

The research of the Characterization and Vocal Techniques of the heroines in Italian comic Operas in the 19th century A case study of Don Pasquala and L'elisir d'amore

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Abstract

This thesis analyses a case study on the character of the heroine in the works of the 19th century Italian romantic opera composer Donizetti. The purpose of this study is to analyze Adina and Norina, the representative female characters in Donizetti's opera, from the aspects of character image and music image. At the same time combined with my own experience analysis of its main singing. To understand the artistic characteristics of Donizetti's opera creation, the musical charm of opera characters and the influence of world opera on the development of Chinese music in many aspects.

First, the background of Donizetti's life and singing is briefly summarized. Secondly, Quantitative and qualitative methods were used in this study, The works of five popular singers are selected as video observation, 110 questionnaires were collected online and 10 professional opera singers were interviewed as based on the central idea of the work. All expressions and vocal techniques are designed to highlight the character and inner activity of the heroine. The research results were found as follows:

- 1 Adina in "L'elisir d'amore" and Norina in "Don Pasquale", the two heroines are similar in character to a large extent. It might be attributed to the background of creation, the public will, the conflict demand of opera and drama and other factors.
- 2 Italian comic operas have become more mature in Chinese opera stage. Opera singers are more accepted and loved by the audiences after they integrate into the local language.
- 3 The innovation of opera in China is not only the innovation of language, but also requires the actors to integrate the local culture and characteristics in emotion and contents, which is a new challenge and innovation for every musician and actor.

Key words: Opera; Donizetti; Female characters; Singing skills, Innovation

Introduction

During the second half of the eighteenth century, opera remained the most popular form of public musical entertainment. More specifically, Italian opera dominated the entire European scene except France, even though it faced many cultural and linguistic barriers. There are two different types of Italian opera flourishing, namely opera seria and opera buffa, which have

their own characteristics and practices (Becker,1965). During the recession of the Italian Opera serial in the 1720s-1730s, Opera buffa appeared. According to Weinstock (1964), the musical style of Opera buffa is lively and playful, paying more attention to the description and expression of the characteristics of characters. "Don Pasquale" and "L'elisir d'amore" are representative works of Italian opera buffa, which better cover the essence of other operas. They have been relatively mature in many aspects, such as melody creation, character comparison, and the description of the inner emotions of characters. According to Zhou (2012), the author took the female roles in Donizetti's operas as the research object in combination with her actual voice conditions and major. In addition, Zhu (2013) analyzed the heroine Norina role as an example, and summarized soprano Norina voice characteristics and the use of timbre, as well as three main music analysis; At the same time, the performance of Donizetti's opera music style is summarized. However, in the existing literature, few researchers have investigated the character commonality of Adina and Norina and the singing techniques used to integrate into Chinese localization.

"Don Pasquale" and "L'elisir d'amore" are the great masterpieces of Donizetti. As vocal educators, these two tracks are also practiced as important tracks for teaching demonstration. The affection of students does not have a generation gap due to their age. However, how to better understand the characters and deduce and restore them is still one of the topics of vocal music teaching and research today. Taking the two works as an example for analysis and research, the author's writing techniques and essence can be clearly understood, which is beneficial to improve the musical ability of sopranos. Donizetti's comic works have very high research value. Therefore, this paper presents in-depth research on Italian comic opera and Donizetti himself. This paper will take Donizetti's two comic opera works "L'elisir d'amore" and "Don Pasquale" as the research object to study the Italian comic opera on the image of the heroine and the vocal technology of the work. Before the above study, the statistics and analysis of the research results of domestic and foreign scholars on Italian comic opera and Donizetti's works will be helpful for the in-depth study of this paper after being familiar with the relevant research results of other scholars.

The purpose of this paper is to point out the ways of image creation and vocal skills of the heroines in Don Pasquale and L'elisir d'amore. In addition, it is necessary to thoroughly understand the similarities and differences in the way the two works are described. By analyzing the character characteristics and singing skills of different actors in the play, we can better guide ourselves and students in shaping the character image. In order to match the appropriate works for students, improve the quality of works presented. In terms of teaching, diversified teaching is adopted to enhance the teaching significance by studying Donizetti's creation background, creation purpose and related theoretical learning. On the personal side, through systematic paper research, I can broaden my vision, guide myself and improve my performance level.

