave* many times, we see it mainly in bars 17, 19 and 21. Between bars 39 and 42, the melody appears as a sequence of *arpeggios* that represent some natural phenomena (for example: lightning), which are also a reflection of the inner state of the Goddess Mountains. They can also be read as an image of winding mountain trails.



Example 66, Shi Guang Nan, aria of the Mountain Goddess, bars 39-44; Melodic and rhythmic motifs are rounded in the form of falling and rising

5.2.2 Differences and similarities in the practice of decorating melodies by singers

The essence of European coloratura is decorating the sounds of the main melody. Very often, in coloratura soprano arias, a part of the aria presenting the main melody appears first, after it ends the melody repeats again, but this time decorative melodic-rhythmic elements are added to the main melody. The appearance of such ornaments first enriches the melody of the aria, making it more beautiful and captivating; secondly, it emphasizes the maturity and technical vocal skills of the singer. This way of decorating the main melody appeared in a particular musical form called *Aria da capo* and was shaped in the mature phase of European Baroque. It was the singers' job to decorate the melody, so they made a great contribution to the final shape of the piece. They had to know the rules of using coloratura figures and ornaments. Only in the so-called In the “golden age” of *bel canto* in the first half of the nineteenth century, the basic scheme of a solo aria changed. However, ornaments shaped in the Baroque period were still used. Thus, a certain system of known ornaments is a hallmark of *bel canto* music.

Contemporary Chinese composers basically use all coloratura figures and ornaments known from Western music, but they use them in a way that emphasizes the national character of the songs. Most often those that are similar to traditional Chinese music: quick scale runs, trills in song endings, rhythm patterns, motifs in *staccato* articulation, grace notes which, however, in Chinese music are related to linguistic specificity and repetitions. There is a difference between traditional performance and today's performing styles of contemporary artistic songs. Artists - singers of traditional coloratura forms usually had to use - just like Western singers in the 17th and 18th centuries - improvisational skills. They had to show great creativity and the ability to match the means of expression (appropriate coloratura figures) to the requirements of the song lyrics. Today's performer usually does not improvise, but to some extent he can diversify his performance by ornamentation.

As a result of "decorating" the melody, it is possible not only to enrich the color of the piece, but also the overall expression, which has a strong impact on the listener. For example, the use of a short and long trill in *Caro nome* aria and the song *Little Bird, my friend*.



Example 67, G. Verdi, Gilda's aria from the opera *Rigoletto*, bars 19-22, short trills and trills with a short grace note



Example 68, *Little Bird, my friend*, bars 54-55: use of a long trill

Staccato, "jumping sound", is one of the basic ways to bring out the tone in coloratura singing. Practicing *staccato* in coloratura singing is a compulsory exercise. Especially for the coloratura soprano, when a much deeper and more powerful force to support the breathing of high sounds is required. While singing *staccato*, by closing and opening the *glottis* while raising the sound, the *diaphragm* and abdominal muscles rapidly accelerate their work, with elastic force growing and contracting, which causes the sound to depart from the focus of the head resonance while maintaining an active release state sounds. Only then is the voice flexible, focused and carrying. This issue can be discussed on the example of a fragment from an aria by Bellini.



Example 69, V. Bellini, Aria by Elvira from the opera Puritans, bars 117-119

During the performance of the coloratura figure in the *staccato* articulation of bar 117, the oral cavity should remain active, and the upper jaw should be in the elevated position. During the singing of the rising scale, the voice should be stabilized in the position of the sound, the position of the sound must not be changed as it moves upwards. When *staccato* occurs, the voice must be "covered" in a high position, not allow the sound to be distracted because of the high note and its *staccato*, be concentrated, because only in this way is it possible to prepare for the upcoming large number of scale runs in the following part. The course of rapid notes and scales in a *cadence* is always an important component of coloratura singing. The implementation of a smooth legato of coloratura singing requires the singer to use an energetic voice, be able to run it freely up and down, while maintaining consistency between the courses of the scales. Practicing such a fragment should include up and down scale runs from the high and low notes of the melody, at the same time, with the help of uniform, smooth breathing, find a resonance point, control the timbre of the voice - only then can we sing each phrase correctly.

