

A Brief Analysis of the Main Arias of the Musical "Jinsha" Singing in Different Versions

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Abstract: Musical theater that originated in the 19th century has developed from the original operetta (Operetta), comedy (Comedy) and black drama (Minstrel Shows) to the singing style that is now popular among the public. The development of Chinese musicals began in the 1980s. At the beginning, mature musicals from abroad were introduced and performed on domestic stages. Until the emergence of domestic original musicals in the 21st century, domestic musicals developed rapidly. I will perform a singing analysis on one of the more important boys' arias in "Jinsha" and conduct a comparative analysis on several of its more popular versions. The analysis of this piece is for us students to learn the singing methods and skills so that we can better show on the stage.

1. Introduction

When people think of musicals, they think of a series of Western plays such as "The Phantom of the Opera" and "Cats". It was not until the premiere of the Chinese original musical "Golden Sands" in 2005 that people's attention shifted from Western musicals to domestic musicals. The successful debut of "Golden Sands" gave great confidence in domestic original musicals. After that, domestic original musicals sprung up like mushrooms after a rain.

The development of musicals in my country for more than 30 years has not yet exerted a certain influence on foreign countries. When searching for relevant literature, the musical "Sands" was entered into the entire CNKI search and there were only 9 master's thesis, and the rest were mostly journals and magazines. Or some short comments published. There are few articles that research the performance of songs in the repertoire. For example, in the past year or two, TV variety shows have vigorously promoted musicals, so I will make a summary of the existing song interpretations and singing, and also study different versions of interpretations and singing in recent years to supplement relevant research.

2. The creative background of "Jinsha"

Chinese musicals have gradually matured from their initial immaturity, just like the Chinese original musical "Butterfly", which was adapted from the Chinese classic love story "Liang Shanbo and Zhu Yingtai" to promote Chinese traditional culture to the world and join it. A large number of Western fantasy drama colors allow modern people to better understand Chinese classics. The

emergence of "Jinsha" further promotes Chinese traditional culture and makes the repertoire performed on the Chinese musical stage no longer focus on Western culture.

In 2001, the "Jinsha" was discovered, and "Sun Bird" Shu embroidery products were unearthed. The "Sun Bird" embroidery products traveled in space with the Shenzhou-6 spacecraft in 2005. This incident is consistent with the scene in the play where an alien spacecraft hears a mysterious call and comes to Earth. As a result, "Jinsha", as a national brand with profound cultural heritage, has attracted the attention of nations all over the world. The creativity of "Jinsha" comes from the "Jinsha". Promoting "Jinsha" is equivalent to promoting the "Jinsha", which is equivalent to promoting the culture of Chengdu, Sichuan, and promotes the cultural and economic development of Chengdu. Promoting the development of cultural economy is also the original intention of the creation of "Jinsha". "Jinsha" premiered successfully at the Poly Theater in Beijing on April 8, 2005. It not only established the image of Chengdu, but also consolidated the status of "Jinsha" in archaeology and tourism.

3. Analysis of the main arias

There are several important arias in "Jinsha", namely "Birds and Fishes", "One Day", "Beyond the horizon", and "At That Time". These songs fit in with the storyline and advance it. The song uses the form of an aria to express the complex emotions of the characters.^[1]

All the music in this play was composed by Mr. Sanbao. Coupled with Sichuan's profound cultural heritage and the huge cultural charm of the ruins, Mr. Sanbao can display his personal talents to the greatest extent. Music is the most important factor in a musical. Music defines the existence of the entire musical and is the soul of the musical. As the first of the three major elements of musicals, music has an irreplaceable status and role.

3.1. "Beyond the horizon" Plot introduction

The aria "Beyond the horizon" is sung by the male protagonist "Sha" in the middle and later parts of the play. The "Sha" in this section is the "Sha" who has retrieved memories from thousands of years ago, not the archaeologist who stayed at the archaeological site "Sha".^[2] The elves brought "Sha" who had regained his memory to the Kingdom of Jinsha thousands of years ago, and let him meet the heroine "Jin" in the play. Although the memories of "Gold" and "Sha"'s past lives made them love each other deeply, their fate was unfair. "Sha" was imprisoned and almost died because she touched the sacred sacrifice. After rescuing the two, "Jin" took the sun bird gold foil with him and left this time and space. They thought they had escaped, but "Sha" was transported to an ancient battlefield more than two thousand years ago, and the wars were tragic one after another. The memory of "Sha" was lost again due to traveling through time and space, and "Jin" also lost its trace. "Sha" has experienced so much, and he stood alone on the desolate snowfield and sang the song "Beyond the horizon".