Research Objectives

- 1 From "L'elisir d'amore" and "Don Pasquale", summarize the heroine Adina and Norina's character and performance skills.
- 2 To study the development prospects of opera buffa in China from the performances of regular theaters, small productions of private theaters, professional colleges and universities.
- 3 Combined with personal performance experience, this paper analyzes how to present

the characters of the two heroines on the opera stage in China

Literature Review

Depend on my thesis statement, it was searched references through CNKI (2010-2019) database, Wanfang database, VIP network, journals or books and other literature databases, by using the keywords 'Don Pasquale', 'L'elisir d'amore', 'soprano aria', 'opera leading soprano image shaping', 'opera vocal music technology and skills' etc. . There are many documents were retrieved. In the process of collating literature, I used the multi-angle, multi-thinking collection principle, and pay more attention to the use of comparative analysis to select materials, try to make myself as far as possible to receive a multi-angle point of view, for the theoretical research and practical research to provide rich and comprehensive support. In this section, I present the current state of research in the areas of Donizetti's music works. This section is organized as follows: First, in order to give context to the study, the history and development of the opera and comic opera is briefly outlined. Then, I review studies that explore the image creation and vocal technique of heroine, particularly in Don Pasquale and L'Elisir d'Amore.

Italian comic opera is one of the classic representatives. Italian comic opera is a kind of comic opera that inserts dialogue in intonation. It is evolved from the "interlude" (intermezzo) of opera seria. An interlude is a short joke set to music, popular in Italy in the late 16th and early 17th centuries (Cronin, P12). Comic opera mainly uses human or funny stories in daily life as scripts, and the music is mostly simple and popular melody and key. The form is free, and only a few people sing and do in a simple setting can realize the expression of the song. In the performance skills is the use of prose lyrics, rhythm with the language, especially tongue twister type of narrative, very lively and humorous. At the end of the show, all the characters come on stage one after another, and win the audience's praise by singing together and creating a climax (Cronin, P12).

Domenico Gaetano Maria Donizetti, known as Donizetti, is a famous Italian opera composer, is the representative of Italian romantic opera music, his opera works of about 75. His opera creation style is diverse, among which the comic opera "L'elisir d'amore" and "Don Pasquale" are his classic works, the two works of the people image bright colors, showing the spirit of vigorous optimism, and with the national, folk drama tradition has a deep connection. Donizetti's operas are full of drama (Downes, 1983). He is good at shaping characters through music, developing dramatic conflicts and elaborating the inner world of characters.

As far as the author's retrieval of this subject is concerned, there are relatively few literatures and books about Donizetti's research in China. Books mainly include Commentary on Famous Western Operas (Zhang and Xu, 1992), Concise Oxford Dictionary of Music (People's Music Publishing House, 2002), Evolution of Western Music Genres and Forms (Qian et al., 2003), Development history of European Vocal Music (Shang, 2003), etc. These literature and books introduce the origin and development of comic opera, the creation background and the representative works of the composer, the libretto introduction, translation and so on, but do not give a more detailed introduction to "L'elisir d'amore" and "Don Pasquale" and Donizetti's other opera works. At present, the study of Donizetti's works has attracted more and more attention from musicians. Most of results are in the form of academic papers. It is mainly about the study of the characters in Donizetti's operas, the comparative analysis of the

music styles of Donizetti, Bellini, Rossini and other composers, and the singing analysis of opera verses.

According to Lv (2010) mentioned Donizetti's life and his opera creation. It was combined with their own learning and experience. The most representative soprano segments of "Quella fonte mai Regnava nel silenzio", "Quel guardo" and "Chacun le sait" are discussed from several aspects, such as drama plot, musical features and singing methods. Soprano singing skills and work presentation, to a certain extent, and partner also have a certain relationship. Therefore, when studying Donizetti's opera works, the role analysis of the hero should not be ignored. As analyzed by Chen (2010) , the historical background of comic opera, the birth and evolution process of lyric tenor, the relationship between lyric and dramatic in lyric aria and other aspects to understand the character of the protagonist in the play, in order to accurately reproduce this simple and kind love poem. In addition, the classical singing of the "three male high School" is analyzed carefully, and their classical interpretation of this aria is compared and studied.

