

The Operatic, Contemporary Music the Beautiful Tone “gu Lu” Influence from the
 Enthnic Musical “qing Jie Xia He Xi Yi Shang”

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Abstract

Themes related to ethnic minorities have always been very popular in the field of Chinese musicals, and the musical “Love Sister washing clothes in the river” has therefore attracted everyone's attention from the initial stage of creation to the final performance. In the analysis of the script creation, music creation, stage costume design, stage lighting and sound design and other aspects of this musical, it summarizes the outstanding creative characteristics and ethnic minority characteristics of this musical in the artistic presentation, and analyzes the eight elements contained in this play. It is hoped that this analysis can provide valuable reference for the artistic creation and production of Chinese musicals and the development of related industries, and also hope that more people will pay attention to Chinese musicals and musicals with ethnic minority themes.

Keywords: National Musical; Love Sister Down the river to wash her clothes

Introduction

This musical originates from Guizhou, China. Based on the traditional culture and music of the minority nationality Gelao in Guizhou, it is adapted and created into a musical. The play has attracted certain attention from the society and related people. In 2017, under the leadership of my university mentor, I participated in the whole production process of this musical. Through reading literature and watching other works, I have more understanding of



musical theater and deeply love this form of drama. Therefore, I decided to analyze and study the ethnic elements and music of the musical “Love Sister wash clothes in the river”.

Today, with the mutual exchange and integration of musical culture, traditional folk music and ethnic elements are facing the situation of loss and disappearance. If you want to be liked and concerned by more people, you must keep pace with The Times, be brave to innovate, give play to your unique characteristics, and break your own inherent thinking to seek more people's love in the market. This piece of music is created under such ideas, based on the original national music, clothing, language, human geography, ethnic elements, etc., combined with the modern musical creation method, the original national culture combined with modern popular elements to show in front of the public, which has been liked and concerned by more people in society.

Objectives

1. Research the creation background and eight elements of the musical “Love Sister going down the river to Wash Her Clothes”.
2. To study the concept of the musical “Love Sister goes down the river to wash her clothes” for the purpose of preservation, development, creativity and inheritance.
3. According to this research, music creation is carried out, and the creation is analyzed.

literature review

As we all know, musical comes from Western countries, and it enters China's door in the form of performance art. The structure of the musical itself presents its diversified characteristics, covering eight elements such as drama, music, dance, costumes, props, etc. These important elements are cleverly integrated together to form its own unique performance form.

As early as the 1920s, Shanghai, China quietly performed a new kind of drama - the song and dance opera, which was presented in the form of song and dance. Then a batch of music and dance drama as the main form of expression in the crowd triggered a new wave. From the 1940s to the 1970s, it was an important period for musicals to accumulate experience. During this period, Chinese musicals had begun to form a national style, but due to the lack of experience and various equipment, the performance of musicals on the stage



in this period was still relatively immature. Then, the emergence of Yangko made the development of our country's musical to a new level, and has begun to tend to localization. Moreover, from the aesthetic point of view, the expression of Yangko and the national elements it shows greatly satisfied the spiritual outlook of the people at that time, and further made the musical begin to be accepted by the vast number of Chinese people and began to have some factors belonging to China.

The inheritance of music lies in the development, combining the gene of folk music with The Times, developing and creating the music worthy of The Times, is the mission of music workers, especially the composer who has created the music for a time. Contemporary music is rich and colorful, the impact of foreign music on local music is inevitable, and the development of minority music is bound to experience challenges. This requires cultural confidence, a firm belief in the uniqueness of the national music, is an important part of the Chinese national musical language. At present, with the mutual exchange and development of music culture, ethnic minority music needs to collision with foreign music through its own development, seek more people's love in the market, grasp the voice of music, and achieve two-way communication. In the mutual influence, the confidence and determination to cultivate the fertile soil of ethnic music are firmly strengthened, and the vitality of genes and immunity are enhanced. Let minority music synchronize with The Times with its own unique style.

conceptual structure

Chapter 1, Introduction: 1. Research background and importance of the research; 2. Purpose of the research; 3. Research scope; 4. Definition of terms; 5. Research findings.

Chapter 2, historical introduction: 1. Introduction to the city; 2. Basic introduction to the musical; 3. Analysis of eight elements in the play; 4. Literature review and reference research.

Chapter 3, analysis and research on the national elements contained in the musical.

Chapter 4, music creation.

Chapter 5, summary of the paper.





