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**Peculiarities of the orchestral part's performance on the piano in the  
opera *White-Haired Girl* by Ma Ke, Zhang Lu, Qu Wei, Xiang Yu, Li  
Huanzhi, Chen Zi and Liu Chi**

Study Program: Music Performance (Piano accompaniment)

Master's Thesis

**Supervisor:**

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A handwritten signature in blue ink, appearing to be 'G. Muralytė-Eriksonė', is written over a light blue horizontal line.

Vilnius, 2022

## LIETUVOS MUZIKOS IR TEATRO AKADEMIJA

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Title: **Peculiarities of the orchestral part's performance on the piano in the opera *White-Haired Girl* by Ma Ke, Zhang Lu, Qu Wei, Xiang Yu, Li Huanzhi, Chen Zi and Liu Chi**

Author: Canran Li

Academic supervisor: lecturer dr. Giedrė Muralytė-Eriksonė

Language: English

Annotation :

The research object is to show the peculiarities of the orchestral part's performance in the opera *White-Haired Girl*. It is the first folk opera in the Chinese opera history which inherited the Chinese folk music tradition with Western opera forms, giving a good start to the new Chinese opera. The aim of the master thesis is to introduce the background of the Chinese opera and to analyze the difficulties of the piano-accompanied versions of the orchestral adaptation of this opera. To introduce this opera it is necessary to describe the background and the history of traditional Chinese opera to the new opera *White-Haired Girl*. For that reason the first chapter is focused on it. It is very hard to perform music without musical analysis of the opera, characterization of the characters and any knowledge about the composers. In the second chapter the focus is on these analysis. It is very important for the pianist-accompanist. The piano-accompanied versions of the orchestral adaptation of this opera may arise many difficulties in playing. The analysis and difficulties how to solve them respectively for the piano-accompanied versions of the orchestral adaptation is more analyzed in the aria Yang Bailao *Ten miles of wind and snow are white* in the first act and Xi'er aria *Hate is Like a Mountain and hatred is like an ocean* in the fourth act in the opera. Relevance of the research paper – the opera *White-Haired Girl* is not enough analyzed in this aspect, even it is a very rare information and analysis in English therefore. This is an important contribution to the dissemination of the repertoire of pianists-accompanists. The methods were used: comparative, analytical, formal.

Keywords: Chinese Opera, *White-Haired Girl*, piano accompaniment, Yang Bailao, Xi'er.

Parašas, vardas, pavardė

 Canran Li

Antros pakopos **Muzikos atlikimo studijų** programos magistro baigiamojo darbo anotacija

Pavadinimas: **Orkestro partijos atlikimo fortepijonu ypatumai Ma Ke, Zhang Lu, Qu Wei, Xiang Yu , Li Huanzhi, Chen Zi ir Liu Chi operoje "Baltaplaukė mergaitė"**

Autorius: Canran Li

Vadovas: lektorė dr. Giedrė Muralytė-Eriksonė

Darbo kalba: anglų

Anotacija:

Tyrimo tikslas – parodyti ir analizuoti orkestrinės partijos atlikimo fortepijonu ypatumus operoje *White-Haired Girl* ("Baltaplaukė mergaitė"). Tai pirmoji opera kinų operos istorijoje, sukurta naudojant ne tik kinų liaudies muzikos tradiciją, bet ir vakarietišką operos formą. Tai suteikė gerą impulsą naujai kinų operai. Magistro baigiamojo darbo tikslas – supažindinti su kinų operos ištakomis ir išanalizuoti šios operos orkestrinės partijos klavyro atlikimo sunkumus. Pristatant šią operą būtina apibūdinti tradicinės kinų operos galias tradicijas ir įtaką naujai operai *White-Haired Girl* ("Baltaplaukė mergaitė") – tam ir yra skirtas pirmasis skyrius. Antrajame darbo skyriuje daugiausia dėmesio skiriama muzikinės formos, personažų charakterizavimo ir žinių apie kompozitorius analizei, kuri yra labai svarbi pianistui-koncertmeisteriui. Fortepijoninė šios operos klavyrinė partija gali sukelti daug sunkumų atlikėjui. Apžvelgus plačiau visą operą, antrajame skyriuje giliau analizuojamos dvi arijos: Yang Bailao arija *Ten miles of wind and snow are White* ("Dešimt baltų vėjo ir sniego mylių") iš pirmojo veiksmo ir Xi'ero arija *Hate is Like a Mountain and hatred is like an ocean* ("Neapykanta yra kaip kalnas ir neapykanta yra kaip vandenynas") iš ketvirtojo operos veiksmo.

Darbo aktualumas – opera *White-Haired Girl* ("Baltaplaukė mergaitė") šiuo aspektu nėra pakankamai išanalizuota. Taip pat yra informacijos, analizuojančios operą, stoka anglų kalba, todėl šis magistro darbas yra svarus indėlis į pianistų-koncertmeisterių repertuaro sklaidą. Darbe buvo naudojami lyginamieji, analitiniai, formalieji analizės metodai.

Reikšminiai žodžiai: kinų opera, Baltaplaukė mergaitė, akompanimentas, Yang Bailao, Xi'er.

Parašas, vardas, pavardė

 Canran Li

# CONTENT

INTRODUCTION.....	5
1. AN OVERVIEW OF THE OPERA <i>WHITE-HAIRED GIRL</i>	
1.1. The significance of the opera <i>White-Haired Girl</i> in the history of Chinese opera.....	9
1.2. The background of the opera <i>White-Haired Girl</i> .....	12
1.3. The composers of the opera <i>White-Haired Girl</i> .....	13
2. PECULIARITIES OF THE ORCHESTRAL PART’S PERFORMANCE ON THE PIANO IN THE OPERA <i>WHITE-HAIRED GIRL</i>	
2.1. The musical analysis of the opera .....	17
2.2. Peculiarities of the orchestral part’s performance on the piano.....	20
2.3. The piano accompaniment difficulties in the Yang Bailao aria <i>Ten miles of wind and snow are white</i> from the opera <i>White-Haired Girl</i> in the first act.....	21
2.4. Analysis of piano accompaniment in the Xi’er aria <i>Hate is like a mountain and hatred is like an ocean</i> in the fourth act of the opera <i>White-Haired Girl</i> .....	23
CONCLUSIONS.....	27
BIBLIOGRAPHY.....	29
APPENDIX .....	32

## INTRODUCTION

Opera - a musical dramatic work in which the actors sing some or all of their parts, a union of music, drama and spectacle, with music normally playing a dominant role (Sadie, 1994:576). Opera is a dramatic work that uses vocal music and instrumental music to express the plot. It is a comprehensive artistic genre that combines music with poetry, dramatic performance, dance, stage art and costume. Opera singers do not need to use any amplification equipment in the process of singing. Singers need to integrate themselves into the characters of the script and complete the interpretation of the opera through their own voice and the cooperation between voice and music. Through the form of music, it guides the emotion of the singer and produces unexpected artistic effects.

Opera has a very deep traditions. After the first opera composed by Claudio Monteverdi have been transformed and got more cultural differences, especially in the Romanticism epocha. In every country were composed national opera. In China opera has a very deep traditions but were composed in the different manner than European. The opera *White-Haired Girl* is the first opera in China after the founding of the People's Republic of China written in modern composing manner. It has a very precious artistic value. Its creation covers a variety of folk music forms, showing distinctive national characteristics. If we want to express better the connotation of the work, we should have a deep understanding of the historical background of the opera *White-Haired Girl*, the plot and the theme of the play, think about it and feel the emotion that needs to be expressed, so as to find out some problems in the piano accompaniments of *White-Haired Girl* in the opera and then solve them. In this thesis I will analyze adapted piano part of the orchestra partitura. The piano part of Yang Bailao aria *Ten miles of wind and snow are white* from the opera *White-Haired Girl* in the first act is adapted by Li Yinghai. And the piano part of Xi'er aria *Hate is like a mountain and hatred is like an ocean* is adapted by Wang Zhixin.