Just like Adina's analysis, Adina appeared quietly, intently and holding a romance novel. This is a strong visual contrast to the lively laughter and noise of the villagers. This also highlights her identity and status in the whole village, which is such a supreme position to develop her extraordinary self-confidence, arrogant personality. Adina's hearty laugh silenced the otherwise lively scene. The villagers are drawn in, and Adina, at their request, sings the aria "Della crudele Isotta," which tells the love story of Tristan and Isolde. The opening part of the song is in 3/4 time, and the large lines of coherent phrases create a pleasant mood and flow of storytelling. This shows the relish and color with which Adina tells her story. Then, after three durations, the piece gets faster, and the triple rhythm with large and small durations makes the whole piece elastic. Adina commented, "What a perfect love potion, but where can I get it, but please know the recipe, or who can brew it".

Moreover, Coloratura can also be used in art to reflect the psychological state of a character. Zheng (2013) made an in-depth and comprehensive research and analysis on the development of coloratura art and the creative characteristics of Donizetti and his operas. The role of coloratura techniques and characterization was analyzed in detail. At the same time, people can systematically and deeply understand coloratura art and Donizetti and his opera creation characteristics, image feel the rich emotional charm of coloratura technique, enhance the singer's control ability of coloratura technique and coloratura emotion. By using the method of theory analysis and practice, stage practice analysis method from the Angle of the theory of the whole opera and art features of the aria in-depth discussion, through the understanding of the composer and the opera, The musical analysis of the aria, the analysis of the character of Norina and the study of the singer's shaping and singing of the character in the opera constantly deepen the singer's understanding of the segment, so as to better analyze and sing the work, so that the audience can directly feel the emotional mood of the work to tell and convey(Wang, 2018). Hao (2019) believed the multifaceted image of Norina, which is humorous, confident and charming, fierce and violent, dare to love and hate, resourceful and kind and pure, and expounds the singing skills and emotional expression of slide, appropriator, vibrato and rapid scale in the singing section with the example of music score, and discusses the deduction methods with reference value.

An Analysis of the Training and Characteristics of Colora Soprano -- Case Study

“Albina Shagimuratova” “Qui La Voce” “Ah non credea mirarti La sonnambula” !”(Zhang, 2016), more than three pieces is the touchstone of today's music industry coloratura soprano, is also a composer bellini and donizetti classics, in this article the author will all three of my comprehensive comparative study, analysis of melody style structure and singing from their aspects, such as the coloratura soprano singing for more detailed studies. The author hopes to make more people understand coloratura soprano through the comparative study of these three classical coloratura soprani, so as to know the role played by coloratura soprano in opera and the significance of its existence.

Synthesizing the above literature research, the research on Donizetti and his opera is quite extensive at home and abroad, which also shows the importance of Donizetti's opera creation in the development history of European vocal music. These documents also provide rich reference materials for future researchers to study Donizetti. Most of the above research results at home and abroad focus on singing skills, character characteristics and dramatic contrast between characters, as well as the writing styles of different writers. For the shaping of image and the study of vocal music technology or less, so this article in Donizetti "L' Elisir d'amore" and "Don Pasquale" as an example, the characters of two works inside of the heroine and vocal music technology study, to come to the conclusion that the inside of the 19th century Italian opera buffa the characterization of the heroine and vocal music technology. This will pave the way for myself to have a deeper understanding of Italian comic opera, and provide effective reference materials for other relevant learners.