3.2. Analysis of singing methods and comparison of versions by different singers

The song "Beyond the horizon" has a simple structure, beautiful lyrics and a soothing melody, making the whole song completely suitable for the scene in which the song is sung. This aria is a song sung after the intense plot. This song will allow the audience who have not yet come out of the tense plot to appreciate the warm voice of "Sha" and follow the mood of the play.^[3]

This song only uses the AB structure at the beginning. The structure is simple and square, without too many big ups and downs. The first sentence "I can't tell... She is beyond the legendary horizon." The two words "I say", "I think" and "Can she be here?" at the beginning of each sentence

need to be treated weakly to reflect the helplessness of "Sha". The first sentence explains the situation of "Sha" to the audience. The helplessness of not knowing where the "Jin" is. "She's beyond the legendary horizon", which will make the three words "Beyond the horizon" more prominent. Zheng Yunlong sang this song in the last episode of the variety show "Sound into the Heart" broadcast on Hunan Satellite TV. The audience completely entered the "Jinsha" musical at the first word he spoke. Zheng Yunlong ends each word more crisply, and uses breath to continue the beat at the end of each sentence. In the performance of Zheng Qiyuan, the premiere actor of "Jinsha", the beat of every word of the song "Beyond the horizon" is very full, and the tenderness of "Sha" is vividly performed by Zheng Qiyuan. However, according to personal preferences, I like the horizon of Zheng Yunlong singing more pauses, his air voice adds the helpless emotional release at the beginning, adding a little complexity in the emotional ups and downs of the song structure.

The second sentence is "How she... My existence." The second sentence continues the emotional ups and downs of the first sentence, promoting the emotional process layer by layer, and gradually deepening the situation. Compared with the first sentence, the second sentence still starts weakly and advances. Compared with the first sentence, the rhythm of the following words is accelerated, and one word becomes two words, reflecting Sha's eager mood. The two words "She is." and "Hers" at the beginning of the sentence should sing the urgent emotion. The "Exist" after "But how do you know I exist?" is treated in the same way as the first sentence, leaving a little pause to highlight the existence.^[4] Compared with the first sentence, the difference between the two singers is the word "Being". The "Being" sung by Zheng Yunlong is still similar to the first sentence. In contrast, the "Being" sung by Zheng Qiyuan, he uses the word "at" Word extension. The "Exist" sung by Zheng Yunlong is still as straightforward as the first line. On the other hand, the "Exist" sung by Zheng Qiyuan extends the beat of the word "at". Two different styles, preference is completely a matter of opinion.

"The wind won't stop, the wind has blown so far... But how it blows into my heart." These two sentences repeat the previous two sentences. Until the end, the word "harbouring" in "My heart" should be weakly advanced, middle strong, and weakly closed, completely releasing the emotions in paragraph B. ^[2]Zheng Yunlong's treatment of this paragraph is very similar to the first paragraph, explaining the prologue of the story to the audience in a narrative method. Zheng Qiyuan maintained the tone of the entire song when singing this section, and the integrity was particularly strong. This may have something to do with the singing environment. Zheng Yunlong sang this song at a variety show competition that the public could hear, while Zheng Qiyuan recorded it in a recording studio, so the emotional processing between the two is slightly different.