Opera is very demanding in singing, it requires to be able to accurately and beautifully express the emotion of the work, through the grasp of volume and timbre, to achieve exquisite artistic expression. Opera in the piano accompaniment should also like opera deduction, to the piano and emotional finely crafted, song and perfect confluence is together, realize the singer, the piano, singing, and the feelings of communion. It is the highest meaning of piano accompaniment in the opera, if only in the accompaniment shows the superb skill of playing how then will lose the accompaniment. In preparing the whole opera,

the piano accompanist is the best collaborator of the opera performer. To achieve the perfect integration of opera and music, it is necessary for the better cooperation between the accompanist and the singer. Piano accompanist, therefore, the connotation and style of opera works, to have a very thorough and comprehensive understanding, only in this way, in the process of performance, the piano accompanist to better their emotion into the song works, show the profound connotation of works, so as to better and opera singer's interaction and communication.

As a piano accompanist, one must first have a deep understanding of the main content of the work and the culture it expresses, understand the basic information of the author, the writing period and the historical and social background of the work, and analyze the emotional tone, emotional ups and downs, development and transition of the work. Whether it is a solo song or the whole opera, it is necessary to make reasonable assumptions about the plot and characters' personalities, living environment and daily activities in the drama, establish the correct image of music and the image of the protagonist of the work, and immerse themselves in the scene just like the actor entering the role in the drama. The more concrete you imagine the basic mood and artistic conception of the song, the more real and vivid the expression will be. And the cooperation between the piano accompanist and the singer is extremely significant.

Piano accompaniment is not formed by the piling up of a few musical characters, its creation needs a kind of emotional catharsis. Without emotional accompaniment, there are only some regular sounds without any other meaning, and it will not arouse the resonance and reflection of the audience. Therefore, such works will never be passed down through the ages. In the expression of music, in order to achieve emotional moving, and ultimately to achieve the effect of edifying sentiment and purifying the soul, it is necessary to add more emotions to the expression of music, so that the music notes and people's emotions can better communicate and integrate, so as to achieve the effect of emotion turning with the sound. In order to achieve such an effect, piano accompanists are required to integrate their own understanding of music and their own emotions into the music while having superb performance skills, and express them in a delicate and tactful way. In opera, the expression of emotion often changes gradually according to the plot of the opera. Piano accompaniment (klavier) plays a role in setting off the scene and guiding the emotion in opera. Under the guidance of piano accompaniment, the audience can better understand the artistic emotion of the opera itself.

The main pursuit of opera is to give people the enjoyment of beauty, through the effective communication and integration of sound and music, to perfect shape the image of the characters in the work, piano accompaniment is the key to the successful completion of the opera with singing.

**The research object** is adopted piano part difficulties in the opera *White-Haired Girl* and the influence on the performance, more focused on the Yang Bailao aria *Ten miles of wind and snow are white* in the first act and analysis of piano accompaniment in the aria Xi'er *Hate is like a mountain and hatred is like an ocean* in the fourth act of this opera.

**The aim of research** is, upon the analysis of aria Yang Bailao *Ten miles of wind and snow are white* and Xi'er aria *Hate is like a mountain and hatred is like an ocean*, to reveal the various influences of Chinese traditional opera. Through the introduction of the opera *White-Haired Girl* to understand the background, characters and composers, analysis of the opera to express the emotions to find out the possible problems in piano accompaniment.

#### **Research objectives:**

1. To analyze the background and main characters of the opera *White-Haired Girl*;
2. To get acquainted with traditional Chinese culture and opera;
3. To illustrate the possible problems of piano accompaniment in the opera *White-Haired Girl*;
4. To analyze the possible piano accompaniment problems in the Yang Bailao aria *Ten miles of wind and snow are white* in the first act and Xi'er aria *Hate is like a mountain and hatred is like an ocean* in the fourth act of this opera.

#### **Research methods:**

1. Historical, theoretical background information research on this opera;
2. Musical analysis of the opera;
3. Comparison and interpretation analysis of Yang Bailao aria *Ten miles of wind and snow are white* and Xi'er aria *Hate is like a mountain and hatred is like an ocean*.

**The novelty of the topic** was predetermined not only by the analysis of certain aspects of Chinese modern opera *White-Haired Girl*. It provided an opportunity to deepen the examination of opera through linking practical piano difficulties research and performance

studies. A deeper and more perceptive observation would help performers find an individual key to that music.

### **Literature and sources**

The analysis of piano difficulties in the Chinese opera *White-Haired Girl* have been little discussed in European scientific literature, more in China. Among the some scientific articles made use of in this research project, I would highlight several ones. The article reflecting the topic in question is written by Wang Kun *On the creation process of opera The White-Haired Girl* (2010). Xiaoyu Liu's master thesis project *The artistic role of piano in Huang Zi's "Song of eternal remorse"* analysed Chinese composer's Huang Zi impact to Chinese music in the beginning of the 20th century (2019). Unfortunately, these sources do not cover all the aspects of analysis. These master thesis were based also on the musical dictionaries and books like Fabian D. A Musicology of Performance (2015) and websites.

**The structure of this research paper** comprises the introduction, findings, two chapters, literature and annexes, illustrations, analysis of the opera *White-Haired Girl*.

The first chapter **An overview of the opera *White-Haired Girl*** is focused on the Chinese opera traditions and importance in the culture. In three semi-chapters is analysed the overview of the opera *White-Haired Girl* and explain the importance of new opera.

In the second chapter **Peculiarities of the orchestral part's performance on the piano in the opera** is based on the piano and pianist-accompanist problems and difficulties playing orchestral part in the opera *White-Haired Girl*. In four semi-chapters is analysed the whole opera and more in the details focused on Yang Bailao aria *Ten miles of wind and snow are white* of the first act and Xi'er aria *Hate is like a mountain and hatred is like an ocean* of the fourth act.

The annex has included the scores of the aria Yang Bailao of the first act and Xi'er aria *Hate is like a mountain and hatred is like an ocean* of the fourth act – orchestral and piano parts.

## 1. AN OVERVIEW OF THE OPERA *WHITE-HAIRED GIRL*

### 1.1. The significance of the opera *The White-Haired Girl* in the history of Chinese opera

Opera - a drama to be sung with instrumental accompaniment by one or more singers in costume (Warrack and West 1996: 374). Opera was developed with western musical successors. Before western opera entered China, Traditional Chinese opera was the most important performing art in China.

“The history of Chinese opera can be traced back to the Three Kingdoms Period (A.D. 220–265), when a form of opera called Canjun was popular among the general public. Chinese opera became more formalized during the Tang Dynasty (A.D. 618–907), under Emperor Li Longji (reigned A.D. 712–756). Emperor Li Longji founded the first known opera troupe in China — the "Pear Garden" — and today's opera professionals are still referred to as "Disciples of the Pear Garden".<sup>1</sup> “As an important part of Chinese traditional culture, Chinese opera is highly regarded as the national essence. It derived from the original song and dance with the mixture of speak, song and farce.”<sup>2</sup>



Example 1. The images of the traditional Chinese opera

Usually, Chinese opera is called Beijing Opera. Beijing Opera has a set of standardized forms of artistic expression in literature, performance, music, stage art and other aspects. “The classical Peking opera (*ching-hsi*) is a form of musical theatre in which music is one among

<sup>1</sup> The information is based on: <https://www.historymuseum.ca/cantoneseopera/hist-e.shtml>.

<sup>2</sup> The information is based on:

[https://www.tour-beijing.com/china\\_travel\\_guide/culture/arts/chinese\\_opera/#.YZK82dJBx0w](https://www.tour-beijing.com/china_travel_guide/culture/arts/chinese_opera/#.YZK82dJBx0w).

several elements rather than a governing factor.”<sup>3</sup> Chinese opera and Western opera have something in common: both are the combination of song, dance and music, and the development of the plot is promoted in the form of lyrics. However, the concept is quite different, and the difference is that: Western opera pays more attention to the effect of setting off the stage, more prominent music created by composers; Traditional Chinese opera is mainly performed by actors using a variety of cavity structures. After the May Fourth Movement<sup>4</sup>, Chinese musicians gradually accepted western music culture and integrated national elements for bold innovation. The first is the children’s song and dance drama that emerged in the 1920s and 1930s, with representative works such as “Sparrow and Child” and “Little Painter” by Li Jinhui. These works, though written for children, are not opera in the full sense of the word. But he had plots, characters, specially designed solos, unison, duos, scenes of singing and dancing, scenes of pure dancing, scenes of private monologues. Representative works in the early 1940s: “Song of Shanghai” composed by Zhang Hao, etc. These works played a leading role in exploring and absorbing the characteristics of western opera. After 1942, Chinese opera entered a new stage – the birth of opera *White-Haired Girl*, which has strong national characteristics and has a profound influence on the subsequent opera creation.