Conceptual Framework

The purpose of finding a theoretical position is to identify a basic set of basic assumptions that support all research and to clarify their interrelationships and implications (Arthur et al. 2012, p.15). The relationship between ontology, epistemology, methodology and methodology can be presented as follows (Arthur et al. 2012, p16):

The benefit of understanding the relationship between these issues is to help the authors clarify the purpose, objectives and strategies of the research by specifying and reinforcing the research methodology. This includes the type of data collected, how the data is used, and interpreting the meaning of the data. Comparing research philosophy with other different methods can avoid methodological in rigor in the research process. Therefore, the research process will consist of a series of fundamental questions related to ontology, epistemology, methodology and methods. Ontologies are natural causes. Therefore, the actual process of singing and performing can be the ontology of opera works. Singing skills and presentation will vary with the basic quality of the actor. Innovative works based on social development and audience perception. Based on an ontology that says other things may change beyond nature itself, then the basic quality of the actor will be the eternal essence of the opera work.

Research Methodology

This study is a mixed approach to research design, including quantitative and qualitative methods, using purposeful sampling to collect data. The purpose of this study is to compare the character characteristics of Adina and Norina, and to compare the similarity or difference between the two characters. Analyze the factors that affect singing skills and character expression. Finally, focus on the development and future development trend of Italian Comic Opera in China.

Although this study is a case study, it does involve the choice of study subjects, vocal students and professional actors, and in some cases analyzing which actor. However, not every number of students and actors in the city participated in the case, and the data collection process was completed only online due to the impact of the COVID-19 epidemic. Meanwhile, in order to collect as much information as possible to analyze the development status of Italy comic Opera in China, Data collection began in June 2021 and lasted for 10 months. This study selected 111 participants (41 professional opera actors or teachers and 77 vocal music students). Among them, 11 teachers and actors participated in these three parts (questionnaire survey, interview and video literature). Six of the 11 teachers are over 40 years and have more than 10 years of teaching and acting experience. A total of 77 students participated in the questionnaire

1. Ontology (what is the form and nature of the social)
↓
2. Epistemology (how can what is assumed to exist be known)
↓
3. Methodology (what procedure of logic should be followed)
↓
4. Methods (what techniques of data collection should be used)

survey, and 10 students also participated in the group interview session.

Table 1 Age and Professional Background Distribution of the Sample

* 【单选题】 2.age 年龄 * 【多选题】 3.professional backgrounds 专业背景*

	Vocal music teacher 声乐教师	Student (related music) 音乐...	An actor or singer 演员或歌手	Audience 喜欢剧爱好者 or 观众	总计
18岁以下	0	0	0	0	0
18-23岁	5 (9.62%)	39 (75%)	2 (3.85%)	6 (11.54%)	52
24-30岁	1 (4.55%)	21 (95.45%)	0	0	22
31-40岁	29 (54.72%)	17 (32.08%)	4 (7.55%)	3 (5.66%)	53
41-50岁	5 (50%)	0	5 (50%)	0	10
50岁以上	1 (33.33%)	0	1 (33.33%)	1 (33.33%)	3

To obtain valid and reliable studies, four research questions were answered using three tools. First, questionnaire surveys and semi-structured interviews with vocal teachers were used to collect their understanding of the character characteristics of Adina and Norina. Secondly, the students' questionnaires and their group interviews were selected to find a breakthrough in character shaping by investigating the students' learning attitude and their understanding of the character characteristics during singing. Third, through the network video and film and television literature, analyze how to depict the characters through skills.

The questionnaire was designed with both closed questions and open-ended questions. They are designed to directly address research questions, and to avoid bias. The benefits of using the questionnaire are easy to answer. Secondly, closed questions can improve answer comparability, and easier to show the relationship between variables and compare between respondents or types of respondents. In addition, closed questions may clarify the meaning of the respondents' questions (Bryman 2012, p 233). Therefore, this study used both open questions and closed-ended questions to relate to the research questions. At the same time, ethical issues were considered in this study to avoid personal and social harm, including never disclosure of identity or personal information.

Research Results

Objective 1. From "L'elisir d'amore" and "Don Pasquale", summarize the heroine Adina and Norina's character and performance skills.