In Mozart's *Alleluja*, the coloratura part is made up of many fast-moving sixteenths, so the most difficult element in performing this song is mastering the technique of fast singing.

Not only the breath has to allow a quick course, each note should be sung accurately, which will make the timbre of the voice soft, clear while maintaining artistic expression.



Example 70, W. A. Mozart, *Alleluja* from the motet *Exsultate jubilate*, bars 102-106

It is imperative that you use the slow practice method when preparing this piece. Split the scale, the accent belongs to the first note of each measure. When practicing on the half-tone scale, the priority is to solve the problem of sound accuracy. You can first use the help of a piano first, then mimic the sound, one by one by singing until you have mastered its accuracy to perfection, then increase the tempo of practicing. When practicing the sound scale, you need to be patient, work hard, do not move on with indistinct singing. At the same time, when raising the sound, you need to cultivate good habits, first you need to set the notes in the mind and the accuracy of their performance in the right position so that when you open your mouth, you will immediately find them on it. Do not hesitate and be indecisive, and do not accept "sufficient sound accuracy", keep it out of fear. Make sure that your breathing does not "fall". Your coloratura singing skills will improve after practicing with this method.

5.2.3. Verbal expression in Chinese and European coloratura singing

Singing through speech brings us joy and spiritual sensation. Singing cannot exist separately from language. In addition to capturing the meanings of the lyrics of the sung song, it is necessary to pay attention to the pronunciation in different languages. Below I will carry out an analysis for Italian and Chinese. In pronunciation in Italian, particular emphasis is placed on the clear pronunciation of the vowels and the intonation of the voice. The vowel plays an important role in connecting sounds, it is considered the "axis" of the sung words. When performing singing phrases with a relatively wide range of sounds, you should increase your concentration. The text of Elvira's aria from the opera *Puritans* presents sad and wounded feelings tormenting Elvira's heart. The success of an aria performance does not

depend only on the voice that moves the listeners, it also has to be filled with emotions. Only through a thorough understanding of the text is it possible to correctly and accurately convey the mood of the piece and its artistic concept. In the first part of the aria, the sung part begins with the words: *Qui, la voce sua soave*, singer should pay attention to the clear singing of the connected vowels: i- a - O - e - u - a - O - a - e.⁷² While maintaining the correct pronunciation of vowels, it is also necessary to perfectly practice the rules of correct pronunciation of consonants.

When performing the first phrase in the consonant beginning of the *cantilena* part, care must be taken to articulate it accurately, so that the following pronounced vowels maintain their correct position. This important point of technical skill affects the fluency of the music and the accuracy of the language.



Example 71, V. Bellini, Aria of Elvira, *cantilena*, bars 1-3

At the end of the *cabaletta*, the words are: *Come beloved, come to me, come to me. Come to me as soon as possible!*. They show the main character, Elwira, who is in a trance, almost in madness. Part of the coloratura *cadence* of the piece requires the singer to skillfully use her voice when performing high notes. In the high zone of sounds, fast scales of rising and falling sixteenth notes should be made vigorously, it is necessary to properly capture the pace: fast - slow, low - high notes, dynamics and springiness (the distinctiveness of each sound). Only thanks to this will the voice become brighter, more beautiful, more vivid, endowed with a powerful lifting force. When performing a coloratura part (*cabaletta*), you need to maintain a high voice position, use the strength of the diaphragm to develop a feeling of jumping and flexibility. Keep your breathing steady, find the exact point of inhalation, keep the sounds consistent and be active, also make better use of your technical skills to interpret the text.