The opera *White-haired Girl* adopts the tunes of folk music in northern China, absorbs opera music and its expression techniques, and draws lessons from the creative experience of western European operas. It is the first new opera<sup>5</sup> in China developed on the basis of the new Yangko dance movement. Opera *White-Haired Girl* is composed with different characters, the relationship between profoundly summed up China’s vast rural was one of the most basic class contradictions and struggle of landlords and peasants these two class contradictions and struggle of opposites, the specific reflects the cruel landlord class oppression tears from farmers’ life, through Yang Bailao and Xi’er that happened to the two different typical characters that only in the broad masses of farmers. Only by resolutely fighting against the landlord class under the leadership of the Party can we truly be liberated. Therefore, it can be said that the content of the opera not only profoundly reflects the reality

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<sup>3</sup> The information is based on: <https://www.britannica.com/art/Chinese-opera>.

<sup>4</sup> May Fourth Movement: is on May 4, 1919, occurred in a predominantly young students in Beijing, the masses, residents, business people and class participation, through demonstrations, petitions, strikes and violence against the government, and other forms of patriotic movement, was the Chinese people against imperialism and feudalism patriotic movement, also known as “the may fourth fenglei”. Based on the information <https://baike.baidu.com/item/%E4%BA%94%E5%9B%9B%E8%BF%90%E5%8A%A8/291670>.

<sup>5</sup> The new opera: in order to be different from traditional Chinese opera – opera(戏曲), it is called new opera. Based on the information: <https://baike.baidu.com/item/%E6%96%B0%E6%AD%8C%E5%89%A7/411057>.

of rural life at that time, but also points out the right direction for the oppressed peasant masses.

The opera *White-Haired Girl* points out the direction of opera creation for a long period of time in the future. The opera *White-Haired Girl* was constantly improved and modified in the later performance process, paying attention to revolutionization, nationalization and mass, combining with the complexity of real life, and finally creating a “musical drama” form that is popular with the public. This form inherits and draws lessons from Chinese opera, and develops and creates. It accords with the appreciation habit and aesthetic taste of the broad masses of Chinese people, especially it is closely related to the lives and struggles of the people.



Example 2. The cover of CD *Arias from the Opera White-Haired Girl*.

## 1.2. The background of the opera *White-Haired Girl*

The opera *White-Haired Girl* originated from the protagonist Xi 'er in the folklore story of the White-Haired Fairy in the border region of Shanxi, Chahar and Hebei. She was persecuted by the old society and became young and grey-headed. As the name implies, she was called "White-Haired Girl". In 1945, Lu Xun Art Institute of Yan'an produced the opera *White-Haired Girl*.

On May 2, 1942, Mao Zedong delivered his Speech at the Yan'an Forum on Literature and Art in Yan'an, Shaanxi Province, proposing that literature and art should be integrated with the masses of workers, peasants and soldiers, rather than transcend class. During the same period, the communists in Yan'an also launched the rectification movement and the mass production movement. This made the literary and art workers in Yan'an aware of the need to create a whole new kind of art that reflected the ideals of the Communist Party. The *White-Haired Girl* combined the strong romantic spirit with the class struggle theory of the Communist Party, and became a literary symbol of the liberated areas, which quickly swept the liberated areas. Later, the opera was performed in the President area to wide acclaim. But there was also a real white-haired woman, Luo Changxiu of Sichuan province, who lived in the mountains for 11 years to escape landlords before being rescued by the Communist Party and dying in 2002.

It is extraordinary composing way of this opera. The opera *White-Haired Girl* was created by the Lu Xun Academy of Arts in Yan'an. Most interesting is that it was written not by one or two composers, but even seven composers created this opera. As the Communist Party was preparing to hold its congress in 1945, the Red Army of the Soviet Union was already attacking Germany and the dawn of victory in World War II had begun. Under the direction of President Zhou Yang, some artists at the Lu Xun Art Institute in Yan'an produced the opera *The White-Haired Girl*, based on the folk tales of the "White-Haired Fairy Girl" spread in the Shanxi-Chaha-Hebei border region in 1940. The opera "The White-haired Girl" combines a strong romantic spirit with the communist party's theory of class struggle. He Jingzhi and Ding Yi wrote the music. Ma Ke, Zhang Lu, Qu Wei, Huan Zhi, Xiang Yu, Chen Zi, Liu Chi composed the music. It was performed for the Seventh National Congress of the Communist Party of China in April of the same year, and was warmly welcomed. Later, it was performed in various places in the Liberated Areas and was deeply loved by the people and the officers and soldiers.

The main plot of the White-haired girl in the opera is: the bully landlord Huang Shiren forced the kind and honest tenant Yang Bailao to death, snatched his daughter Xi'er and raped her, and finally forced her to escape into the mountains. Xi'er survived tenaciously with a strong will to revenge. Due to the lack of sunlight and salt, the hair all over her body turned white, and she was called "White Hair Fairy" by nearby villagers. The Eighth Route Army liberated here, led the peasants to defeat Huang Shiren, and rescued Xi'er from the mountains. Xi'er got a complete turn over and started a new life. Through Xi'er's experience, the play profoundly expresses the theme of "the old society forced people into 'ghosts' and the new society turns 'ghosts' into people", which truly reflects the poor peasants and poor farmers in the rural semi-colonial and semi-feudal society. The contradictions of the landlord class prove that only the people's revolution led by the Communist Party can break the feudal shackles and liberate Xi'er and the millions of peasants who share a common destiny with Xi'er.<sup>6</sup>

### 1.3. The composers of the opera *White-Haired Girl*

Like it was mentioned in the page 12, it is extraordinary opera, composed by seven Chinese composers. I would like present them shortly.

**Ma Ke** (1918-1976), a composer, was born in Xuzhou, Jiangsu Province. He studied in Chemistry Department of Henan University in 1935 and took part in the 129th Movement in the same year. Later, under Xian Xinghai's inspiration and guidance, he joined the third team of Henan Anti-Enemy Support Association tour drama. Arriving in Yan'an in 1939, he worked and studied in the Music Working Group of Lu Xun Academy of Arts. Under the guidance of Xian Xinghai<sup>7</sup> and Lv Ji, he recorded and sorted out a large number of ethnic materials. Later, he was engaged in music activities in the Northeast Liberation Area and served as vice president of the China Conservatory of Music after liberation. He wrote more

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<sup>6</sup>Based on the information: <https://baike.baidu.com/item/%E7%99%BD%E6%AF%9B%E5%A5%B3/5604550>.

<sup>7</sup> Xian Xinghai (1905-1945) is a famous Chinese composer and pianist. Xian Xinghai created a large number of popular songs that were militaristic and appealing. From 1935 to 1938 he composed a variety of vocal music works such as *Song of the Salvation of the Nation*, *Fear Not to Resist*, *Guerilla Song*, *Go to the Enemy's Rear*, and *On the Taihang Mountain*. These works opened up a new aspect of modern revolutionary music in China. He also created immortal works such as *Yellow River Cantata* and *Production Cantata*. It has heartened the national spirit and become the spiritual weapon for the Chinese nation to fight against the enemy and save the country.

than 200 music works in his life, including songs such as *South Mud Bay* (1943), *We Are Democratic Youth*, *We Workers Have Power*, *Lu Liangshan Choir*, *Husband literacy*; opera *Zhou Zishan* (it was composed in cooperation with Zhang Lu, Liu Chi), *White Hair Girl* (this opera was composed in cooperation with Qu Wei, Zhang Lu, Xiang Yu etc.), *Xiao erhei's Marriage*, the orchestral “Northern Shaanxi Group” and so on.