Figure 1: Musical poster



Figure 2: Map of China - Location of Guizhou



Figure 3: Characters and costumes in the musical



Figure 4: Scenes from the play



Figure 5: actors in the play



Figure 6: Stage art display in the play

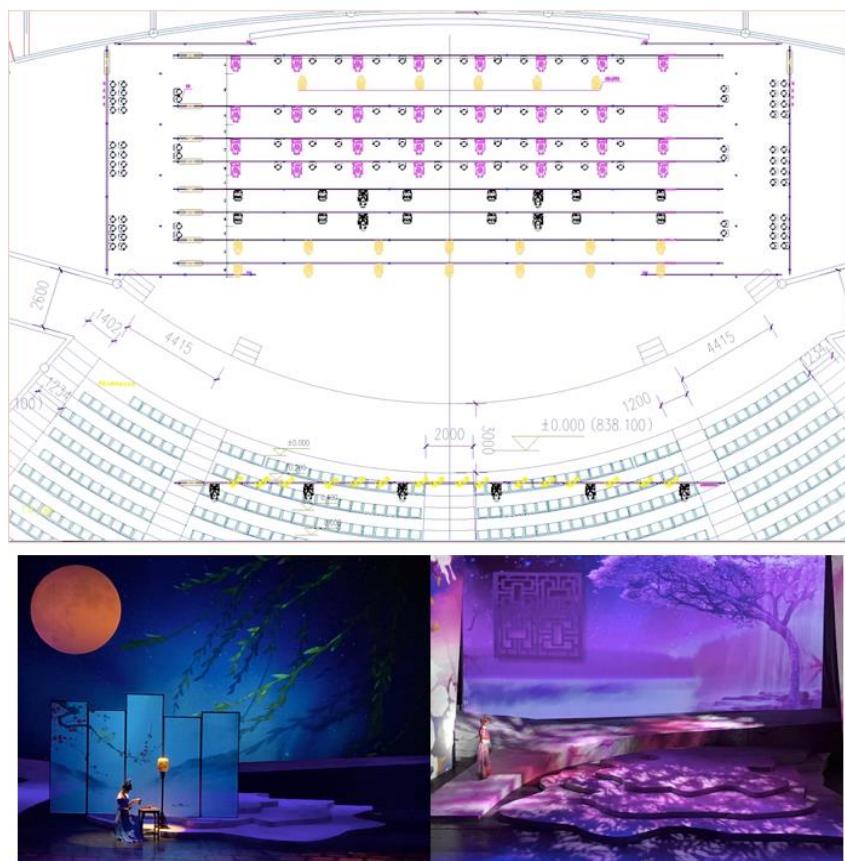


Figure 7: Lighting design and lighting effect display



Research methods

Under the guidance of the tutor, the research direction of the thesis was determined - analyzing and researching eight elements in musicals. In order to complete the research paper, firstly, through the Internet and books, a large amount of video materials and text materials about the musical "The Love Sister Goes to the River to Wash Clothes" were collected. Secondly, the materials were organized and studied. Finally, the analysis and analysis of the musical were. The research is recorded in a paper and summarized, and musical works are created based on the findings.

Research results

In the analysis of this musical, I realized that for traditional art, the best way to inherit is reasonable innovation and development, and the original inheritance can only become a fossil-like heritage that gradually becomes less and less in people's sight. And appropriate innovation is inevitable, and it is very necessary to create artistic works that meet the contemporary people's aesthetic. This musical is a typical case of transforming traditional culture into a modern art work. It presents the traditional art and culture of Guizhou Gelao nationality to the audience in the creation form of a modern musical. Such cultural communication mode is more in line with the aesthetic requirements of modern people. Both visually and aural, it breaks the routine and gives the audience a fresh and refreshing experience, which is conducive to people's more direct understanding of traditional art, and is conducive to better development, publicity and protection of traditional art.

At the same time, I also found that in order to create a good musical production, we must carefully consider and study the following important factors: 1. Script design, 2. The way of selecting actors, 3. Action design, 4. Music design, 5. Costume design, 6. Performance props design, 7. Stage lighting design, 8. Stage art design.

Finally, I hope that more people can pay attention to Chinese musicals, and I also hope that my research can provide some references for the creation of Chinese musicals and the development of related industries, and make my own contribution to the development and publicity of Chinese national musicals.



Characters in the play	Impersonator	Part
Chun Sheng	Mu Weiping	Tenor
Yun Yan	Fan Danyang	Soprano
Zhang Baisui	Yang Fei	Baritone
Zi Yang	Ao Zhengyi	Tenor
Yin ling	Jiang Jingling	Soprano
Qiu Yu	Zhou Xuhan	Soprano
mother	Li Xiaoxi	Mezzo-soprano
singer	Mao Chengxiang	Tenor

Figure 8: Cast list

Results of the study by studying Table 1: Ways of selecting actors

- Establish requirements for the recruitment of actors, publish recruitment notices and screen actors.
- On-site interview, to investigate the actors' vocal music, dance, performance and lines skills.
- Core personnel such as expert teachers and the chief director of the cast will conduct scoring and selection, and finally select the performers.