The overall rhythm of the B section has changed a lot from that of the A section. In section A, the weak attack at the beginning of each sentence is half a beat, while in section B, the weak start of each sentence becomes one and a half beats. There is a big difference in the listening experience. "She sang softly... My heart is like the sea." In this sentence, the words "Chang" and "Ru" are difficult to say according to the music score. "Let me... Wings" This is the most difficult part of the whole song, you have to nail every word. The following "The heart is like the sea" should be sung with a sigh, and the next line "The heart is like the sea" should be sung with the true tone on the downbeat of the rhythm. "Body like dust" It is also sung in a similar way. "I woke up and she was gone." These words reflect the helplessness of "Sha". It is best to sing these words with a tearful sigh to show the helpless emotion to everyone. "Snow drifts on this stage, the earth is silver, I can't see her footprints, stay." The second sentence of section B is another emotional outburst of the entire song. This section in the musical uses a realistic approach to describe the scene "Sha" is in at this time. ^[4]When singing, you should always think of the snowy scene so that you can integrate yourself into the scene depicted in the song. The singing method of the previous sentence is similar

to the singing method of sighing, showing a desolate state. Judging from the original score, Zheng Qiyuan sang exactly according to the score. Because Zheng Yunlong sang in a competition, he rearranged the music here. The original score terminated here to end the first chapter, but Zheng Yunlong did not terminate it. In the original key of F, it rose half a key and re-strengthened the emotional highlight of the second sentence. Due to time constraints, Zheng Yunlong could only sing the entire song in this way, and could not sing it in two parts like the original song. I personally think that this arrangement is more attractive. The melody of the second section is exactly the same as the first section, but it is repeated to enhance the emotional expression of the song.

Then the repetition mark repeats directly from paragraph B to paragraph A. However, the repeated paragraph A does not have the beginning a sentence but directly continues the a1 sentence. When repeating, you can sing this section according to the singing method mentioned above. The mood is similar to what was mentioned before. Pay attention to the changes in strength and weakness, so that the sound becomes fuller and the emotion is more extroverted. The echo formed in the front makes the dramatic effect of the whole song more prominent.

Next, the changes in the singing lyrics of section B bring different emotions to the second section. "My heart surges... But she has gone away." These two lines are more violent than the first verse. The first sentence "Choppy waters" is the two words that are more difficult to bite in these two sentences. They end up with the sound "ong". When chewing the sound "ong", pay attention to your nasal sound and make sure not to pronounce a syllable with an overly nasal sound. In terms of emotional expression, these two sentences should be used to release your emotions according to the meaning of the lyrics. The singing method of the next verse is exactly the same as the first verse. Just follow the singing method mentioned above. Because Zheng Yunlong did not sing the second verse in the adaptation, I compared Sha Baoliang's version of "Outside the World" with Zheng Qiyuan's. Sha Baoliang's version is lighter and more popular in singing style, while Zheng Qiyuan enunciates every word very clearly. In terms of sense of immersion, Zheng Qiyuan's version is slightly better than Sha Baoliang's version. I prefer Zheng Qiyuan's version for the emotions conveyed by the lyrics, and the emotions he brings to me are clearer.

There is a short coda at the end of the song, which goes down continuously. It can be sung with a sigh or with a lot of breath and a low voice. Pay special attention to the syncopation and pauses in these sentences. Do not pause excessively and pay attention to the rhythm between them. "Sky" and "heart" all enter the second half of the beat and continue to the first half of the next beat, until "Like dust" becomes half a beat for each word. "First Love" is the only rising emotional expression in the whole paragraph. It should be a feeling of hope. The word "Love" forms the emotional explosion of this sentence. Then he used the remaining strength he had just exploded to sing "Not buried by the night" with a firm tone, declaring war on the difficulties, reflecting the emotion of "Sha" not to bow down. ^[5]Zheng Yunlong did at the end was the word "Whose love" in the word "De". Zheng Yunlong changed the descending major second in the original score to an ascending major second.

There are not many high notes in this aria, so it is not particularly difficult to sing, and the span of the vocal range is correspondingly not that large. However, you must pay attention to your breathing and articulation. There are one or two prefixes in each sentence that are more difficult to enunciate than other words. It must be Breathe accordingly according to the rhythm of the melody. Sing this aria closely in line with the emotions of the characters in the play. If you do this, you can sing "Beyond the horizon" more perfectly.

4. Conclusions

The musical "Jinsha" is very characteristic of Chinese culture in terms of musicality and lyrics. In order to promote the characteristic culture of the motherland and promote China's original

musical, the author briefly analyzed an important aria of this musical. I hope that more people will see and hear Chinese original musicals, and that more scholars will study Chinese original musicals and create better works for those of us who love musicals to learn and appreciate.

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