**Zhang Lu** (1917-2003) was born in LuoYang ,Henan Province. In June 1938 he went to Yan'an to take part in the revolution. Later he was transferred to the Experimental Theater of Lu Xun Academy of Arts and began his music writing career. Zhang Lu devoted his life to music creation. Over the past 60 years, he has composed more than 1,700 songs and 18 operas, song and dance drama and film songs. In particular, the opera *White-Haired Girl*, which he cooperated with Qu Wei and Ma Ke, is of epoch-making significance in the history of Chinese national opera. The play won the Stalin Prize for Literature in 1949 and has been performed in dozens of countries.

**Qu Wei** (1917-2002), a composer, was born in Changzhou, Jiangsu Province. When Qu Wei was studying in Shanghai, he laid the foundation of piano performance and other music majors. During the period of Lu Arts in Yan'an, he began to compose music after going deep into the masses and learning folk music. Then he went to the Soviet Union for further study in his professional skills. Especially in the use of harmony and polyphony has deep attainments, so that he can freely in a variety of musical forms of creation. His first major work was the opera *The White-Haired Girl* with Ma Ke and Zhang Lu in the spring of 1945.

In 1950 for the movie “white-haired girl” music, completed in 1961 orchestral fantasy overture “white-haired girl”, and in 1974, according to the ballet “white-haired girl” symphony music adapted from a suite of “white-hair girl” and so on, can be regarded as the deepening of the same subject matter and to the same music element is more splendid. During his stay in Northeast China, he composed songs such as *Liberate the Northeast with commander Lin*. His piano piece “flower drum”, composed in 1948, expresses the joy of the people in the liberated areas after liberation with the cheerful national melody.<sup>8</sup>

**Xiang Yu** (1912-1968) was born in Hunan Province. From 1932 to 1937 he studied violin, piano and composition successively with Arrigo Foa, Asakov and Huang Zi in Shanghai National Conservatory of Music. In 1937 after graduation he successively became the teacher in the Music department, the director of the Music laboratory, the acting director of the Music

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<sup>8</sup> Based on the information:

[https://baike.baidu.com/item/%E7%9E%BF%E7%BB%B4/2977682?fr=kg\\_general](https://baike.baidu.com/item/%E7%9E%BF%E7%BB%B4/2977682?fr=kg_general).

department, the deputy director of the Music department, the music consultant of Yan'an Lu Yi Experimental Troupe and the principal of Yan'an Lu Yi "Week Music School".

In 1945 he participated in the production of the opera *The White-Haired Girl*. His representative works include the opera *Rural Song*, the song *Red-tasselled spear*, *Ode to Mao Zedong*, *Elegy of Mr. Huang Zi* etc. In People's Music Publishing House he published the setting *Selected Songs of Xiang Yu*.<sup>9</sup>

**Li Huanzhi** (1919-2000) was born in Hong Kong, was a Chinese composer, conductor and music theorist. He graduated from Lu Xun Academy of Arts. He went to Yan'an in August 1938, joined the Communist Party of China in November, and studied composition and conducting under Xian Xinghai at the Lu Xun Academy of Arts. After graduation, he stayed on as a teacher. He is the director of the Music Department of the College of Literature and Art of North China Union University. After the founding of New China, he served as the head of the Central Conservatory of Music Music Troupe, the artistic director of the Central Song and Dance Troupe, and the head of the Central Chinese Orchestra. The "Spring Festival Suite" composed by Li Huanzhi has become a must-see in the Chinese Spring Festival Gala.<sup>10</sup>

**Chen Zi** (1919-1999) is a famous composer, former vice president of the China Opera House, director of the China Music Association, member of the Standing Committee of the Creation Committee, and member of the Presidium of the Opera Research Association. A native of Huiyang, Guangdong, he spent his youth in Beijing and Shanghai. In 1937, he was admitted to the Music Department of Beijing Normal University. In 1938, he went to Jizhong Guerrilla Area. In 1939, he was admitted to the Music Department of Yan'an Lu Xun Academy of Literature and Art, becoming a third-year student. After graduating in 1940, he served as a member of the Lu Yiyin Art Troupe, and later as a graduate student in the Music Research Office. After the victory of the Anti-Japanese War, he successively served as a teacher of the Music Department of Northeast Luyi, the Youth League Committee of the Third Troupe of Luyi Art Troupe, the head of the Performance Section of the Fourth Troupe, the Youth League Committee of the Northeast Luyi Opera Troupe and a composition teacher of the Music Department. After liberation, he served as the troupe committee member of the

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<sup>9</sup> Based on the information: <https://baike.baidu.com/item/%E5%90%91%E9%90%A5/5660518>.

<sup>10</sup> Based on the information: [https://baike.baidu.com/item/%E6%9D%8E%E7%84%95%E4%B9%8B/1231588?fr=kg\\_general](https://baike.baidu.com/item/%E6%9D%8E%E7%84%95%E4%B9%8B/1231588?fr=kg_general).

Opera Troupe of the Central Academy of Drama, the music consultant, the leader of the opera troupe, and a member of the creative team of the Central Ministry of Culture.<sup>11</sup>

**Liu Chi** (1921-1998), film composer and songwriter. Dancer of the troupe, teacher, master student, teaching assistant of the Music Department of Yan'an Lu Xun Academy of Arts and Letters, composer and conductor of the Northeast Art Troupe, composer and conductor of the Northeast Lu Yiyin Troupe, etc. The most famous film musician in New China, representative work "My Motherland", the theme song "Heroic Hymn" of the movie "Heroes and Sons", and the episode "Let's Swing the Sculls" from the film documentary "Flowers of the Motherland".

After the founding of the People's Republic of China, he served as the composer and artistic director of the Opera Troupe of the Central Academy of Drama, the composer and member of the Art Committee of the Central Experimental Opera House, the art consultant of the China Railway Art Troupe, the vice president of the Liaoning Provincial Opera House and the director of the Art Committee, and the China Coal Mine Art Troupe. Deputy head of the general group and member of the Art Committee, director of the China Music Association, member of the Creation Committee, and editorial board member of the "Song" editorial department.<sup>12</sup>

The librettists for the opera *White-Haired Girl* were He Jingzhi and Ding Yi and many composers worked together on the opera. Whereas other operas we see may have only one composer, so this is an interesting and fascinating aspect, as these composers are all well-known and talented in China, and their work together on this new opera is a success and a good start. In the next chapter I will focus on the opera's musical analysis.

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<sup>11</sup> Based on the information: <https://baike.baidu.com/item/%E9%99%88%E7%B4%AB/15584>.

<sup>12</sup> Based on the information: [https://baike.baidu.com/item/%E5%88%98%E7%82%BD/5296520?fr=kg\\_general](https://baike.baidu.com/item/%E5%88%98%E7%82%BD/5296520?fr=kg_general).

## 2. PECULIARITIES OF THE ORCHESTRAL PART'S PERFORMANCE ON THE PIANO IN THE OPERA *WHITE-HAIRED GIRL*

### 2.1. The musical analysis of the opera

The opera *White-Haired Girl* has five acts and sixteen scenes. The opera adopts the tunes of northern folk music, absorbs opera music (traditional Chinese opera) and draws on the creative experience of western European opera.

In the first act of the classic canto "The North Wind Blows", the composer uses the Hebei folk song "Qingyang Biography" to express the protagonist Xi'er's innocent and lively and expectant mood. The rhythm is soft and smooth, expressed her longing for her father's return. The composer used the tune of Shanxi folk song "Pick Up the Roots" to shape the protagonist Yang Bailao's musical image, and the tune became deeper and lower. The Hebei folk song "Little Cabbage" is used to express Xi'er's repressed emotions when oppressed. This is a work with the color of tragedy, expressing sadness and pain, euphemistic and miserable emotions. A scene that expresses Xi'er's unyielding and desire for revenge uses the emotional clappers of Shanxi. These folk music brings people into the situation and makes it more appropriate to the plot. The opera *The White-haired Girl* selected folk songs and tunes of local operas in Hebei, Shanxi, Shaanxi and other places, and adapted and created to create characters with opera characteristics.