⁷² capital letter has an accent in the word



Example 72, V. Bellini, Aria of Elwira; *cabaletta*: bars 65-70

Chinese is much more complicated than the languages of individual European countries. When pronounced in Chinese, each word consists of a combination of the consonant *shengmu* and the vowel *yunmu*, *shengmu* as an Italian consonant and *yunmu* as a vowel. According to ancient Chinese singing techniques and newer Chinese traditions, when singing, special emphasis is placed on the principle: "Words should draw the melody, clear words - round melody", hence when performing Chinese songs using Chinese techniques, we feel a relatively flat position of the mouth, small jaw opening. They are basically open horizontally, only the front part of the mouth is involved. The Chinese songs sung in this way are placed in the resonance of the front of the face. However, the timbre of the voice very often becomes too "sharp and squeaky", "thin" "compressed", especially during diction in the high zone of sounds it is very easy to make mistakes. Similarly, as in *bel canto*, we should pay attention to the vowels, that is, the consistency of Chinese *yunmu*. During the exercises, you should first put the consonants aside, finish the melodies with only vowels, only after finding the feeling of vowel consistency do you add consonants, and in your awareness you pay special attention to the pronunciation of vowels. On the example of the last phrase from the *July meadow* of Shang De Yi, the problem of the inability to pronounce Chinese words correctly appears in the high zone of sounds. If you are to rely solely on the traditional

method of singing and diction, you would get the feeling of poor performance of the high parts, the emitted sound would be devoid of beauty, too sharp and squeaky, too narrow and without flexibility. Naturally, it is not possible to rely solely on the *bel canto* principle of the service of consonants towards vowels, in this way the diction would become indistinct. When practicing the mentioned part, you can concentrate first on practicing its vowels.



Example 73, Shang De Yi, *July meadow*, bars 65-68

Vowels should be sung according to the melody and rhythm, paying attention to the vertical position of the mouth during vowel diction. When borrowing from the *bel canto* the state of "half-yawning" one should exaggerate the vowels sung. Once you have mastered the vowels, it is time to add the consonants and finish learning to sing. Thanks to these steps, we not only get "clear words and a round melody", but also avoid some of the gripes of the Chinese singing method.

5.3 Considerations on the development trends of the Chinese vocal art of coloratura singing

Starting from the second half of the 20th century, with the expansion of popular music, we have to face the problem that the art of coloratura soprano singing in Europe is slowly losing popularity and leaving the music market. The number and quality of pieces for coloratura soprano are steadily declining, and the existence of the soprano is in a state of great danger. Although the Chinese coloratura soprano is still in its infancy, it seems that it will not escape a sad destiny. The question of how to successfully overcome this transition era will determine the vitality of the revived art of Chinese coloratura singing. This is a problem that all adepts of vocal art must face. I am rooted in China, a country rich in folk and national

music. Thanks to my *bel canto* studies, I have a good understanding of Chinese and foreign coloratura singing. After many years of studying with music masters and participating in numerous competitions and discussions with fellow singers, I think that the further development of the Chinese art of coloratura singing should take into account the following elements in a further stage of development.

5.3.1 The borrowing of *bel canto* technique promotes the globalization of Chinese coloratura chant

Bel canto has a unique charm due to its unique singing technique. It is knowledge accumulated and integrated through the efforts of many generations, the development of which has resulted in the creation of a complete system of singing techniques. From an educational perspective, *bel canto* has evolved into a scientific subject for teaching vocal music. *Bel canto* requires from singers and female singers a rich expression, variable, rich colors of presentation, the ability to apply the full resonance effect. *Bel canto* views the human body as a musical instrument which, after undergoing rigorous training, serves vigorously and freely present coloratura singing and other complex, extremely difficult skills. This official knowledge of how to produce sounds is consistent with scientific principles, making it possible to reduce the load on the vocal cords to the maximum extent and effectively extending their life.

Contemporary Chinese coloratura works began to appear in the second half of the twentieth century, and with the growing cultural exchange between China and the West, the level of their recognition and public interest gradually increases. For these reasons, there is an urgent need to develop a singing style with clear national characteristics and, like Western *bel canto*, a scientific sound emission and singing practice system to promote Chinese coloratura works internationally.

5.3.2. Shaping of the new style of Chinese coloratura songs as a result of combining *bel canto* achievements and Chinese music specificity

Composing is the foundation for singing, it is an expression of the desire to create beauty. Singing is a real manifestation of composing, it is capable of representing all the shades of everyday life. If we assume that singing is a field of art that has been passed on to mankind and cannot be lacking, then composing plays a pioneering role in bringing this art to

life. In each piece of vocal music, the words, melody, harmony, each fragment constitute a coherent whole, which from the moment of birth, through the artistic performance and the reception of the audience, achieves sublimation, introducing aesthetic values. The style of creating pieces for coloratura soprano includes the desire to obtain a beautiful poetics of the melody, to show the beauty of the national style as well as the beauty of freedom and dynamics. Among these desires, the pursuit of poetic beauty is an age-old theme in the style of creating coloratura works with a national trait. In actual artistic practice, the following two postulates must be met:

First: the melody must have a poetic beauty. The pursuit of poetic beauty is the goal of every composer, although such aspirations essentially depend on the composers' age and culture. Bellini wrote the aria for coloratura soprano *Qui la voce sua soave* as a lyrical piece, with a beautiful melody with a bit of melancholy, smoothly telling about the delicate, tender heroine. Bellini adds a little vagueness to seemingly simple melodies, combining lyricism and romanticism into a whole, fully demonstrating the ability to perfectly describe the feelings and moods of the characters, thus emphasizing the style and creative characteristics of the 19th-century romantic school. Similarly, Verdi strove to achieve poetic beauty, for example in the aria *Caro nome* ... It's beautiful, elegant melody presents a vivid image of a delicate, kind, immature, unaware young girl. The style of Chinese coloratura compositions, as well as the style of Verdi, together strive to achieve the real, beautiful poetics of the melody. In the *July meadow*, the *Waltz of a Spring Breeze*, the Chinese melodic style of the "poetic image" was fully manifested by means of a joyful, warm, uninhibited melody.

Second: the folk elements of Chinese ethnic groups need to be emphasized. After conducting in-depth research and analysis of elements of folk culture, we can see that the created works have a very rich, folklore style. The creative principle of Chinese composers should be to introduce folk charm to works for coloratura soprano. Each nationality has its own specific cultural elements, which makes Chinese coloratura soprano works diverse in terms of ethnicity. In the piece for coloratura soprano *Soprano Maira* Hu Ting Jiang, elements of Kazakh folk music are used, reflecting a deep national stamp on this piece. In the *July meadow*, Shang De Yi used the coloratura singing style from Xinjiang, drawing a realistic, clear, and rich in charm national musical portrait. Summing up the introduction of the charm of folk and folk music to his works, the pursuit of the ideal, offering people's imagination and longing are the common aspirations of composers. Chinese composers, in line with their

aesthetic musical traditions and habits, naturally introduce coloratura techniques into the melodies of folk songs, making the works for coloratura soprano not only artistically unique, but at the same time presenting distinct regional and ethnic features.

5.3.3 Building the path of development for Chinese coloratura art

*National art only on the condition of absorbing or being absorbed does become a positive goodness for world art. World art is always composed of the souls of many nations.*⁷³

The question of how the art of Chinese coloratura soprano singing will liberate itself from the national framework, be absorbed into world art and become an organic part of it, is now a key issue for the development of contemporary coloratura art in China. *Art, as an inseparable part of life, resembles life itself, it must change.*⁷⁴ Innovations are the main method of development and transformation of art, innovation does not mean the complete abandonment of the existing patterns, but the achievement of the goal, which is, on the basis of original elements, through their continuous improvement in order to better adapt to the social economy, popular culture, gaining great recognition and power of influence in society. This continual refinement now focuses on the fusion of popular music with traditional folk music. In 2008, the thirteenth edition of the Grand Prix of Young Singers was held, because this competition was nationwide and was broadcast by the central television channel, the song of the coloratura soprano *Soprano Maira* was presented to the national audience, enabling them to watch the performance directly and learn about this form of singing.

The Spring Breeze Variations and *Dazzling Mirror* presented later introduced many elements of popular music to their accompaniment. This met a positive reaction from the Chinese art world, the public began to look at the coloratura soprano with unprecedented, great interest. This can be described as the great breakthrough in the development of Chinese coloratura soprano art since the 1970s, as well as the satisfying result of the fusion of classic with popular music, which proved that this type of innovation is possible. Connection with folk music is currently the direction of development of the Chinese coloratura soprano,

for example, it was created as an arrangement of a folk song from Yunnan, the song *Sparrows' Nest* sung by the singer. The song maintains the local dialect and melody, and it

⁷³ By Paul Henry Liangue . Translated by Hongdao Zhang . *A Cultural History of Western Music in the 19th Century* [M]. Beijing: People's Music Publishing House, 1982. p274

⁷⁴ Zhong Zilin. *Overview of Western Modern Music* [M]. Beijing: People's Music Publishing House, 1991. p82.

also has a coloratura style. I believe that focusing the development of Chinese coloratura art solely on these two aspects is far from sufficient, because the horizons of thinking should be broadened, because they should permeate all levels of artistic creativity, such as film and television works. In Western countries, we already have successful examples of the use of coloratura, for example in the film *The Fifth Element* there is an arrangement of the aria *Il dolce suono* from Gaetano Donizetti's opera by Lucia di Lammermoor. This coloratura fragment incredibly drives the development of the film's plot, becoming its unforgettable scene.

CONCLUSIONS

Bel canto comes from Italy and has a very deep cultural and historical background. Through hundreds of years of development, it has transformed into a form of a scenic artistic work mainly in religious songs, opera arias, artistic songs, and then spread around the globe, exerting a great influence on the world music culture. Coloratura singing is one of the unique features of the *bel canto* technique. In the course of development and in combination with the musical characteristics of individual countries, many classic coloratura arias and artistic songs occupying a key place were created in the process of learning vocal music and in the field of stage performances. Chinese coloratura compositions in the process of writing and performing are based on the foundations of *bel canto*, combining the style of European coloratura works with elements of Chinese folk music and traditional songs. By creating innovation, they become part of the world's music culture.

The coloratura technique of the European *bel canto* has experienced a development from individual performances in the Baroque era to presenting the moods and emotions of the opera's heroes in accordance with the assumptions of its plot. In this way, European works for coloratura soprano have created a very wide repertoire - this plays a key role in the development of the art of coloratura soprano. Chinese works for coloratura soprano begin their way from the 1970s. Although it is a short history of only a few dozen years, many outstanding composers and many valuable works have already appeared. Unfortunately, coloratura melodies are characterized by a very high level of technical difficulty, in many of them the songs go up to c³ and even higher. This led China to the problem of insufficient repertoire to be used for coloratura singing exercises. First, for beginners and intermediate users, there are very few Chinese coloratura practice songs in the collection of coloratura practice chants that use low tessitura, so students often face the problem of not having an appropriate repertoire when studying and practicing. This leads to a situation that students with vocal skills, still below the appropriate level can only learn singing European vocal compositions for coloratura soprano. Secondly, such a situation has a very negative impact on the popularization of Chinese coloratura works among the general public. In recent years, songs such as *Soprano Maira* or *Spring Breeze Waltz* have been appreciated by singing enthusiasts, unfortunately their technical level is very difficult, so most of their supporters can only listen to them, which greatly weakens the impact of Chinese coloratura works on a wide audience. Hence, China urgently needs a coloratura repertoire to be used as a basic teaching material in science and suitable for popularization in society.

The study of comparing the Western and Chinese art of coloratura soprano singing has always been a difficult topic, which I experienced while writing the above work. The similarities and differences in composing and performing coloratura songs are not in isolation, but are intertwined. Still, for a better analysis of European and Chinese coloratura works in terms of their formation and performance, with the aim of promoting Chinese coloratura art, the above work presents the problem from a theoretical and practical level based on separate studies. I wrote the above study on the basis of the experience of learning to sing *bel canto* with Professor Katarzyna Suska, a large number of books and materials read, as well as my personal experience of over a dozen years of artistic and scientific practice. It is the result of combining the theory of vocal music with singing and didactic practice. I hope that my work will be able to provide inspiration for the European school of vocal music operating in China in the field of artistic and didactic coloratura singing.

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山鬼之歌 (无词歌)

选自歌剧《屈原》 山鬼唱段 (花腔女高音、女声合唱)

施光南曲

Lento ad lib. 哀怨地 *mp*

哦 依 哦 哟 依, 哦 依 哦

哦 依, 哦 依 哦 哟 依,

哦 依 哦 哟 依, 哦, 哦,

哦, 哦, 哦,

First system of the musical score. The vocal line (treble clef) begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment (grand staff) features a complex, rapid sixteenth-note pattern in the right hand, while the left hand plays a simple bass line. Dynamics include *mp* (mezzo-piano) and *p* (piano).

啊 喂 依 啊 喂 依 喂 依， 啊

Second system of the musical score. The vocal line continues with a series of eighth notes and a half note. The piano accompaniment is mostly silent, with a few chords in the right hand. Dynamics include *mp* (mezzo-piano) and *p* (piano).

啊 喂 依 啊 喂 依 喂 依， 啊 啊 喂 依 啊 喂 依 喂

Third system of the musical score. The vocal line features a series of eighth notes and a half note. The piano accompaniment has a complex, rapid sixteenth-note pattern in the right hand, while the left hand plays a simple bass line. Dynamics include *mp* (mezzo-piano).

啊 喂 依 啊 喂 依 啊 喂 依 喂

Fourth system of the musical score. The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a complex, rapid sixteenth-note pattern in the right hand, while the left hand plays a simple bass line. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

喂

Moderato (♩ = 78-88) 回忆, 诉说般地 *mf*

啊 啊 哦 依 哦 依

哦 依 哦 依 哦 依 哦 依 啊 哦 啊 哦 哦 哦

依, 哦 啊 哦 依 哦 依 哦 依 哦 依 哦 依

啊 哦 啊 哦 哦 哦 依, 啊

First system of the musical score. The vocal line features a melodic phrase with triplets and slurs, marked with *P* (piano) and *mf* (mezzo-forte). The lyrics are "歌, 啊 歌, 啊 歌, 啊". The piano accompaniment consists of chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with a melodic phrase marked with *f* (forte). The lyrics are "歌, 啊". The piano accompaniment features a more active bass line with eighth notes.

Third system of the musical score. The vocal line has a melodic phrase marked with *rit* (ritardando) and *mf a tempo*. The lyrics are "歌!" and "啊 噢 依 歌 啊 歌!". The piano accompaniment includes a section marked *rit* and another marked *f a tempo*.

Fourth system of the musical score. The vocal line features a melodic phrase marked with *rit* and *f a tempo*. The lyrics are "啊 啊 噢 依 歌 啊 歌!". The piano accompaniment includes a section marked *rit* and another marked *f a tempo*.

Tempo di ad lib.

啊

啊

啊

啊

依!

(女声合唱) 哦 啊 哦 依 哦 依

哦 依 哦 依 哦 依 哦 依 啊 哦 啊 哦 啊 哦 依 哦

*: 括号中的音符也可省略不唱。



啊!

依。 哦 啊 哦 依 哦 依 哦 依 哦 依 哦 依 哦 依



啊!

啊。 哦 啊 哦 啊 哦 哦 依!



哦 啊 哦 依 哦 依 哦 依 哦 依 哦 依 哦 依 啊 哦 啊 哦



First system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics "啊 哦哦 哦依!" and "哦依 哦 呜 依". The middle staff is a vocal line with lyrics "哦依哦依 哦依,". The bottom staff is a piano accompaniment. Dynamics include *mp*.



Second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics "啊!" and "哦依 哦 呜 依". The middle staff is a vocal line with lyrics "哦依 哦 呜 依". The bottom staff is a piano accompaniment. Dynamics include *mp*.



Third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics "哦依 哦 呜 依." and "啊!". The middle staff is a vocal line with lyrics "哦依哦依 哦依." and "哦依 哦". The bottom staff is a piano accompaniment. Dynamics include *mp*.

464

ad lib. *mf*
啊我依啊哦依 呜

呜 依 *f*

mp
啊我依 啊我依啊哦依啊哦

p

mf 依

呜 依

小鸟我的朋友

曹 勇 词
施 光 南 曲
杨霖希 伴奏

抒情 优美地



12

悄 轻 地 街 走， 我 的
地 地 走， 我 的

mf

15

诗 啊 儿 正 是 在 赞 美 蓝 天， 请 小 鸟 来 保
歌 儿 正 是 在 呼 唤 森 林， 让 绿 阴 保

mp

20

做 我 如 心 的 朋 友， 啊 啊 啊 啊
护 我 亲 爱 的 朋 友， 啊 啊 啊 啊

25

啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊

啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊

8va

29

啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊

ritato

33

啊，啊，你你

rit.

a tempo

pp

37

看 听 那 那 鸟 鸟 儿 也 也

39

懂 得 诗 意， 啊 啊 蓝 天 绿 阴

42

下 中 尽 歌 情 晚 飞 转， 说 唱 像 友 是 谊

44 5

喝 天 醉 了 酒 ； 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊

48 自由地

啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊

51

啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊 啊

54

啊 啊 啊啊

ff

56

回原速

啊。 啊。 小

pp

60

鸟 啊,我 的 朋 友, 小 鸟 啊,

express.

pp

65 自由地

我的朋友。 啊⁵ 啊啊啊啊啊啊啊啊

ppp

68

啊⁵ 啊啊啊啊啊啊啊啊

69 由慢渐快

啊 啊 啊³ 啊啊 啊 啊 啊 啊

f ff

73

啊啊啊啊啊啊啊啊啊啊啊啊啊啊啊啊

ff

七月的草原

(花腔女高音独唱)