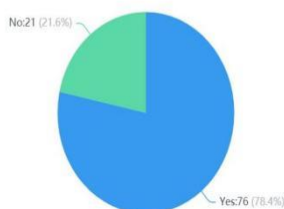
Catherine Battelle is a famous American lyric coloratura soprano. Her voice is typical and especially pure. It has a unique, clean timbre and a high position. No matter jumping, linking, trill or scale running, she has superb and proficient singing skills, and attaches great importance to the rhyming of the line. Every vowel is clear and mellow, and her voice is very granular and penetrating. The common voice of Asian singers could be light and clear. However, European and American singers are different. Compared with European and American singers, Asian singers have relatively low voice tension, but relatively high flexibility. For example, the aria from my singing.

According to the data from this study, 76% of the participants believe that Adina and Norina have similar personality traits.

Table 2 Statistics on the similarity between Adina and Norina characters

11. Do you think the characters of the heroines in "L'elisir d'more" and "Don Pasquale" are similar? 您认为《爱的甘醇》《唐帕斯夸勒》两部作品女主角的人物特征相似吗?

收集结果: 97条

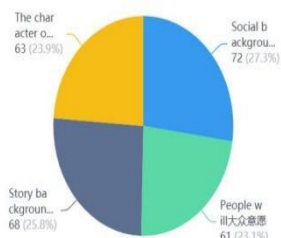


The opinions of the participants were collected through questionnaires and interviews. In question 12 of the questionnaire, the reasons why Adina and Norina have similar human characteristics were collected in the form of multiple choices. We all agree with the four reasons listed. Therefore, the data of the four options are relatively average. As analyzed in table 4.3.2, there are mainly four reasons as follows.

Table 3 About the character of similarities between Adina and Norina

12. What do you think the reasons for the similarities between the two works? 您认为影响两部作品女主角人物特征相似的原因有哪些?

收集结果: 76条



The reason why Adina and Norina have similar characters could contribute to the similarity of historical background and intention of the creation. Donizetti was active in the early 19th century, and his opera creation was deeply influenced by the romantic trend of

thought. Many of his operas were based on the masterpieces of romantic literature masters (Zita, 2018). Both reflect the spirit of the Italian struggle for national liberation and unity of the times, eulogize heroism and resistance of the heroes of the works, but also full of optimism, describing the dramatized love of the ordinary people of the works. In the comic opera works "L'Elisir d'Amore" and "Don Pasquale", the images of the common people are vivid in color, which not only depict the vivid and delicate feelings of the characters, but also show the vibrant spirit of optimism. These characteristics reflect the profound connection with the traditional art of Italian national folk drama.

In terms of musical style, Donizetti's operas are full of drama. He is good at using music to shape characters, develop dramatic conflicts, and depict the inner world and emotional life of characters exquisitely and vividly. The songs created by Donizetti pay attention to beautiful melody, expressive force and singing, while pursuing rich effects in the orchestration of accompaniment music. The purpose of the two plays is to satirize the ruling class and the living conditions of the poor people. Secondly, the expression of the character of the heroine is inseparable from the vocal skills of the soprano. Soprano parts are divided scientifically. According to the German vocal music system is divided into 7 types. Knowing the soprano part type, it is natural to classify Adina and Norina's part as lyric coloratura soprano. The singing voice, regardless of female voice and male voice, can be divided into high, middle and low three types from the level of its own voice. The person with the highest voice in a female voice is called a Soprano in Italian. After hundreds of years of development and change, opera has become a mature art form. Part division, part division basis and part voice training standard constitute a complete part division system of vocal music discipline. This system includes the voice division system of Germany, France and Italy, among which the German vocal music discipline has the most systematic part division system. It basically divides sopranos into the following seven types: Light Lyric Soprano, Lyric Soprano, Dramatic Lyric Soprano, Dramatic Soprano, Lyric Coloratura Soprano, Dramatic Coloratura Soprano, Composite Soprano. Of course, because people's voices are different and dramatic roles are different, the classification is not very strict. Many singers can sing different works of similar types, and some roles can be performed in different styles.

Objective 2 To study the development prospects of opera buffa in China from the performances of regular theaters, small productions of private theaters, professional colleges and universities.