Characters	Voice type
Xi'er (Daughter)	Soprano
Yang Bailao (father)	Baritone
Huang Shiren (Landlord)	Tenor
Wang Dachun (Xi'er's lover)	Tenor
Mu Linzhi (The Landlord's accomplice)	Tenor

Table 1. The characters in the opera *White-Haired Girl*.

The Table 1 presents all more important characters in the opera: one soprano, one baritone and three tenors. The main characters in the opera are Yang Xi'er and Yang Bailao. I will present them shortly.

Performing year	Xi'er (soprano)	Yang Bailao (baritone)
1945	Wang Kun	Zhang Shouwei
1947	Guo Lanying	Luo Minchi, Liu Shiming, Qian Min
1985	Peng Liyuan	Kong Decheng
2015	Lei Jia	Meng Guanglu

Table 2. The main singers in performing opera *White-Haired Girl*.

Opera *White-Haired Girl* was performed not so often. In the Table 2 one can see names of the singers, who performed the main characters in the opera.

Yang Xi'er is the protagonist of *The White-Haired Girl* and also the rebellious peasant image that the whole opera tries to create. Her character and life path are very different from her father Yang Bailao. The opera begins with her naivety and simplicity, and then goes on to describe the series of blows she has received in her life, before finally pushing her resistance to a climax. Xi'er is beautiful and innocent, industrious and innocent, and lives hard with her father. After her father's tragic death, she was cruelly abused by Huang Shiren, aroused hatred and resisted anger, fled into the mountains and endured years with amazing perseverance, waiting for a day of revenge. Although his head was full of white hair, it finally ushered in the day of "justifying the wrongs under the sun".

On New Year's Eve, the bully landlord Huang Shiren forced Yang Bailao to use his daughter to pay off the debt. Yang Bailao rose up to resist but failed, Xi'er was also robbed into Huang's family. Poor peasant youth Wang Dachun and Xi'er were childhood sweethearts. In order to avenge Xi'er, he joined the Eighth Route Army under the guidance of Uncle Zhao, an underground party member. Xi'er was tortured in Huang's family and was strong and unyielding. But later escaped with the help of Aunt Zhang. Xi'er fought many cold and heat

in the wind knife and frost sword, her hair gradually turned white, but the will to revenge became stronger. A certain section of the Eighth Route Army where Dachun was located retrieved Xi'er from the mountains and suppressed Huang Shiren. Xi'er and the public have a new life.

Her tragic fate is a typical example of the suffering of the vast numbers of farmers in old China, especially women. Her tenacious spirit of resistance has condensed the unyielding will of Chinese farmers to resist and the desire for revenge under the evil forces.

Yang Bailao, the father of Xi'er, is a contrast figure with Xi'er. He was hardworking and kind, and had very low demands on life. He avoided paying debts for seven days a year, but his patience made him suffer more cruel exploitation and oppression from the landlord. Although he saw clearly the reactionary nature of the landlord, he could not see a way out, and failed to resist. He committed suicide in agony after selling his daughter.

Yang Bailao is the representative of the old generation of farmers, hard-working, loyal and kind. He is the landlord Huang Shiren's tenant farmers, renting six acres of land, the annual rent owed to the owner, is always not finished; because can not pay the rent son, also did not pay the debt, Yang Bailao had to leave home to hide in his tent as soon as the New Year was coming. He didn't sneak home until late at night Chinese New Year's Eve, bringing three things for the New Year: two pounds of white noodles, a red head rope and two door gods. White noodles are specially bought for the New Year dumplings, they usually can not afford to eat, red head rope is for the beloved daughter's New Year gift. This shows that poor families can hope to have a minimum of people's lives. The god, though superstitious, also reflects the desire to get rid of the oppressed and exploited life of poverty and to live a safe and better life. Chinese New Year's Eve late at night, Yang Bailao hid the account just returned home, the landlord sent someone to force them to pay the rent debt, forced Yang Bailao in the beloved only daughter's sale deed pressed handprints. Landlords are to force rent debt, force Yang Bailao to sell their daughter, is to occupy the joy. Yang Bailao had wanted to find a reasonable place to go. But in that dark and decadent society, there is no place for the poor to reason. There is a weak side to Yang Bailao's character. He bears the burden of humiliation, the oppression and exploitation of the landlord class dare not resist the expression, even go out to escape the desert because of the "hot soil difficult to leave" and can not make up his mind. He ended up in loneliness, grief and guilt, forced to the end, drinking brine self-deprecating.<sup>13</sup>

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<sup>13</sup> Based on the information:  
<https://baike.baidu.com/item/%E7%99%BD%E6%AF%9B%E5%A5%B3/5604550>.

Yang Bailao is a typical image of the older generation of peasants who have not yet awakened under the long-term pressure of the feudal landlord class. His tragic ending was a powerful revelation and a blood-and-tear indictment of the evil feudal landlord class.

## **2.2. Peculiarities of the orchestral part's performance on the piano**

The adopted piano part in this opera is very difficult to play. In the orchestra the composers used a rich orchestration and different rhythms and it is a real challenge to play all the notes of the piano. In my opinion, there are some difficult parts of the piano part that the pianist needs to work on individually, some parts that need to be imitated in the orchestral part, the intros and interludes in the piano accompaniment part that need to be thought about to fit the orchestral feel more closely.

The orchestration of the opera also includes a number of Chinese folk instruments, such as the erhu, ban hu and ban gu.<sup>14</sup> The inclusion of Chinese folk instruments adds to the local character, as several of the arias in the opera draw on Chinese folk tunes from some provinces, so the inclusion of folk instruments will be more integrated. The piano part will be under more pressure then, and it will be more difficult for the piano to imitate the feel of Chinese folk instruments.

If the piano is to be used instead of the orchestra for the accompaniment part, then the most important voices need to be chosen for the accompaniment. The piano's sound does not imitate the timbre of instrumental music, but the piano can imitate their characteristics, such as the flute, which is the soprano instrument of the woodwinds, and the piano should play with a flexible and light tone, without dragging. The cello, for example, has a rich and full tone, which the piano should interpret in a more coherent and deep manner rather than as a gently falling tone.

The piano accompanist must not only be aware of the tone, but must also agree with the singer on the tempo, expression and intensity of the emotion. In my opinion, the introduction and the interlude are very important, not only for the accompanist to have perfect technique, but also to have a good grasp of the mood, to put the singer into the situation and to make the singer feel better about it. The pedal is an important aspect of playing that must not be

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<sup>14</sup> (“二胡”Erhu began in the Tang Dynasty and has been known as the Xiqin for over a thousand years. It is a traditional Chinese stringed instrument. The Erhu is one of the major bowed stringed instruments in the Chinese musical family).

overlooked. A good use of the pedal will make a direct impact on the tone of the piano on the whole of the piece; if the pedal is not used properly, it may spoil the atmosphere of the piece.

### 2.3. The piano accompaniment difficulties in the Yang Bailao aria *Ten miles of wind and snow are white* from the opera *White-Haired Girl* in the first act

Aria *Yang Bailao* from the opera *White-Haired Girl* in the first act, the description of Yang Bailuo's different characters in the vocal works and then according to the development of the plot, on the basis of the original plot, the composer Li Yinghai<sup>15</sup> put together four singing pieces into a famous baritone song. In *Yang Bailao*, the melody of Shanxi folk song "Picking Wheat Root" is selected as the musical material to depict Yang Bailao's character, which highlights this desolate and tragic musical image and combines the changes in Yang Bailao's heart.

In this aria *Yang Bailao* tells the story of peasants being oppressed by landlords in the old society, which reflects the bitterness in his heart. The whole color is heavy, and the singing emphasizes low and crying tone.

The first part describes the cold New Year's eve, tired and hungry in the heavy snow Yang Bailao be compelled the captive are desolate, the introduction part of the first two section shows the Yang Bailao hide account home tired weakness and anguish, and then the octave tremolos highlights the tension, as the vocal music, piano accompaniment with the lyrics and mood changes are needed to play, The change from monophony to chords highlights a heavier change in Yang Bailao's heart.



Example 3. Yang Bailao aria *Ten miles of wind and snow are white* from the opera *White-Haired Girl*, 1-4 bars.

