

On the Artistic Expression and Aesthetic Style in the Chorus of National Opera

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Abstract: With the continuous development of society and the continuous improvement of economy, people are pursuing more and more things, not only the material pleasure, but also the spiritual satisfaction. Therefore, many people will choose to read books, watch movies, listen to musicals, and many people will choose to watch a national opera. Because national opera can not only satisfy their visual experience, but also enrich their knowledge. This paper analyzes the artistic expression and aesthetic style in the chorus of national opera. First of all, the study of the art performance in the chorus of national opera shows that the art performance is mainly reflected in the lyrics and music accompaniment. Secondly, it explores the aesthetic style in the chorus of national opera. It can be found that people have higher and higher requirements for aesthetic style, mainly reflected in the costumes and stage performances. At last, this paper takes the opera "the sound of the waves remains the same" and "MULAN poem" as an example for further research. It can be found that the audience of opera "the sound of the waves remains the same" is mainly young people and middle-aged and old people, with the ratio of 35% and 42%, respectively. The audience of opera "MULAN poem" is mainly women, with the ratio of 48%.

1. Introduction

In today's fast-paced life, everyone is working hard for a living, so they will gradually forget the things that can cultivate their sentiment. In fact, sometimes people don't want to relax themselves, but they don't have enough time to do these things. There are many things to cultivate sentiment, some people will choose to read a book in a sunny afternoon, some people will choose to watch an educational movie, but now some people will choose to watch an opera.

The content of opera can be divided into many kinds, including national and world. In fact, no matter national or world, each opera contains unique artistry and unique aesthetic style. Nowadays, many scholars have studied opera. In [1], the author's purpose is to understand the popularity of GERS self-reported by professional opera soloists. The research results show that professional opera soloists, regardless of their career length, tend to develop GERS. In [2], the purpose of the author is to describe the treatment of intraoperative pain and PONV in the case of surgery. The research results show that the investigation shows the treatment of pain and the practice mode of PONV. In [3], the author's work is to study the relationship between the length of vocal cords of professional opera singers and the types of classical dubbing. The research results show that VFL is diverse among classical speech types, and the VFL of soprano, soprano and bass are quite different from all other types of voice. In [4], the author discusses a very special type of building: an opera house with a long history in northern Italy. According to the energy consumption monitoring and field measurement results of the selected load, the author puts forward the energy-saving strategy. In [5], the author interweaves the language perspective proposed by De SAUSSURE with the Bourdieu perspective focusing on habits and cultural capital, and distinguishes "language" and "speech", so that people can regard the master class as a place to evaluate the song and drama habits of young professionals, and points out the components of cultural capital. In [6], the author discusses that since 2011, Taiwan's GUAHABAN troupe has adapted the story of Joseph from the Bible into a drama. This case study responds to the existing academic discussion through the example of Contemporary Asia, which represents the dynamic negotiation between rulers and

leaders, past and present, tradition and modern, native and foreign. In [7], the author takes two new Spanish contraband as examples, namely, the liturgical arrangement of the excerpt of Italian opera Celia and the multi-purpose works originally created to accommodate multiple liturgical texts, so as to better understand the process involved in the expansion of the repertoire. In [8], the author chooses HEBEI clapper opera. Medea takes LUO JINXIANG as an example to analyze the performance and understanding of Greek tragedy by Chinese opera writers and directors, as well as the significance of this cross-cultural drama to the western world and the eastern world. In [9], the authors Colleen RANKIE and FASSED SAMANDARI try to mix the Japanese Nu with Western opera, and mix the Nu with opera music, classical Japanese and English. In [10], the author adopts the concept of cultural nationalism to understand the development of Korean public art sector under the condition of "culture for glory", resource dependence and path dependence.

Starting from the chorus of national opera, this paper explores the artistic performance and aesthetic style changes of national opera. The specific research is shown below.