An Italian comic opera is a kind of comic opera in which dialogue is inserted into the recitative. This comic opera was very popular in the late 16th and early 17th centuries. Comic opera usually takes some funny stories in daily life and turns them into melodic operas through these storylines. At the end of the scene, all the characters come on stage one after another, with encores and choruses resulting in a climax to win the praise of the audience! French comic opera has much in common with Italian comic opera. But the biggest difference between them is that the French comic opera has "narrator", while the Italian comic opera is continuous, no narrator. Personally, I still prefer Italian comic opera. The beautiful and continuous melody fully reflects the maturity of opera creation and has more artistic charm.

Nearly two centuries later, in May 1983, the first graduates of the opera Department of the Central Conservatory of Music put the Marriage of Figaro on the Chinese stage for the first time. The first performance was performed with a Chinese script, the recitals were subtracted from the melodies, and presented in the form of a Chinese "drama", which won wide attention and praise. This performance opened the door of the comic opera "The Marriage of Figaro" to

China. Although the original Italian script was not used in the first performance, the use of easy to understand the local language singing has deepened the understanding of the plot of more Chinese audiences, so that more audiences are interested in Italian opera. Among them, the Chinese "drama" form of Xuanjiao has been widely used by later generations and has far-reaching influence. With the development of The Times, professional music workers have deepened their understanding of Italian opera. On the basis of respecting the original opera "The Marriage of Figaro" as the principle, they have integrated Chinese elements and even local elements into the scene, costume and language, resulting in localized evolution with Chinese characteristics. The following is a list of localization cases of the Marriage of Figaro in different regions of China from 2008 to 2020 and the localization features adopted.

According to the above cases, the phenomenon of scene localization and language localization appeared in the localization process of the comic opera "The Wedding of Figaro" in China. Scene localization is reflected in the local characteristics presented by stage props, costumes and makeup, and actors' performances. The most obvious feature is the localization of the language, that is, the "propaganda" of Italian opera, which combines singing and reciting rhythms, is adapted into Chinese dialogue with local dialect characteristics. This form of evolution has led to two different voices: some audiences believe that removing the language "barrier" of the propaganda, and localization and citizenization of the classic Italian comic opera are conducive to enhancing the dramatic effect of the comic opera, which is easier to be accepted and loved by the majority of Chinese audiences. Another part of the audience believes that different art forms are not necessarily suitable for everyone's taste, and the localized evolving forms contain too many Chinese elements and small performances, which destroy the original taste of opera. As I have surveyed (Table 3), most people believe that Italian comic operas will continue to be popular on the Chinese stage. At the same time, audiences are receptive to new forms incorporated into local languages

Table 4 The development prospect of Italian comic opera in China

18. The localization evolution of Italian comic opera in China from the perspective of multiculturalism 多元文化视角下意大利喜歌剧中国本土化演变程度

收集结果: 97条

选项	计数	比例
Increase 演变程度增长	88	90.72%
Decrease 演变程度降低	9	9.28%

In fact, opera is a popular art form in Western society. In China, opera is not an elegant art divorced from the public, but due to the differences in language, music and aesthetic concepts between China and the West, opera is separated from the Chinese audience. The author thinks that on the basis of respecting the original works, the Chinese localization

evolution of comic opera is reasonable. Tracing back to its origin, comic opera was popular in Italy, France and Germany in the 18th century. Their common characteristics are life style, rich comedy color and the use of their own national language. However, the comic operas of the three countries have different local characteristics: the French comic opera combines singing, speaking and acting, and sings the plot in a tone similar to recitation; Italian comic opera by recital and aria cross combination, more has the continuity of music; German comic opera also uses the combination of singing and speaking, but the theme and melody style have their own national characteristics. In the 21st century, Italian comic opera is a traditional art imported from the West in China. Only when it ADAPTS to the cultural soil of China can it take root in this land. To popularize Western opera in China, the first thing is to make the Chinese audience love opera, conform to the audience's aesthetic, enter the audience's heart, and trigger the audience's resonance. Therefore, the form of Italian opera itself must be "localized" in order to meet the aesthetic needs of the local audience. Comic opera is the most suitable opera genre for "localization" because its plot is close to life and its music style is relaxed and bright. It is also because of its flexible characteristics that the Marriage of Figaro presents the unique charm of local characteristics in the localization evolution of various regions in China.