<sup>15</sup> Li Yinghai (1927-2007) is one of the most influential musicians in the Chinese music industry. As a composer, music theorist and music educator, he has made many useful exploratory studies and achieved outstanding achievements in the field of music nationalisation. He is the author of "Han Chinese Modes and Their Harmonies", "Piano Fingering Exercises in Five Tones" and "Fifty Folk Songs for Piano".

In the example 3 one can notice that in the second bar the right hand doubling needs to accentuate the high melody, the pianist needs to play the doubling very legato and in unison, pay attention to the layering of the chords in the third bar, the crescendo ends with a breath, then in the fourth bar the two handed chords become piano to emphasize them.

In the second part, Yang Bailao just got home and got together with Xi'er. She was bullied by Huang Shiren and others, and was taken to Huang's house. Yang Bailao heard in the Huang's house let Xi'er with labor instead of rent. Interlude reproduces tremolo and chords, pushing the heavy atmosphere to a climax. Then the melody part maintains the main tone, the rhythm part is more tense, and the appearance of tercet, depicting the panic in Yang Balao's heart. The change of rhythm and the presentation of triplets in the second part greatly enhanced the dramatic performance of the music.

The third part is about the scene when Yang Bailao returned home from Huang Shiren. When Yang Bailao saw sleeping Xi'er, he felt uneasy. In the interlude, the two hands' homophonic octave and the left hand's bass octave are deep and painful, expressing Yang Bailao's love and compassion for his daughter Xi'er. Then the piano accompaniment is switched to G sharp, which shows the scene of Yang Bailao's confession to Xi'er, and depicts Yang Bailao's sad, painful and other tangled inner world. The singer needs a deeper breath to express a bleak emotion.

The image shows a musical score for three staves. The top staff is a bass clef with a whole note and a half note. The middle staff is a treble clef with a melody line starting at measure 29, marked with a fermata. The bottom staff is a bass clef with a bass line, including a 'g#b' marking and a dashed line. Dynamics include a 'p' (piano) marking with hairpins. The score concludes with a key signature change to G major.

Example 4. Yang Bailao aria *Ten miles of wind and snow are white* from the opera *White-Haired Girl*, 29-31 bars.

In the example 4 one can see although the notes and rhythms are not difficult, these bars should be well transitioned before the key change.

In the interlude of the fourth part, tremolo and chords appear again, indicating the tragic fate of Yang Bailao's powerless resistance and leading to the resentment of the powerless

landlord class. The music was filled with the accusation of the landlord class. In this part, the tune changes, the tonality and the emotions of the characters change. The long chord at the end expresses Yang Bailao's hopeless state of mind and his heavy mood when the old forces made him go to the end.

#### **2.4. Analysis of piano accompaniment in the Xi'er aria *Hate is like a mountain and hatred is like an ocean* in the fourth act of the opera *White-haired Girl***

The Xi'er aria *Hate is like a mountain and hatred is like an ocean*, which appears in the fourth act and is performed by the opera's main character 'Xi'er' - is the most important and classical verse of the entire opera and brings it to its climax. This verse expresses Xi'er's accusation of what has happened to her, expressing her struggle and profoundly reflecting her hatred of the landowning class.

The aria *Hate is like a mountain and hatred is like an ocean* tells the story of Xi'er, who emerges from her hiding place in the reeds and hides in a cave with the cry "I will not die, I will live", is a story of determination to take revenge on the landlord and his bullies. The wind and rain, the cold and the heat, the harsh life in the wilderness, made Xi'er's hair go from black to grey, from grey to white, and finally became a white hairy woman with completely white sideburns. To survive, she had to fight with wild animals and endure hunger and cold. However, she survived, showing her strong complaint against her unjust fate.<sup>16</sup>

The first part of the aria has 21 bars and the introduction begins with a very strong plus two-handed vibrato, then changes to mezzo-forte, cascading to forte, from triplets to two-handed octaves then to a seventh chord in sixteenth notes to introduce the theme. In my opinion, bars 1 to 7 are a particularly important part of the verse, with a strong emotional fretting that brings people viscerally into the situation. And bars 18 to 21 are a tight quintet, moving from strong to weak to strong again, showing the main character's nervousness and determination to take revenge. This part of the piano accompaniment not only requires attention to mood

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<sup>16</sup> This information based on Shen Lan's "An analysis of the artistic characteristics of the opera "The White-haired Girl" 's excerpt "Hate is like a mountain and hatred is like an ocean".

changes, but it is also difficult to work with the singer, who needs to follow the singer closely and whose harmonies can be misaligned if we are not careful.

Example 5. Xi'er aria *Hate is like a mountain and hatred is like an ocean* from the opera *White-Haired Girl*, 19-21 bars.

In example 5 one can see that the chords in this part are very dense and the piano player needs a very steady tempo, which in my opinion can be assisted by using a metronome in the early stages of the exercise, as the accompaniment is in pentatonic, but the melody of the singer is staggered from the accompaniment and the first chord of each beat must follow the singer closely. The first bass part of the left hand part of each beat is an octave, and the player should be prepared for the octave at the end of the beat in order to avoid playing the wrong note, thinking all the way forward rather than stopping still.

The second part is a perfect transition from piano to forte interlude triplets starting at bar 22, with the range going from low to high, leading to the main theme. This section tells the story of Xi'er's three years trapped in a cave, the suffering she has endured and the ghost-like life she has led, and her growing hatred of the landowning class. This section needs to convey a progression of emotions, getting more intense step by step.

Example 6. Aria *Hate is like a mountain and hatred is like an ocean* from the opera *White-Haired Girl*, 22-25 bars.

Example 6. Aria *Hate is like a mountain and hatred is like an ocean* from the opera *White-Haired Girl*, 22-25 bars.

The third part reaches the most emotionally charged part of the song, starting at bar 48, the mood gradually intensifies, the tempo accelerates and becomes more and more determined, reaching the highest point of emotion at bar 73, “My hair is white all over”. The word ‘white’ needs to be extended freely following the singer, not rushing the rhythm, and then the five consecutive notes of the hands need to be stronger, as this section expresses Xi’er’s anger and strong desire for revenge. The performer needs to follow the singer and express the main character’s inner grief. The difficulty lies in being in the role and experiencing the emotional changes of Xi’er, and putting yourself in the situation.

Example 7. Xi'er aria *Hate is like a mountain and hatred is like an ocean*, 72-74 bars.

Example 7. Xi'er aria *Hate is like a mountain and hatred is like an ocean*, 72-74 bars.

In example 7 we can notice that the singer's singing reaches a climax with a different rhythmic pattern and the same lyrics "I am white all over. The piano accompanist must work with the singer to make a crescendo to fortissimo, listen for and feel the lengthening sign in this area, the quintuplets need to be played very evenly and fall a little deeper.

The aria *Hate is like a mountain and hatred is like an ocean* has an important place in the opera *White Haired-Girl*, punctuating the main theme and demonstrating the tragic fate of Xi'er. If the performers put themselves in the shoes of Xi'er they can feel her inner pain and outbursts of power even more. The aria *Hate is like a mountain and hatred is like an ocean* plays a role in the opera as a link between the past and the future. The previous content is that Xi'er escaped from Huang Shiren's house and her father Yang Bailao was forced to death; this aria highlights Xi'er's hatred and firmness, and then leads to the chorus after Xi'er was rescued. Therefore, the aria *Hate is like a mountain and hatred is like an ocean* has an important role and influence in the opera *White-Haired Girl*.

There are many peculiarities of playing orchestral part on the piano, especially technical issues. The adopted piano part in the opera *White Haired-Girl* is very difficult to perform and the accompanist should make not only good technical preparation of the part, but also deep analyse the opera and the characters in the opera.