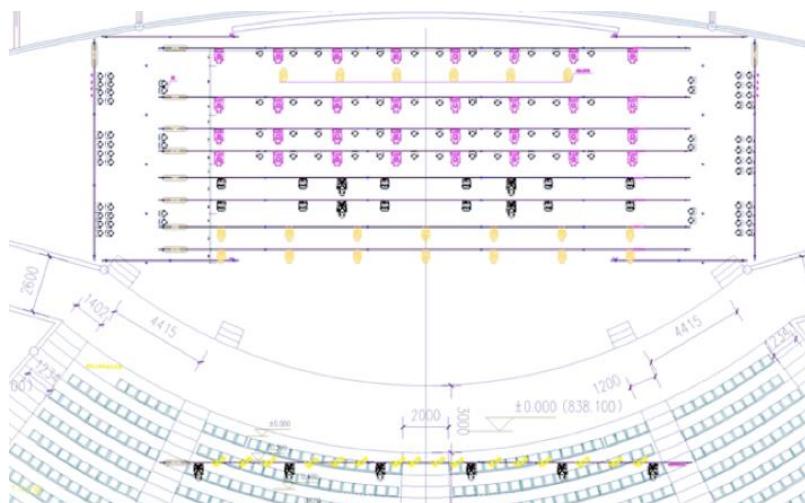


Figure 9: Stage lighting design drawings in the play



Results of the study by studying

In dramatic performance, stage lighting design is an important content of dramatic performance, which helps to improve the emotional expression and visual impact of stage performance. In stage lighting design, the characters' emotions are expressed through light and color, the scene atmosphere is exaggerated, the plot conflicts are strengthened, the ideological theme is highlighted, and the aesthetic conception is created, which brings the audience a strong visual impact and artistic appeal. With color as the medium, it provides the audience with a vivid visual image, and creates emotional resonance with the audience through the state, contrast and collocation of colors.

Figure 10: composed song sheet music NO. 1



新编咁噜山歌

$\text{♩} = 90$

10
唱歌子呦 唱啦啦子呦

16
久不啊是嘎啦啦子唱歌子呦 尖噜噜忘记忆歌依呦 久不啊是嘎啦啦子
久不啊是嘎啦啦子穿赶场呦 尖噜噜忘记忆歌依呦 久不啊是嘎啦啦子
久不啊是嘎啦啦子唱歌呦 尖噜噜忘记忆歌依呦 久不啊是嘎啦啦子

21
钓鱼呦 忘记咕噜噜嗓子河 久不啊是嘎啦啦嗓子 不到在哟 尖噜噜这方
叫哥妹呦 眼泪咕噜噜嗓子河 久不啊是嘎啦啦嗓子 藏阳阳 钟林相
连衣呦 忘记咕噜噜嗓子河 久不啊是嘎啦啦嗓子 在雀雀 尖噜噜情相

27
来依呦 这方啊是嘎啦啦嗓子 淋水呦 起青 咕噜噜子苔
里依呦 只等啊是嘎啦啦嗓子 田董董 做做 咕噜噜子
好依呦 歌起啊是嘎啦啦嗓子 歌落落 爱爱 咕噜噜子

1.
窝

2.

Figure 11: composed song sheet music NO.2



Figure 12: Buyi ethnic group performance scene



Summarize

There are many ethnic minorities in China. Each ethnic group has its own unique history and rich national culture, and has very important cultural heritage research value. In the process of social modernization, many traditional national cultures are gradually disappearing and facing loss and disappearance. Both the country and we as individuals should fully respect and protect traditional national cultures.

At the same time, in order to meet the aesthetic needs of contemporary people and better implement inheritance and protection, traditional national culture must also adapt to the development of the times, change and innovate with the times, and intact culture can only be eliminated by history.

In the process of modernization, ethnic minorities must also actively integrate into the multi-ethnic society. At the same time, they also need to be protected and inherited by the government so that traditional ethnic culture can be better developed and traditional ethnic culture can be used in different forms. The cultural heritage of China and the world continues to shine.

Research recommendations

With the changes and development of society, protecting and inheriting the culture of the Gelao people has become an important social responsibility and mission. We should respect and protect the cultures and traditions of different ethnic groups. This not only respects and maintains ethnic diversity, but also contributes to the inheritance and development of human cultural heritage. In future development, we need to take more active measures to protect and inherit the traditional culture of various ethnic groups in China. The government should increase the protection and promotion of traditional culture, and at the same time strengthen the repair and protection of national cultural heritage. Schools at all levels should strengthen the education and promotion of traditional culture so that more people can understand and understand the culture and traditions of different ethnic groups. At the social level, we should also strengthen the inheritance and promotion of traditional culture, and through various cultural exchanges and display activities, let national culture radiate new vitality and power in modern society. We need to continuously strengthen the understanding and protection of China's ethnic diversity so that the culture and traditions of



various ethnic groups can be inherited and developed in modern society. I believe that with our joint efforts, China's national culture will continue to shine among the world's cultural heritage.

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