Objective 3 Combined with personal performance experience, this paper analyzes how to present the characters of the two heroines on the opera stage in China

I have played many roles in comic opera, I can feel the development of Italian comic opera in China. I am interested in 'The creative characterization and vocal techniques of the heroines in Italian comic Operas in the 19th century -A case study of Don Pasquale and L'elisir d'amore'. Don Pasquale and L'Elisir d'Amore are the most significant opera in Italian created by Donizetti. It is a classic and loved by opera theater all over the world. It is widely regarded as the comic opera tradition of the 19th century (Zita, 2018). Donizetti's Norina is a lively and lovely widow with a sharp wit and personality. She is amorous, dare to love and hate, longing to have a sincere love. As the mastermind of the whole scam in the play, Norina has a dual character, both sly and witty, and a good and pure side. For love, she spends her mind to make a plan, play all clever, let love hate feeling sorrow interweave together, formed the plot of one act witty humor, finally changeful Norina obtained true love. Norina's aria "Quel guardo" interprets the witty, seductive and cheerful face of women from the perspective of music. This aria is often sung by sopranos at home and abroad as a competition piece, and it is also one of the most classic and brilliant soprano segments in the whole opera "Don Pasquale". Therefore, this famous aria appears as the first act of the opera, which has a strong cohesive effect.

In the play, Norina is alone at home, sitting in a recliner in her pajamas, leisurely reading. She was fascinated by the image of a very macho gentleman who handsome described in the book, which caused ripples in her heart. Her bright eyes revealed an obsessive look, and she could not help singing lyrical songs to express her tender heart. The song gently tells the beautiful love story between the girl and the knight in the book, and savour it carefully. The emotional tone makes Norina heart can not help but also light the fire of love and laugh. She expected and longed for love to come again. Close the book, Norina is more excited, she laughed at the "means of love" in the book, loudly published his view of love. In love, she knows the art of love. She knew how to use her charm, leering at men, and pretending to smile and cry to capture their hearts. The aria, which features a charming widow and a resourceful woman, sets the stage for Norina's daring teasing of Don Pasquale in defense of her love.



When I sing a *Quel guardo*, I should understand the changes of the music's melody and the characters' personality. At the same time, to know how to control the breath and pronunciation of the key. As the ancient saying goes, "a good singer must first tune his/her breath", the use of breath in singing directly affects the timbre, intonation, resonance and artistic performance of singing. Therefore, for the singer, breathing is the source power of singing, which is the first step. With breathing, the sound produced only by the vibration of the vocal cords is very small. We need the resonance of the cavity to expand and sound, so the resonance is also very important in singing.



The common voice of Asian singers could be light and clear. However, European and American singers are different. Compared with European and American singers, Asian singers have relatively low voice tension, but relatively high flexibility. For example, the aria from my singing. When European and American singers sing, because of the common characteristics of language, their mouth is a natural state. But as Asian people, our language habit is to sound forward, so the voice is easy to flat and monotonous. For example, when I use Chinese to say this lyric "ai de gan chun". When I use Italian to say, you can hear like this 'L'Elisir d'Amore'. So, when we sing, we need to pay more attention to the opening of the oral cavity to ensure the smoothness of the voice and the unity of the timbre. As an opera singer, it is not enough to focus on and practice sound skills. In opera performances, singers can better show characters according to the plot and the development of the storyline (Liviu, 2020).

Discussion

Huge cultural differences affect Chinese people's cognition of western classical music. Many people think that classical music is the type of serious music, and opera is out of reach. The language difference directly affects the Chinese audience to understand opera. If the opera is sung in Italian, it will be difficult to hit the Chinese audience with a large number of narrative dialogues and many jokes. When I participated in the performances of these two operas, my group would like to rearrange and create it. Many fashion elements, Internet words and hot current events could be added according to different situations, and the original dialogue is changed into the language of young people, even mixed with many local dialects.

