THE APPLICATION OF MASK SINGING IN POPULAR VOCAL MUSIC

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Received: May 14, 2023; **Revised:** October 15, 2023; **Accepted:** November 20, 2023

Abstract

The research topic is “The Application of Mask Singing in Popular Vocal Music” The objectives of the study are 1) To help students understand mask singing. 2) To solve the problem of soprano learning by learning mask singing. 3) To create an exercise book for mask singing training soprano. The researcher studied a large number of books, literature, articles, research reports, and websites about this research. Three university teachers of popular music singing, all of whom have extensive teaching experience, were interviewed regarding students' practice of mask singing techniques, and based on their suggestions, mask singing techniques were organized into exercise books to help students practice.

The masked singing is a unique artistic feature that provides a good performance effect and a wonderful auditory experience for the audience. Although mask singing is one of the techniques of bel canto, it can also help to improve the learning of popular music soprano. Based on the analysis of the artistic characteristics and the advantages of the Italian "mask singing" technique, we explore the practice techniques of the "mask singing" technique in terms of resonance, playing, breathing, and language, aiming to provide singers with the opportunity to understand and master the "mask singing" technique. The aim is to provide a reference for singers to understand and master the techniques of "mask singing" and the laws of artistic expression.

Keywords: Bel canto; Pop music; Singing technique

Introduction

Mask singing is a singing technique in bel canto, which is characterized by controlling breathing and opening the resonance of the cavity to produce high notes, making the voice clearer, brighter and more expressive. However, with the development of pop music, more and more singers are trying to apply the mask singing method to pop music to enhance their singing skills and expressiveness.

In pop music, high pitch is a very important part. Soprano can increase the emotional expression and musicality of a song and make it more moving. However, singing high notes can be a very difficult task for many pop music students. They may encounter various problems, such as inability to open the cavity, hoarseness, and inaccurate intonation. Therefore, the application of mask singing in pop music has become a hot research topic in order to help pop music students learn the high notes.

Research Objectives

1. To help students understand mask singing
2. To solve the problem of soprano learning by learning mask singing.
3. To create an exercise book for mask singing training soprano.

Literature Reviews

The artistic characteristics of mask singing: In 1997, Yang Shusheng published an article titled "Is mask singing an unscientific method of vocal teaching? --In 1997, Yang Shusheng published a long article entitled "Is Mask Singing an Unscientific Method of Teaching Voice? This is a strong academic discussion of the masked singing method, which has its own unique aesthetic meaning with its beautiful, rounded, metallic sound. The aesthetic value of good auditory perceptual style. Because of the unique artistic charm and high aesthetic value of mask singing, it is frequently used in opera singing, through which the singer can make her voice more cohesive and penetrating.

The famous tenor aria "What a Happy Day" in the opera "The Girl in the Army" is known as a "touchstone" for tenors because of its high range and long length, and the nine consecutive high Cs at the end of the song discourage countless tenors. In order to steadily manage these nine high Cs, it is necessary to have the support of mask singing. The famous tenor singer Shi Yijie had performed this piece at the National Centre for the Performing Arts and was asked to return to the stage after singing the nine regular high C's because of his high level of singing skills and infectiousness. His brilliant performance is presented in a good aural style and has a high aesthetic value.

Aesthetic value of the performance object: A rich and profound expressive object is a sufficient condition for a musical work to acquire aesthetic value. The use of mask singing method can express rich and diverse musical images. The vocal work "Ode to Yan'an" is a classic work sung by tenors. The use of the "mask" singing technique brings out the atmospheric, heroic, and heroic temperament of the work, and plays an important role in shaping the work (Lin, 2017).

The artistic characteristics of mask singing. The artistic flavor of "mask singing" is strong, with the advantages of clear voice, unified vocal range, and strong voice penetration, which can highlight the artistic connotation of American voice works and bring good aesthetic experience to listeners. As the requirements of American voice singing improve, the artistic value of "mask singing" should be explored and utilized without delay, based on which its artistic characteristics should be objectively and comprehensively summarized, the practice content should be enriched, and the performance effect of American voice "mask singing" should be optimized (Wang, 2021).

Aesthetics of artistic expression: Mask singing adds artistic charm to American singing by virtue of the resonance of the mask and the communion of related factors, and conveys artistic beauty, immersing the listener in the artistic realm of beauty. At the same time, mask singing is guided by the principles of aesthetics, which are reflected in voice control and breath control. Italian-American singing requires coherence and unity, for which the singer must practice diligently and demand a strict standard of self-reliance until it meets aesthetic requirements. The breath provides strong support in the process of voice transmission, giving aesthetic value to the vocal style and presenting a good effect of beautiful singing.

The scientific nature of the vocal method: Since the emergence of Italian American singing, the vocal method has been improved with the continuous development of technology and the constant updating of musical instruments, and has a mature scientific basis: firstly, there is a combined chest and abdominal breathing method for the breath, with the breath as the driving force and the breath controlling the singing state; secondly, the start of the voice depends on correct breathing, stable larynx position, active closure of the vocal folds, high concentration of thought and good mental state; finally, the color of the American voice The final focus is on the unity of tone color, the smoothness and evenness of the tone to tone transition, and the freedom to control the intensity of the volume (1). The penetration of the mask singing method in American singing, the principle of head resonance is the same as that of the Chinese singing method using Dantian Qi, which shows that the mask singing method is scientific in nature. The deeper the mask singing technique, the more it will give life to beautiful singing and expand the world of music art, allowing music lovers to pursue the scientific development of beautiful singing (Zhang, 2013).

Research Methodology

The researcher conducted an extensive study on mask singing. The researcher studied a large number of books, literature, articles, research reports and websites about this research. Three university teachers of popular music singing, all of whom have extensive teaching experience, were interviewed regarding students' practice of mask singing techniques, and based on their suggestions, mask singing techniques were organized into exercise books to help students practice.

Results

Creating exercise books: Chapter 1 Understanding the basics of mask singing. Section I. Background of Composition.

It is the essence, the key and the soul of Italian bel canto It is the essence, the key and the soul of Italianbel canto. The mask singing method was also born with the rise of grand opera in the 19th century, and is a highly respected Italian singing method. The mask singing method was first proposed and applied by the Polish tenor singer Resk, who described his voice as "feeling a slight vibration

in the forehead and bridge of the nose (i.e., the mask part of the masquerade), which he thought was the only criterion to test the correctness of the voice, and he called it mask singing." (3) Mask singing requires the singer, with good breath support, to open the nasal cavity, lift the uvula, and open the upper jaw, along with the hard and soft palate, i.e., the upper mouth cover, upward. "Above the two cheeks, on both sides from the temple to the eyebrow, on the frontal surface, on both sides of the nose, the palate sinuses, sinus bones all have resonance, all are trembling and vibrating, no matter how high, low, strong or weak the voice changes, the voice should always remain in this mask." (4) The mask singing method, although pioneered by Resch, has been greatly developed in Italy. The Italian American singing method and the Chinese traditional folk singing method were gradually recognized and promoted through the continuous exchange of vocal culture. In his lectures in China in the 1980s, Gino Becchi described the advantages of mask singing, emphasizing that "mask singing makes the singer's voice clear, flexible, penetrating, and conducive to vocal unity, high notes, and weak voices." (5) and PAVAROTTI's statement about the resonance box are evidence of the scientific nature of the mask method and its usefulness for operatic singing.

1) