

# THE STUDY OF THE OPERA BARITONE'S SINGING SKILLS IN THE WHERE IS THE WIND BLOWING SONG

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## Abstract

The main research direction of this paper is the singing method and artistic characteristics of the opera "Where Is the Wind Blowing" (风是在哪个方向吹/ feng shi zai na ge fang xiang chui). The opera "Where Is the Wind Blowing" stands as the first small theatre opera in China. The poem expresses the feelings of that generation of intellectuals, showcasing an infectious, deep emotion and revealing the unique emotional expression of that era. Through the study of the poetic author background of the opera, Understand the general idea and historical background of the lyrics, Then, when analyzed through the melodic structure creation of the opera, To develop the way of transforming poetry into opera, From the opera premiere to singing methods, Then to the method of performance in operatic singing, breathe, mood, Bite words, Method of singing for a systematic study, In the process of writing the paper, And by example, video and so on, The aria "Where Is the Wind Blowing" (风是在哪个方向吹/ feng shi zai na ge fang xiang chui), Make a summary, A more thorough analysis of the work, Researchers have tried to adopt this research approach, Can inherit history and culture through music media to create better Chinese opera works, Promote the development of Chinese opera performance.

**Keywords:** Chinese modern opera; Artistic characteristics; Singing; Aria; baritone; voice technique

## Introduction

The background and significance of the topic selection, Opera, are rooted in music as the central element, combining cultural history, music, dance, art, and various other categories of stage art. Operas from different countries often mirror the history of national development. Through opera performances and research, one can gain insights into the music history of different countries, music culture, singing styles, and skills. Opera first appeared in Florence, Italy, at the end of the 16th century, and it has a history of more than 400 years. Standing as a brilliant treasure in the art world for centuries, opera has always possessed its own unique charm.

In 1919, after the "May 4th" movement entered China, it became part of the first wave of pioneers, led by Mr. Li Jinhui. From the initial stages, slowly advancing forward, Chinese composers drew lessons from Western opera, combined it with their aesthetic considerations, engaged in bold practices, and developed new insights into national opera drama. The birth of the opera "The White-Haired Girl" marked a solid step in the Chinese Opera's national development path, establishing its own artistic style characteristics.

After the reform and opening up, generations of composers have been keen on creation and constantly exploring the development direction and ways of opera in China. Since the 21st century, under the influence of multicultural communication and economic globalization, Chinese Opera has been rapidly developing by blending Western opera with traditional Chinese elements. It absorbs Western opera music elements while creating and inheriting Chinese traditional music culture, presenting contemporary diverse creative characteristics. However, it is committed to the integration of Chinese nationalist music.

The opera "I Don't Know Which Wind" draws its inspiration from original Chinese poetry literature. It extracts its spiritual essence from the works of famous poets Xu Zhimo, Lin Huiyin, and Lu Xiaoman. The script is written by composer Li Ruixiang, Vice President of the Shanghai Opera House. The opera's title, "Where Is the Wind Blowing" (风是在哪个方向吹/ feng shi zai na ge fang xiang chui), is a classic masterpiece. The poem expresses the author's

pursuit of the "back to life ontology" poetry ideal. The deliberate management of melody, combined with the poem, constantly creates the atmosphere of the "dream." This expressive technique vividly reflects the style of Xu Zhimo's poetry, characterized by fresh words, harmonious rhythm, rich imagination, beautiful artistic conception, elegant divine thoughts, and a distinct artistic personality.

In 2017, I created, compiled, and rehearsed the opera "I Don't Know Which Direction" at the Shanghai Opera House. Written by Li Ruixiang, Vice President of the Shanghai Opera House, it narrates the love and hate story between the poets Xu Zhimo, Lu Xiaoman, Zhang Youyi, and Lin Huiyin. Through the exploration of love, Xu Zhimo seeks meaning in life and questions human nature, reflecting the contradictions and conflicts between different social thoughts and values during the New Culture Movement. In this new opera, the classic poem "Where Is the Wind Blowing" is recomposed as the aria of the opera hero Xu Zhimo.

The opera "Where Is the Wind Blowing" stands as the first small theatre opera in China. The poem expresses the feelings of that generation of intellectuals, showcasing an infectious, deep emotion, and revealing the unique emotional expression of that era. Simultaneously, the opera seeks to innovate by integrating traditional and Western opera, allowing ethnic cultural elements to further penetrate the performance. It plays a crucial role in the current development of Chinese Opera, laying a solid foundation for its better future development. However, the advancement of Chinese Opera necessitates further research and exploration. Studying existing opera works and transforming more poetry into operas for the public eye and the world stage will breathe new life into this art form. This amalgamation of the old with the new will significantly contribute to the promotion of the development of Chinese Opera. "Where Is the Wind Blowing" has set a new course in the development of Chinese Opera, providing the impetus for the study of the artistic characteristics and vocal composition of the Chinese Opera aria "Where Is the Wind Blowing" (风是在哪个方向吹/ feng shi zai na ge fang xiang chui).

## Research Objectives

1. To study the method and function of Poetry adaptation into opera in China "Where Is the Wind Blowing" (风是在哪个方向吹/ feng shi zai na ge fang xiang chui).

2. To study the Opera Baritone's singing skill in the "Where Is the Wind Blowing" (风是在哪个方向吹/ feng shi zai na ge fang xiang chui).

## Literature Reviews

Under the perspective of Chinese opera history, bel canto singing has undergone a developmental process in China. Western opera and bel canto singing, upon their introduction to China, collided with China's inherent opera form and national singing methods. This collision required adaptation to suit the preferences of the Chinese audience, leading to processes of "localization" and "sinicization." The study of the historical development of Chinese Opera and its interactive relationship with bel canto singing is a valuable research subject.

The evolution of Chinese Opera saw the introduction of bel canto singing as a singing system in the last century. In the 1940s, through the joint efforts of two generations of vocal singers, Chinese bel canto was established, developing teaching teams, teaching systems, and talent training structures. During the 1950s and 1960s, Chinese Opera and bel canto, with the main purpose of performing positive operas, developed significantly. The development momentum of national opera and folk singing was strong, showing an unbalanced evolution of opera and the conservative development of singing. Before 1958, due to the breakdown of Sino-Soviet relations, professional colleges and troupes followed the "Russian vocal music school," which lacked the real "bel canto" tradition, posing challenges for the Sinicization of bel canto.

The "model opera" of the 1970s had some characteristics of opera, with the symphonic version showing some operatic characteristics to some extent. However, this era's opera creation and performance exhibited extreme aspects of artistic politicization and rigid creative concepts, deviating from the normal track of opera and national opera. Under the guise of "foreign for China," bel canto entered a new period (Li, 2019).

The 1980s and 1990s marked a new period of ideological enlightenment in China. Theoretical circles began to break away from old understandings like "subject matter Decisiism" and "literary cooperation theory." In this period of ideological liberation, Chinese opera after recovery showed a momentum of benign development. The pursuit of international and artistic opera creation and the pursuit of national opera began to trend towards drama creation and performance, forming a "give way from the road, occupy the two compartments" trend. Composers began to mobilize their subject consciousness and artistic inspiration to engage in opera creation. For instance, in "The SDeath," the composer used bel canto functions, mobilizing the genre function of Western opera, resembling the characteristics of 19th-century art songs, opening a new path for Chinese Opera creation.

Works like "The Field" broke through the inconsistency of drama processes, ensuring music followed dramatic tension. The opera "The Field" and its "lian" used techniques similar to Wagner's "no ending melody," transitioning from the middle and late 19th-century "ballad opera" to "dramatic" opera. These works incorporated historical themes and non-coherent, no-ending "body" structures, akin to Verdi's "brilliant" operas. They embodied Chinese Opera artists' bold absorption of Western opera concepts.

In "The Daughter of the Party," a national opera, the composer creatively used new opera styles, integrating narrative singing with the combination of lyricism, narration, and drama. This response to the trend of opera in the new era was seen in Peng Liyuan's singing, where bel canto and national singing styles were combined, demonstrating "true more mixed sound," "falsetto more mixed," and "true and falsetto half mixed sound" techniques (Li, 2019). Analysis of the artistic and singing characteristics of "Day Rising" in Chinese opera "Farewell to Cambridge" reveals its unique qualities. The opera "Farewell to Cambridge Again," with its story of poets Xu Zhimo, Lin Huiyin, and Lu Xiaoman, showcases infectious and deep emotions through its exquisite poetry and melodies. The opera integrates tradition with Western opera innovations, setting a new course for Chinese Opera's development.

Lin Huiyin's poem "A Peach Blossom" deeply influenced the author, leading to a study of the opera "Farewell to Cambridge Again." This research

focuses on "Day Rising," a significant aria within the opera, analyzing its cultural background, musical connotations, and singing techniques. This study aims to provide insight into the character's portrayal and enhance singers' understanding and emotional delivery in performances. The paper delves into various aspects, requiring a thorough understanding of the opera's background, plot, characters, artistic characteristics, and detailed singing analysis. Effective interpretation demands both literary and singing skills, ensuring a balanced blend of these elements for compelling stage performances. The author's research involves literature review and musical score analysis, revealing the innovative elements introduced by director Chen Wei and composer Zhou Xueshan. Their fusion of modern music elements with traditional forms results in a refreshing opera that resonates with contemporary audiences. Through a meticulous analysis of "Day Rising," the author gains a comprehensive understanding of the opera's composition techniques and emotional nuances. This study aims to improve singers' grasp of emotional expression, enhancing their stage performance skills (Zhao, 2020).

The stylistic study of Xu Zhimo's poetry recognizes him as one of the most remarkable poets in modern Chinese poetry history. While academic research on Xu Zhimo has focused on his literary achievements, the author emphasizes his poetry's intrinsic musical qualities. Xu Zhimo's poetry resonates with readers due to its melodious and lyrical nature, akin to a "singing poem." This study aims to explore Xu Zhimo's poetry from a musical perspective, focusing on its rhythm, melody, and musical imagery. The study first delves into Xu Zhimo's life and literary achievements, acknowledging his role in modern Chinese poetry's development. It then transitions to his poetic style, noting its significant departure from traditional Chinese poetry. Xu Zhimo's works, heavily influenced by Western poetry, embrace a more liberated and lyrical form, drawing parallels with English Romantic poetry. The author highlights Xu Zhimo's affinity for music, evident in his poetry's rhythmic and melodic qualities. His poems often evoke musical elements, employing alliteration, assonance, and repetition to create a harmonious and melodious effect. The study identifies Xu Zhimo's unique approach to crafting poetry that blurs the line between literature and music.

By analyzing specific poems such as "Farewell Again, Cambridge," the study explores Xu Zhimo's musical imagery. The poem's structure and language mirror musical compositions, with rhythmic patterns resembling musical scores. Xu Zhimo's meticulous attention to rhythm and melody showcases his deep understanding of both poetry and music. The author argues that Xu Zhimo's poetry embodies the essence of *bel canto* singing, characterized by its lyrical and melodic qualities. This musicality in Xu Zhimo's poetry is a key factor in its enduring popularity and ability to evoke strong emotions in readers. The study concludes by emphasizing the importance of recognizing Xu Zhimo's poetry as a form of musical expression, enriching the understanding of Chinese literature and music (Yang, 2020).

## Research Methodology

Analysis and study of articles in relevant journals and publications: Understanding the origin of opera, the development history of Chinese Opera, and the current situation of Chinese Opera development. Consulting pertinent documents related to the poet to gain insight into the social and historical backdrop: Audio and Video Data Analysis Method: 1) Comparison and analysis of various versions of the opera video featuring the aria section of "Where Is the Wind Blowing" from multiple perspectives: Examination of singing skills, emotional expression, and nuances of character portrayal during singing. 2) Aim: Identifying and understanding variations and subtleties in different performances. 3) Approach: Comparative analysis of interpretative choices made by different artists, contributing to a nuanced appreciation of the aria and its diverse presentations within the opera. 4) Methods: Analyzing through literature collection, consulting relevant audio materials and videos, and studying own experience in stage performance. Checking literature to find the music score, mastering professional knowledge related to vocal singing, and singing the music. Systematic integration and analysis of collected vocal music singing data and combining theoretical knowledge with actual singing situations for analysis and research. Comparing theory with research to identify and solve problems.