## CONCLUTIONS

Opera is very important in Chinese musical culture and has deep traditions. But the opera *White-Haired Girl* by Ma Ke, Zhang Lu, Qu Wei, Xiang Yu, Li Huanzhi, Chen Zi and Liu Chi is the first opera written in more European traditions and composed by seven composers. It is an extraordinary composing way of this opera. The opera *White-Haired Girl* was created by the Lu Xun Academy of Arts in Yan'an. It is extraordinary and very important to analyse from a pianist-accompanist side. These master thesis "Peculiarities of the orchestral part's performance on the piano in the opera *White-Haired Girl* by Ma Ke, Zhang Lu, Qu Wei, Xiang Yu, Li Huanzhi, Chen Zi and Liu Chi" were focused on orchestra part adaptation for piano and difficulties in playing.

The research led to the following conclusions:

1. To express the emotions and find out the possible problems in the piano accompaniment analysis of the opera background is necessary.
2. The introduction of the composers and the deeper knowledge about them is preferable.
3. In preparing the whole opera, the piano-accompanist is the best collaborator of the opera performer.
4. The opera *The White-haired Girl* adopts the tunes of folk music in northern China, absorbs opera music and its expression techniques, and draws lessons from the creative experience of western European operas.
5. Upon the analysis of aria *Yang Bailao* and aria *Hate is like a mountain and hatred is like an ocean*, to reveal the various influences of Chinese traditional opera.

The opera *White-haired girl* is rich in national colours and the perfect fusion of Chinese and Western instruments has been instrumental in the creation of subsequent national operas, and the spirit and characteristics of the main character are worthy of consideration and study. Through this research, I was able to appreciate that the piano accompanist plays a very important role, and that it is not easy to fully grasp the precise coordination with the singer, the depth of understanding of the piece and the details. In my opinion, the key to understanding is to devote oneself to it, and there are still points that I have not noticed in the

analysis of the piano part and more details that I need to study and research more deeply to address the problems that may arise for each individual, which will also help me greatly in my future direction of piano accompaniment.

These thesis were predetermined not only by the analysis of certain aspects of Chinese modern opera *White-Haired Girl*, but also provided an opportunity to deepen the examination of opera through linking practical piano difficulties research and performance studies. A deeper and more perceptive observation would help performers find an individual key to that music.

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五幕歌剧

白毛女

总谱

延安鲁迅艺术学院集体创作

上海音乐出版社

五幕歌剧

# 白毛女

总谱

延安鲁迅艺术文学院集体创作

编剧：贺敬之  
          丁毅（执笔）

作曲：马可  
          张鲁  
          瞿维  
          焕之  
          向隅  
          陈紫  
          刘炽

瞿维（总谱执笔）

上海音乐出版社

## 目 录

序 张 庚 1

出版前言 李 刚 3

序曲 1

第一幕 22

第一场 22

第二场 43

第三场 58

第四场 77

第二幕 81

第一场 81

第二场 88

第三场 101

第四场 112

第三幕 120

第一场 120

第二场 (无音乐)

第三场 139

第四幕 160

第一场 160

第二场 214

第五幕 255

第一场 255

第二场 267

第三场 297



附录一:歌剧剧本 369

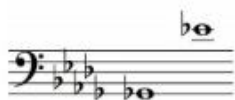
附录二:原第七十曲《我是人》 417

## 乐队编制

短笛 1	大锣	竹笛
Flauto Piccolo	Tam-tam	Zhú Dī
长笛 2	小堂鼓	唢呐
Flauti	Xiǎo Táng Gǔ	Suǒ Nà
双簧管 2	板鼓	琵琶 2
Oboi	Bǎn Gǔ	Pí Pa
降 B 调单簧管 2	梆子	三弦
Clarinetti in B <sup>b</sup>	Bāng Zi	Sān Xián
大管 2	木鱼	京胡
Fagotti	Mù Yú	Jīng Hú
F 调圆号 2—4	小锣	二胡 2
Corni in F	Xiǎo Luó	Èr Hú
降 B 调小号 2	京锣	板胡
Trombe in B <sup>b</sup>	Jīng Luó	Bǎn Hú
长号 2—3	小镲	第一小提琴
Tromboni	Xiǎo Chǎ	Violini I
定音鼓	碰铃	第二小提琴
Timpani	Pèng Líng	Violini II
大军鼓	磬	中提琴
Gran cassa	Qìng	Viola
小鼓	小钟琴	大提琴
Tamburo	Campanelli	Violoncelli
三角铁	竖琴	低音提琴
Triangolo	Arpa	Contrabbassi
铙		
Piatti		

说明:

1.  表示在符号内自由反复
2.  表示散板。节奏自由地



# 杨白劳

选自歌剧《白毛女》杨白劳唱段

贺敬之等词  
马可等曲  
黎英海改编

*Adagio*

*mp*

5 无力地

十里风雪一片白，躲账七天回家来，

9 指望着熬过了这一关，挨冻受饿我也能忍耐。

*p*

*8vb*

14 *accel.*

*8vb*

17

惊恐地

猛听叫喜儿顶租子, 好比那晴天打霹雳。喜儿呀喜儿我的命根

20

子, 父女俩死也不能离。

23

老天单杀独根草, 大水尽淹独木桥,

26

我一生只有这一个女, 离开了我喜儿我活不

29

了。

29

*p*

8<sup>va</sup>

32

*p*

*rit.*

35 深沉地

喜儿 喜儿你睡着了， 爹爹叫你不知道，你做梦也

35

40

没想到， 你爹我有罪， 不能饶。

40

4 杨白劳

48 说白地

县长财主豺狼虎豹，我欠租欠账 是你们逼着我写的卖身的

51 *al lib.*

文书。北方刮，大雪飘， 哪里走，哪里逃，

56 *f* *rit.*

哪里有 我的路 一条。

## 第七曲 十里风雪 (杨白劳唱)

110 *mf* 苍老、无力地

单簧管 I. II

二胡  
Er Hu

唱腔  
(杨白劳唱)

十里风雪一片白， 躲账七天回家来。

第一小提琴 *p*

第二小提琴 *mf*

中提琴 *mp*

大提琴 *mp*

低音提琴

115

长笛 I. II

双簧管 I. II

单簧管 I. II

大管 I. II

大锣

竖琴

二胡

唱腔

指望着熬过这一关， 挨冻受饿我也能忍耐。

第一小提琴 *unis.*

第二小提琴

中提琴

大提琴

低音提琴

第二十曲 猛听叫喜儿顶租子(杨白劳唱)

♩ = 88 悲痛欲绝地 285

长笛 I, II  
双簧管 I, II  
单簧管 I, II  
大管 I, II  
圆号 I, II  
小号 I, II  
长号 I, II  
定音鼓  
钹  
梆子  
小锣  
小铙  
竖琴  
琵琶  
二胡  
唱腔  
第一小提琴  
第二小提琴  
中提琴  
大提琴  
低音提琴

(杨白劳唱)  
猛听叫喜儿顶租子, 好比(那)晴天打霹雳! 喜儿呵是我的命根子,

♩ = 88 悲痛欲绝地

290

长笛 I,II

双簧管 I,II

单簧管 I,II

大管 I,II

圆号 I,II

唱腔  
父女俩死也不能离! (白) 少东家,我求求你…… 我求求少东家大发慈悲。

第一小提琴 *unis.*

第二小提琴

中提琴 *div.*

大提琴 *div.*

低音提琴 *div.*

295

长笛 I,II

单簧管 I,II

大管 I,II

唱腔  
再让我老杨这一回, 我一生只有这一个女, 人不到难处我不落泪。

第一小提琴 *div.*

第二小提琴

中提琴

大提琴

低音提琴

第二十一曲 我杨白劳犯了什么罪？(杨白劳唱)

长笛 L.II  
双簧管 L.II  
单簧管 L.II  
大管 L.II  
圆号 L.II  
小号 L.II  
长号 L.II  
定音鼓  
唱腔  
第一小提琴  
第二小提琴  
中提琴  
大提琴  
低音提琴

300

那情诉说她  
(杨白劳唱)  
我杨白劳犯了什么罪？立逼着卖我的亲闺女！  
受苦我受了这一辈子，想不到我落到了这一步田地！

*div.* *unif.* *div.* *div.* *div.*

305

长笛 I,II

双簧管 I,II

单簧管 I,II

大管 I,II

圆号 I,II

唱腔  
老天 旱 杀 独 根 草， 大 水 尽 淹 独 木 桥。

第一小提琴 *pp*

第二小提琴 *pp*

中提琴 *pp unis.*

大提琴 *pp unis.*

低音提琴 *pp*

长笛 I,II

单簧管 I,II

大管 I,II

唱腔  
我 一 生 只 有 这 一 个 女， 离 开 了 喜 儿 我 活 不 了！

第一小提琴

第二小提琴

中提琴

大提琴

低音提琴

第二十九曲 县长，财主，狼虫虎豹！（杨白劳唱）

475 强烈、绝望地

长笛 I II  
双簧管 I II  
单簧管 I II  
大管 I II  
圆号 I II  
小号 I II  
长号 I II  
定音鼓  
大锣  
板鼓  
竹笛  
二胡  
板胡  
唱腔  
第一小提琴  
第二小提琴  
中提琴  
大提琴  
低音提琴

（杨白劳唱）  
县 长， 财 主，

强烈、绝望地

pp, p, mp, mf, ff, div.