宋城延 词

尚德义 曲

Moderato

5

10

小蜜蜂采花 嗡嗡的哩， 啊 啊啊 嗡嗡的 哩，
羊群像云朵 白白的哩， 啊 啊啊 白白的 哩。

14

花蝴蝶起舞 翩翩的哩, 刺刺明, 翩翩的 哩,
艳房像银星 闪闪的哩, 啊刺刺, 闪闪的 哩,

18

微风儿吹来 悠悠的哩, 绿浪儿卷动 浪浪的哩, } 啊,
小伙子赛马 快快的哩, 姑娘的服饰 多彩的哩, }

23

啊,

27

{ 迷人的画卷 连天山, }
{ 欢乐的百灵 唱不停, }

32

七月的草原 真美丽, 真美丽。 七月的草原

37

真美丽, 啊,

41

啊，

45

啊， 啊，

49

啊， 啊， 七月的草原真美丽，

54

啊， 啊， 啊，

58

七月的草原啊

63

真美丽，啊 真美丽。

玛依拉变奏曲

哈萨克民歌

胡廷江改编

胡廷江配伴奏

$\text{♩} = 100$

p

ff

人 们 都 叫 我 玛 依 拉

p

诗 人 玛 依 拉, 牙 齿 白

声 音 好 歌 手 玛 依 拉,

高 兴 时 唱 上 一 首 歌 弹 起 冬 不 拉 冬 不 拉,

来 往 人 们 挤 在 我 的 屋 檐 底

Tempo

下。 玛依拉 拉依拉 哈拉拉库 拉依拉 拉依

拉 哈拉拉库 拉 依 拉呀 拉 啦啦啦

mp *cresc.*

我 是

fp

瓦利姑 娘 名 叫 玛依拉, 哈哈哈哈哈 哈哈

哈 白 手 巾 四 边 上

绣 满 了 玫 瑰 花, 哈 哈 哈 哈 哈 哈 哈 哈 哈 哈 哈 哈

年 轻 的 哈 萨 克 人 人 美 慕

我, 谁 的 歌 声 来 和 我 比 一

First system of musical notation. The vocal line (treble clef) features a melody with a long note and a slur. The piano accompaniment (grand staff) includes a treble and bass clef with various rhythmic patterns. The key signature has three sharps (F#, C#, G#).

Vocal lyrics: 下? 哈哈 哈哈 哈哈 哈哈

Second system of musical notation. The vocal line continues with a melody. The piano accompaniment features a treble and bass clef with various rhythmic patterns. The key signature has three sharps (F#, C#, G#).

Vocal lyrics: 哈哈 哈哈 哈哈 哈哈 哈哈

Third system of musical notation. The vocal line features a melody with a long note. The piano accompaniment includes a treble and bass clef with various rhythmic patterns. The key signature has three sharps (F#, C#, G#).

Vocal lyrics: 哈哈 哈哈 哈哈 哈哈 哈哈

Fourth system of musical notation. The vocal line continues with a melody. The piano accompaniment features a treble and bass clef with various rhythmic patterns. The key signature has three sharps (F#, C#, G#).

Vocal lyrics: 哈哈 哈哈 哈哈 哈哈 哈哈

First system of a musical score. The top staff is a vocal line with a long note and a rest. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes. A dynamic marking *ff* is present in the piano part.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern. Dynamic markings *ff* and *rit.* are visible.

Third system of the musical score. The vocal line has a rest followed by a new phrase. The piano accompaniment continues with a similar rhythmic pattern. A tempo marking $\text{♩} = 100$ is shown above the vocal staff. The lyrics "白 手 巾 四 边 上" are written below the vocal staff. A dynamic marking *mp* is present in the piano part.

Fourth system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern. The lyrics "绣 满 了 玫 瑰 花, 等 待 我 的" are written below the vocal staff.

情 人 弹 响 冬 不 拉,

年 轻 的 哈 萨 克 来 到 我 的 家,

谁 的 歌 声 来 和 我 比 一

下, 谁 的 歌 声 来 和 我 比 一 下?

散板

啊 哈 哈 哈 哈 哈 哈 哈

啊 哈

进板 $\text{♩} = 132$

啊 哈 哈 哈 哈 哈 哈 哈

mp

mp

ff

牙 齿 白

声 音 好 歌 子 局 像 拉,

高 兴 时 唱 上 一 首 歌 弹 起 冬 不 拉 冬 不 拉,

来 往 人 们 挤 在 我 的 屋

替底下。玛依拉 拉依拉 哈拉拉库 拉依拉 拉依

拉 哈拉拉库 拉依拉呀拉 啦啦啦

啊 哈哈

哈 啊

First system of a musical score. The vocal line (treble clef) features a melodic phrase with lyrics "啊 哈哈". The piano accompaniment (grand staff) includes a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamics include *ff* and *sf*.

Second system of the musical score. The vocal line continues with a melodic phrase and lyrics "啊". The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamics include *p* and *sf*.

Third system of the musical score. The vocal line features a melodic phrase with lyrics "啊 呀 依". The piano accompaniment includes a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamics include *ff*.

Fourth system of the musical score. The vocal line features a melodic phrase with lyrics "拉1". The piano accompaniment includes a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamics include *ff* and *fff*.