Data Collection through Field Visits: 1) Former residence of poetry writer Xu Zhimo in Shanghai. 2) Meeting with Liao Changyong, president of the

baritone singer Shanghai Conservatory of Music. 3) Interviewing premiere opera performers. 4) Visiting the Opera House of the Shanghai Conservatory of Music. Data Integration: 1) Extracting recorded visit information and pictures from notebooks, recording equipment, and cameras. 2) Integrating and classifying information, and extracting data and documents related to the paper. 3) Using collected information to summarize and analyze the creation methods and singing methods of the historical background of the opera. 4) Discussing the results of the field visit, comparing data and information from the field visit with relevant literature, extracting useful information, and applying it to the research of the paper. Data Analysis: Analyzing the significance of this baritone Chinese song to the development of Chinese opera.

## Results

**Methods and Function of adapting Chinese Poetry into Chinese Opera** **The artistic characteristics of opera:** Opera, a stage art centered around music, has a rich and storied history that spans centuries and continents. It is a form of expression that intertwines culture, history, poetry, dance, and art, captivating audiences with its blend of vocal prowess and theatrical spectacle. Among the diverse array of opera traditions around the world, Chinese opera stands out for its unique blend of tradition and innovation, reflecting the country's historical and cultural evolution.

The introduction of Western opera to China in the early 20th century marked a significant turning point in the development of Chinese opera. Many Chinese musicians studied abroad during this period, bringing back with them Western music theory and composition methods. This influx of Western influence laid the foundation for the establishment and development of Western music theory as a significant component of modern Chinese culture and art. With the arrival of Westerners, elements such as professional orchestras and European opera performances began to take root in China. This exposure to Western opera planted the seeds for the evolution of Chinese opera, setting the stage for a transformative journey.

One pivotal figure in this evolution was Mr. Li Jinhui, a musician whose groundbreaking work in pop music extended to Chinese children's songs and dance dramas. His creations, such as "Little Painter" and "Zhouzishan," played a

crucial role in the emergence of new opera forms that blended Western and traditional Chinese music. The 1940s saw the birth of Yangko opera, a new type of small opera drawing from folk traditions. Yangko opera seamlessly integrated drama, dance, and music, with works like "Brother and Sister Reclamation" exemplifying this fusion of genres. "The White-Haired Girl," created in 1943, marked a significant transition in Chinese opera. Born from the "New Music Movement," this opera blended realism with revolutionary ideas, reflecting themes of social justice and unity against Japanese imperialism. It became a unifying force during the Anti-Japanese War, boosting morale and fostering a spirit of resistance. This period also saw the exploration of diverse opera forms like "The Song of the Prairie," reflecting a blend of traditional Chinese elements with Western influences.

Since the founding of the People's Republic of China in 1949, Chinese opera has embraced its national identity, closely aligning with the country's cultural and political developments. The establishment of the Chinese Opera Academy and the China Drama Academy played crucial roles in reforming and innovating Chinese opera. Figures like Ma Ke proposed new concepts, such as "developing new opera on the basis of opera," which gained traction during this era. The 1950s to 1960s marked a peak of maturity for Chinese opera, with works like "Honghu Red Guards" embodying the essence of contemporary opera art, characterized by strong drama and a distinct national character.

The 1970s marked a comprehensive revival period for Chinese opera, known as the "resurrection boom." Operas like "Lover" and "The Daughter of the Party" gained widespread acclaim, showcasing the rapid resurgence and development of the art form. "Field," premiered in 1987, was a significant milestone for Chinese original opera, achieving great success internationally. This period coincided with China's economic growth and increasing global presence, influencing the diversity and experimentation seen in opera productions.