2. Artistic Expression in Chorus of National Opera

2.1 Artistry of lyrics in chorus of National Opera

The lyrics of music is one of the expression forms of music literature, because the lyrics can not only express feelings but also make the listeners better understand, and the National Opera is also a unique lyrics. Not all words piled up with words are called "lyrics", and not all words with music melody can be called "lyrics". Whether "CI" can perfectly cooperate with "music" and achieve the feelings to be expressed by "music" mainly depends on the artistry of "CI". Only "CI" with artistry can become "lyrics". The artistry of "lyrics" is embodied in the aesthetic feeling of "Poems", "feelings" and "pictures". The beauty of "poetry" is mainly because the lyrics in the chorus of national opera have the same language as poetry, the lyrics are concise and concise, and there is unlimited imagination space. The beauty of "feeling" is mainly because the lyrics in the chorus of national opera can be used to describe the plot. If there is no lyrics, those specific and lively music images will no longer exist. The beauty of "picture" is mainly because the lyrics in the chorus of national opera have the function of depicting picture, so that the audience can form picture visually.

2.2 Artistry of Musical Accompaniment in Chorus of National Opera

Like the lyrics, musical accompaniment is also one of the manifestations of musical literature, and it is indispensable. Musical accompaniment and music are like green leaves and red flowers. If there is no such green leaves as musical accompaniment, then many beautiful red flowers will appear dull and tasteless. The musical accompaniment in the chorus of national opera also plays an important role in the chorus of opera. Sometimes it can even act as an important singing part in the chorus. The specific functions are as follows. First, the musical accompaniment in the chorus of national opera can prompt the sound in the chorus, and can effectively prompt the beginning and end of it. Secondly, the musical accompaniment in the chorus of national opera can control the speed and strength of the opera well. Thirdly, the musical accompaniment in the chorus of national opera can also prompt the intonation in the chorus. If the intonation problem is found, it will be solved as soon as possible.

3. Aesthetic Style in Chorus of National Opera

3.1 Costumes in Chorus of National Opera

The influence of costumes on national opera is still great, because different musical images wear different costumes, which can clearly reflect the personality characteristics of the musical image. In the early days, people thought that the costumes in the National Opera should be gorgeous and colorful, because it can better reflect the image and characteristics of the characters, but now people's aesthetic has changed. It is generally believed that the costumes should be simple and clear, do not need too much decoration, and must be able to reflect the national characteristics and the

character of the musical characters, based on people's aesthetic Change, now the costumes in the chorus of national opera are very generous, simple and clear. In the future, the costumes in the chorus of national opera will also develop in this direction.

3.2 Stage Performance in Chorus of National Opera

In the early days of the emergence of chorus music in national opera, people didn't pay much attention to stage performance. At that time, it was generally believed that chorus was simply performed by people. But with the development of the times, the rapid development of economy and the change of people's aesthetic needs, the chorus of national opera is becoming more and more important in people's hearts. People not only want to pursue beautiful and beautiful music, but also increase the requirements of stage performance. Stage performance consists of two parts, one is non dynamic stage elements, including stage design, chorus accessories and other color matching. The other part is the dynamic stage effect, including the change of chorus players' position, the design of singing action and the change of lighting and dancing beauty. A successful and beautiful stage performance can enable the audience to enjoy both the auditory feast and the visual feast, so the modern people's requirements for stage performance will be higher and higher.

4. Analysis of National Opera

This paper analyzes the artistic expression and aesthetic style in the chorus of national opera by taking opera "the sound of the waves is still" and "MULAN poem" as examples. The artistic expression of opera "Tao Sheng is still" is mainly reflected in the lyric and vocal form of the opera. "Tao Sheng is still" is a national opera that carries forward the spirit of patriotism. Therefore, there is a distinct patriotic feeling in the lyric. The expression of "Tao Sheng is still" is divided into solo and chorus. Solo can make the image of musical characters Fuller The chorus can render a magnificent momentum. We can observe that the audience who watch "the sound of the waves is still" are mainly young people and middle-aged and old people, accounting for 35%, 42%, children and young people respectively accounting for 11%, 12%. The artistic expression of the opera "MULAN poem" is mainly reflected in shaping a classic female image, and the stage, costume and lighting of the opera change with the change of the image. We can observe that the majority of viewers of "MULAN poems" are women, accounting for 48%, children, teenagers and middle-aged and old people respectively accounting for 14%, 28% and 10%. The specific analysis is shown in Figure 1 and Figure 2.