It makes Chinese audiences feel that it is not a narrative of love stories in 19th century Italy, but a real story happening around us. In this way, time and space from modern Italy to the present China. Close the distance between opera and audience, so that Chinese audience could understand opera, even fall in love with opera and break the stereotype of opera in many people's mind is serious and rigid. Moreover, it can listen to and appreciate the classical music which is far away from us through the easy to understand thinking methods and inner emotions of this era. That means during this research, I could show the characters' personal image in appropriate way under my well understanding. And for teaching, I could improve my students research skills and guide them to well understand the background of works in order to improve their vocal skills.

No matter what kind of characters and songs we sing, we need not only professional vocal training, but also a lot of literature research. Study the composing characteristics of the composer, the composing background of the work. For example, to understand the historical and cultural background of the period, to observe a large number of audio and video singing materials, and to critically summarize the features of the works. In addition, repeated stage practice is needed to get audience feedback as well as professional opinions and suggestions. Combined with their own singing characteristics, and then continue to improve and improve. When European and American singers sing, because of the common characteristics of language, their mouth is a natural state. But as Asian people, our language habit is to sound forward, so the voice is easy to flat and monotonous. For example, when I use Chinese to say this lyric "ai de gan chun". When I use Italian to say, you can hear like this 'L'Elisir d'Amore'. So, when we sing, we need to pay more attention to the opening of the oral cavity to ensure the smoothness of the voice and the unity of the timbre. As an opera singer, it is not enough to focus on and practice sound skills. In opera performances, singers can better show characters according to the plot and the development of the storyline (Liviù, 2020).

The one purpose of this research is to well understand the background of these two operas. Although opera began to rise in large numbers in the 1980s, it still seems that the people who appreciate opera in China belong to a small group, which could be mainly due to cultural and cognitive differences.

Conclusion

By studying the representative works of 19th-century Italian opera, we can see that its main artistic value is reflected in the professionalism of character shaping and the complete fluency of vocal technical skills. For example, in Donizetti's two classics, Norina's character in

Don Pasquale is witty, confident and charming, spicy and impertinent, dare to love and hate, resourceful character, while Adina in "L'Elisir d'Amore" has no sense of class, easy-going, kind, independent character. For the shaping of these two characters to use eyes, body language, facial expressions to modify, vocal techniques should pay attention to bite, flower cavity, vibrato, reclining, decorative sound, breath, rhythm, strength and emotional expression. Almost all of the classics of Italian opera in the 19th century took these elements into account, which provided a normative model for the Chinese operatic art.

By analyzing the artistic and commercial value of the 19th-century Italian opera representative works Don Pasquale and L'elisir d'more, it is beneficial for social artists to learn from these artistic elements and commercial communication paths to enhance their artistic achievements and commercial value. For experts and scholars to further enhance the level of research, to professional students to further improve the level of vocal singing, opera lovers to enhance the level of vocal appreciation have a positive impact. This paper for the 19th century Italian opera representative works "Don Pasquale" and "L'elisir d'more" commercial dissemination of the analysis, especially combined with the current small theater model of the musical theatre industry, to enhance commercial revenue, the current social and cultural construction and the development of the music industry have a greater contribution and role.

Suggestions

This paper focuses on the evaluation and analysis of the materials that have been collected, as well as the cognitive quantification of the 19th-century Italian magpie opera reps Don Pasquale and the character-shaping and vocal techniques of "L'elisir d'more". To be able to more intuitively see the factors affecting the spread of 19th-century Italian opera in China, targeted and justified to carry out the next stage of the thesis demonstration work. The future of study could be to explore the factors that influenced the artistic expression and commercial environment of Italian comic opera in China in the 19th century, and to explore the relationship between these factors and the development and inheritance of Italian comic opera in the 19th century. Although the original reproduction of Italian comic opera in China in the 19th century can also reflect the spread of Italian comic opera in China in the 19th century through the interpretation of Chinese opera and related vocal works. The study found that there was less comprehensive research on 19th-century Italian operas among respondents, with 75 percent focusing more on role-building and vocal singing, little on the play itself, and only 30 percent on commercial value.

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