480

485

accel.

cresc.

cresc.

cresc.

cresc.

长笛 I,II

双簧管 I,II

单簧管 I,II

大管 I,II

圆号 I,II

小号 I,II

长号 I,II

定音鼓

大锣

板鼓

竹笛

二胡

板胡

唱腔

狼 女 虎 豹! 我 火 祖 大 熊, (白) 还有你们逼着我写的呀—— (唱) 卖 身 的 文 书……

第一小提琴

第二小提琴

中提琴

大提琴

低音提琴

*p* *mp* *cresc.* *f*

*p* *mp* *cresc.* *f*

*p* *mp* *cresc.* *f*

*p* *mp* *cresc.* *f*

*p* *mp* *cresc.* *f*

490

长笛 I, II  
双簧管 I, II  
单簧管 I, II  
大管 I, II  
圆号 I, II  
小号 I, II  
长号 I, II  
定音鼓  
大鼓  
板鼓  
竹笛  
二胡  
板胡  
唱腔  
第一小提琴  
第二小提琴  
中提琴  
大提琴  
低音提琴

北风刮, 大雪飘, 哪里走? 哪里逃? 哪里有我的

495

长笛 I II  
双簧管 I II  
单簧管 I II  
大管 I II  
圆号 I II  
小号 I II  
长号 I II  
定音鼓  
大鼓  
板鼓  
竹笛  
二胡  
板胡  
唱歌  
路 - 条?  
第一小提琴  
第二小提琴  
中提琴  
大提琴  
低音提琴

# 恨似高山仇似海

歌剧《白毛女》选曲

延字鲁艺集体创作

王志信伴奏

自由板 强烈地

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of piano accompaniment and vocal lines.

**System 1 (Measures 1-4):** The piano part begins with a fortissimo (*ff*) chord in the right hand and a bass line in the left hand. The melody starts in measure 2 with a mezzo-forte (*mf*) dynamic, featuring triplet eighth notes. Measure 4 ends with a fortissimo (*f*) chord.

**System 2 (Measures 5-8):** The piano part continues with a dense texture of eighth notes and triplets. The vocal line enters in measure 8 with the lyrics "恨似高山 仇似海," (Hate is like a high mountain, revenge is like the sea). The piano accompaniment features a triplet of eighth notes in the right hand.

**System 3 (Measures 9-12):** The piano part continues with a mezzo-piano (*mp*) dynamic. The vocal line enters in measure 12 with the lyrics "路断星灭 我等待" (The path is cut, the stars are extinguished, I am waiting). The piano accompaniment features a fortissimo (*f*) chord in the right hand and a mezzo-piano (*mp*) dynamic in the left hand.

26

冤魂不散我人不死， 雷暴雨翻天

*mf*

19

我又来!

*p*

22

闪电哪快

*f*

26

撕开黑云头， 响雷啊你劈开天河口，

29

你可知道 我有千重恨! 你可知道我有万重仇!

32

山洞里苦熬 三年整, 我受苦 受罪

36

白了头!

*mp*

40

我吃的是山上的野果 庙里的供献, 苦撑 苦熬 天天盼,

*p*

44

老天爷睁眼 我要报仇!

48

52

我是叫你们糟蹋的喜儿, 我是人!

56

大河的流水你要记起,

[摇板]

61

我的冤仇要你作证， 喜儿怎么变成这模样， 为什么问你

65

你你你你不 做 声？ 难道是劈雷闪电你发了 抖，

68

难道你耳聋眼瞎， 找 不见我人 影。

72

我 我 我我我我我我 浑身发了白。

65

为什么把人变成鬼， 问天问地

*f* *rit.*

79

都 不应。

*mp*

83

(白) 好! 我就是 鬼, 我是屈死的鬼, 我是冤死的鬼, 我是

*f*

87

不 死的 鬼!

*accel.* *f* *gliss.* *rit.*

第五十六 恨是高山，仇是海（喜儿唱）

Allegro ♩ 196 愤怒地

120

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 笛子 (Di Zi):** Flute part, mostly resting.
- 长笛 I, II (Chang Di):** Flute I and II parts.
- 双簧管 I, II (Shuang Huang Guan):** Oboe I and II parts.
- 单簧管 I, II (Dan Huang Guan):** Clarinet I and II parts.
- 大管 I, II (Da Guan):** Bassoon I and II parts.
- 圆号 I, II, III, IV (Yuan Hao):** Horn I, II, III, and IV parts.
- 小号 I, II (Xiao Hao):** Trumpet I and II parts.
- 长号 I, II (Chang Hao):** Trombone I and II parts.
- 定音鼓 (Ding Yin Gu):** Timpani part with notes F#A, B, C.
- 板鼓 (Ban Gu):** Snare drum part.
- 铙 (Nao):** Cymbals part.
- 大锣 (Da Luo):** Large gong part.
- 大军鼓 (Da Jun Gu):** Gran cassa part.
- 琵琶 (Pi Pa):** Pipa part with figured bass notation:  $^2B^bC^{\#}E^{\#}GA$  and  $^{\#}D^{\flat}E^{\#}F^{\flat}G^{\#}A^{\flat}B$ .
- 板胡 (Ban Hu):** Banhu part.
- 唱腔 (Chang Kang):** Vocal line for the character Xi'er.
- 第一小提琴 (Di Yi Xiao Qin):** Violin I part.
- 第二小提琴 (Di Er Xiao Qin):** Violin II part.
- 中提琴 (Zhong Qin):** Viola part.
- 大提琴 (Da Qin):** Violoncello part.
- 低音提琴 (Di Yin Qin):** Double bass part.

The score includes dynamic markings such as *mf*, *cresc.*, and *ff*. A rehearsal mark '120' is placed at the beginning of the final system. The tempo is marked 'Allegro' with a metronome marking of 196. The performance instruction is '愤怒地' (With anger).

竹类自由地 散板

125

笛子 I II

长笛 I II

双簧管 I II

单簧管 I II

大管 I II

小号 I II

长号 I II

定音鼓

板鼓

鼓

大锣

大军鼓

钢琴

板胡

唱腔

第一小提琴

第二小提琴

中提琴

大提琴

低音提琴

很足高山

(喜儿唱)

竹类自由地 散板



130 稍慢

长笛 I II  
短笛 I II  
大管 I II  
小号 I II III IV  
长号 I II III  
定音鼓  
板鼓  
鼓  
大鼓  
大军鼓  
钢琴  
板胡  
唱腔  
小提琴 I II  
中提琴  
大提琴  
低音提琴

稍慢  
路 断 星 天 我 等 待 冤 魂 不 散 (我) 人 不 死。

*Pizz* *arco* *Pizz* *arco* *Pizz* *arco* *Pizz* *arco*

135

A tempo ♩ = 180

短笛

长笛 I, II

双簧管 I, II

单簧管 I, II

大管 I, II

圆号 I, II, III, IV

小号 I, II

长号 I, II, III

定音鼓

板鼓 (双槌演奏)

钹

大锣

大军鼓

竖琴

板胡

唱腔  
雷暴雨 翻天 我又来! 哎 哎

第一小提琴

第二小提琴

中提琴

大提琴

低音提琴

A tempo ♩ = 180

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.