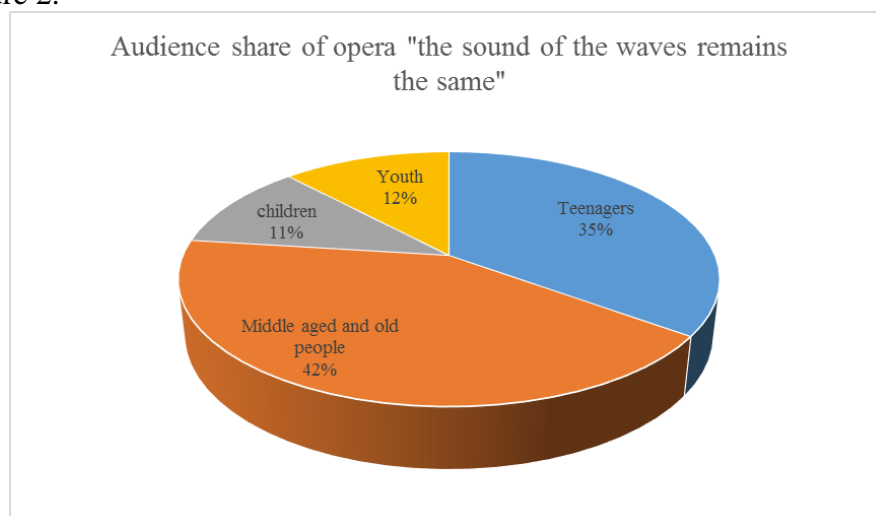


Figure 1 Audience proportion of opera "the sound of the waves remains the same"

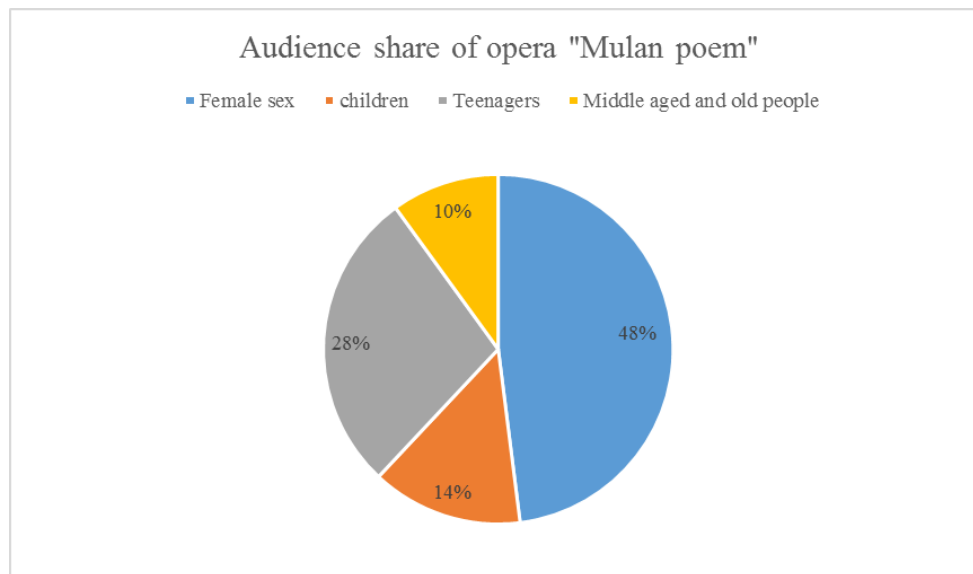


Figure 2 Audience proportion of opera "MULAN poem"

5. Conclusion

This paper mainly studies the artistic expression and aesthetic style in the chorus of national opera. Firstly, it explores the artistic expression in the chorus of national opera. It can be found that the artistic expression is mainly reflected in the lyrics and music accompaniment. Secondly, it explores the aesthetic style in the chorus of national opera. It can be found that people have higher and higher requirements for aesthetic style, mainly reflected in the costumes and stage performances. In the end, this paper analyzes the artistic performance and aesthetic style of the chorus of national opera, taking the opera "the waves are still" and "MULAN poem" as examples. The results show that the artistic performance of different national opera can attract different viewers. In addition, there are many deficiencies in this study, for example, there is no analysis and Research on other national operas, and then compare their differences, which will be solved slowly in the future research.

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