The 1990s continued this trend of diversification, with Chinese opera maintaining a strong national identity while integrating Western opera elements. Productions like "Farewell to Cambridge" exemplified this blend of traditional persistence with innovative Western influences. These operas reflected a dynamic and evolving landscape in Chinese opera, showcasing the country's

cultural richness and artistic expression on the global stage. In contemporary times, the Chinese modern opera "Where Is the Wind Blowing" represents a fusion of tradition and innovation. This opera, through its adaptation of poetry and incorporation of Western opera elements, bridges the gap between traditional and modern art forms. Its modern prose poetry and musical integration appeal to diverse audiences, preserving tradition while embracing contemporary art. Despite personal experiences, the significance of "Where Is the Wind Blowing" extends beyond individual roles, reflecting on the contemporary relevance and artistic significance of Chinese opera today.

Chinese opera, throughout its development, embodies the spirit of its times, reflecting social periods and life forms. As a product of its era, opera serves to inspire our spiritual world when needed most. While acknowledging its imperfections and areas for improvement, Chinese opera undeniably stands as a unique representation of Chinese national characteristics. Its journey from tradition to innovation reflects a dynamic blend of Western and Chinese elements, preserving tradition while embracing modernity and paving the way for a vibrant future. The history of Chinese opera is a testament to the resilience and adaptability of this art form. From its early encounters with Western opera to its modern-day fusion of traditional and contemporary elements, Chinese opera has continually evolved to reflect the changing times. The contributions of individuals like Mr. Li Jinhui and the collective efforts of opera academies have been instrumental in shaping this evolution.

The incorporation of Western opera elements, such as professional orchestras and European performance styles, brought new dimensions to Chinese opera. This fusion of styles not only expanded the artistic possibilities of Chinese opera but also made it more accessible to a broader audience. The emergence of new opera forms, such as Yangko opera, further enriched the repertoire, drawing from folk traditions and creating a vibrant tapestry of storytelling. "The White-Haired Girl" stands as a landmark production in Chinese opera history, symbolizing the spirit of resistance and the pursuit of social justice. Its success during the Anti-Japanese War era resonated deeply with audiences, cementing its place as a pivotal work in the canon of Chinese opera. This period of artistic exploration and experimentation laid the groundwork for the diverse range of opera styles seen in contemporary Chinese opera.

The establishment of the Chinese Opera Academy and the China Drama Academy marked a new chapter in the development of Chinese opera. These institutions played crucial roles in nurturing talent, preserving traditional art forms, and promoting innovation. Figures like Ma Ke, with his vision of "developing new opera on the basis of opera," contributed to the evolution of Chinese opera into a dynamic and multifaceted art form. The "resurrection boom" of the 1970s marked a period of renewed creativity and exploration in Chinese opera. Operas like "Lover" and "The Daughter of the Party" captured the imagination of audiences with their compelling storytelling and evocative music. "Field," with its international success, showcased the growing influence of Chinese opera on the global stage. This era of artistic revival coincided with China's economic growth and increasing openness to the world, leading to a flourishing of creativity and innovation in opera productions.

The 1990s brought further diversification and experimentation in Chinese opera. Productions like "Farewell to Cambridge" pushed the boundaries of traditional opera, incorporating Western elements and exploring new themes. These works reflected the changing social and cultural landscape of China, as the country continued to open up to the world.



**Figure 2:** Opera premiere performance Premiere stills. Source: Ni Pengzhen. (2023)

"Where Is the Wind Blowing," a modern opera blending tradition and innovation, represents the culmination of this rich history. Through its fusion of poetry, music, and theatrical elements, this opera invites audiences on a cultural journey that bridges the past with the present. Its modern prose poetry and

incorporation of Western opera elements make it accessible to a wide range of audiences, while its themes of tradition and modernity resonate with contemporary audiences.

In conclusion, the history of Chinese opera is a testament to the resilience, creativity, and adaptability of this art form. From its early encounters with Western opera to its modern-day fusion of traditional and contemporary elements, Chinese opera has continually evolved to reflect the changing times. The contributions of individuals like Mr. Li Jinhui and the efforts of opera academies have been instrumental in shaping this evolution. As Chinese opera continues to evolve and innovate, it remains a vibrant and dynamic art form that reflects the rich cultural heritage of China.

**The Opera Baritone's singing skill in the "Where Is the Wind Blowing"**(风是在哪个方向吹/ *feng shi zai na ge fang xiang chui*): Structure and tonality of the music in the opera Aria "Where Is the Wind Blowing" (风是在哪个方向吹/ *feng shi zai na ge fang xiang chui*) follow a single three-part structure in the form of ABA. The music begins with an introduction by the piano. From the eighth bar onwards, the aria transitions into the singing part.

When performing this aria, it is crucial to maintain a smooth and controlled atmosphere to support the singing and achieve the desired artistic conception and singing effect. Singing this piece also puts a significant demand on breath support. Each sentence in the aria spans more than four or five bars, requiring ample breath support to ensure the coherence of each phrase and maintain the overall fluidity of the song (Zhang, 2014).



**Figure 3:** Music score "Where Is the Wind Blowing" Source: Source: Ni Pengzhen. (2023)

For example, in the dream of the second part of the first sentence of the work above, the dream's migration starts from the weak beat of the section. Although there is still a four-beat break in the middle, for the coherence of mood and melody, the middle is the best placement. Therefore, there is a significant test of the amount of breath required. If the breath for this sentence is insufficient, it will seriously affect the breath for the next sentence, leading to the whole song being intermittent and incoherent.

Secondly, because I have to sing the illusory artistic conception in my dream, it is quite challenging to control the breath. I feel it when singing; in fact, the tension is particularly high. For example, in the first half of each sentence where I don't know in which direction the wind is blowing, it is necessary to control the breath. If there is too little breath, the sound has no support; if there is too much breath, the sound becomes too real, and the entire artistic conception within the dream is compromised. Almost all the phrases are mainly long lines. To make the phrases more complete when singing, the singer should make full use of every breath that needs to be taken, making the inspiration relaxed and full to prepare for the next singing at the end of the long phrase.

When breathing, it is important not to inhale too anxiously, as completing the breath too quickly may result in incomplete phrases. It is also essential not to make the breath too stiff, as this is not conducive to the mobility of the phrase or the expressive body movements of the singer during the performance.



**Figure 4:** Music score "Where Is the Wind Blowing" Source: Source: Ni Pengzhen. (2023)

In the singing of the sentence above, as the strength increases, the singer should control the breath, especially before "heart," to ensure a full breath. This is crucial because the following section involves singing four and a half beats, and the middle cannot be altered; otherwise, the singing effect will be compromised.

A useful technique is to take a breath in advance during the rest marked in the red circle, leaving more breath to sing the part within the red box. The word "heartbroken" can be considered the climax of the song's mood, requiring the singer to express excitement, close and pull back the vocal cords, and simultaneously add strength from the waist to sing effectively.



**Figure 5:** Music score "Where Is the Wind Blowing" Source: Source: Ni Pengzhen. (2023)

At the end of each sentence, the author has appropriately placed an eight-point stop, indicated by the square color box marked as "ventilation," allowing the singer enough time to adjust their breathing for the next phrase. It's worth noting that after the four notes of section 72, the rhythm of the first 8 and 16 lines continuously elongates, and the intensity of the breath increases. After the text marked in the red box above the picture, it's necessary to complete the breathing function to prepare for the following high notes. This ensures that the singer has enough breath to deliver the song effectively.

In the realm of vocal music performance, expressing emotions through song is a nuanced art form that requires singers to convey both mood and rhythm to the audience. The goal is to allow listeners to feel and understand the composer's intentions, providing a glimpse into the inner world of the song's creation. This is the essence of vocal music—to bring listeners on a journey of emotional exploration and artistic enjoyment.

In the opera "Where Is the Wind Blowing," the narrative revolves around the protagonist's struggle within the confines of a monotonous marriage with Lu Xiaoman. Relying on the assistance of his ex-wife, Zhang Youyi, whom he had once abandoned, and facing the invitation of his sweetheart, Xu Zhimo grapples with complex emotions. The central theme of uncertainty, "I do not know from which direction the wind blows," becomes the heart of Xu Zhimo's emotional turmoil. It sets the tone for the aria, enveloping the singer in a haze of confusion and introspection.



**Figure 6:** Music score "Where Is the Wind Blowing" Source: Source: Ni Pengzhen. (2023)

Before singing the aria, it is crucial for the singer to immerse themselves in Xu Zhimo's poem, experiencing the author's mood fluctuations. Each instance of "I do not know in which direction the wind blows" signifies an emotional progression, requiring the singer to modulate their mood and strength accordingly. As the emotions build, the singer must navigate through layers of emotional processing, reaching the climactic moments with heightened emotion and timbre.

The highlighted section, the first line of the lyrics in the dream-like waves of light, depicts Xu Zhimo's encounter with Lin Huiyin at Cambridge University. Their passionate love affair quickly consumes Xu Zhimo, leaving him lost in chaos and unable to extricate himself. This tumultuous relationship fills his heart with ripples, akin to a dreamlike state. When singing this line, the singer should evoke a sense of heartbreak, infusing the performance with a touch of ethereal emotion. It is essential to begin with controlled volume, ensuring that the intensity builds gradually without disrupting the delicate atmosphere established in the initial part of the aria.

In conclusion, the expression of emotions and sound processing in singing is a meticulous craft that demands a deep understanding of the narrative and the character's inner turmoil. Through careful modulation of mood, strength, and timbre, singers can effectively convey the complexities of human emotion, allowing listeners to embark on an emotional journey through the power of vocal music. The aria "Where Is the Wind Blowing" exemplifies this delicate balance, drawing the audience into Xu Zhimo's world of uncertainty, love, and introspection.

## Discussions

The primary focus of this paper is to investigate the integration of bel canto singing and a musical singing style into Chinese opera performances with Chinese lyrics. Through an examination of the development history of Chinese opera and understanding the creative background of the poet, the research aims to explore how these elements can be incorporated. One of the main challenges of this study is integrating the Chinese language into Western melodic operas during the singing process (Wang, 2015).

To address this, I interviewed Liao Changyong, president of the Shanghai Conservatory of Music and an academic leader in Chinese opera and Chinese art song performance. During these interviews, I learned about the singing methods from him. Personally, experiencing the characteristics of Chinese opera singing helped me understand the importance of maintaining breath while paying attention to the accuracy and relaxation of the Chinese language. This understanding is crucial for singing modern Chinese opera effectively (Sun, 2009).

The comprehensive research aims to better understand modern Chinese opera, which combines bel canto and popular singing styles. I believe this innovative approach to singing is not limited to China but can also be applied in other countries. By incorporating innovative and novel melodic creations into music singing, we can attract listeners of different ages and present the excellent cultural history of the country. This approach not only aids in the development of our music culture but also helps in better preserving the excellent national history and culture through music.

## **New Knowledges**

The study of the opera baritone's singing skills in "Where Is the Wind Blowing" revealed the aria's ABA structure, crucial for interpreting its narrative. It emphasized the need for strong breath control due to long phrases, vital for maintaining coherence. Emotional expression, especially in the dream sequence, highlighted the baritone's role in conveying complex feelings of confusion and heartbreak. Recommendations included collaborative opportunities for fusion productions and practical tips for singers, such as pre-planned breaths. Future research suggestions encompass exploring bel canto's historical context in Chinese opera and studying its impact on contemporary compositions, aiming to advance operatic performance understanding.

## **Conclusions**

In conclusion, the study artfully unraveled the intricate layers of "Where Is the Wind Blowing," shedding light on the meticulous method of poetry adaptation and the demanding singing skills required of opera baritones. The opera's adept translation of Xu Zhimo's poetic themes into a captivating operatic form was revealed, showcasing its ability to stir emotions and captivate audiences. Simultaneously, the study highlighted the technical prowess demanded of baritones, emphasizing the significance of breath control and emotive delivery in bringing the aria's emotional landscape to life. Through this exploration, a deeper appreciation for the fusion of poetry and opera, as well as the artistry of opera baritones, was illuminated, enriching our understanding of this profound and emotive piece of operatic artistry.

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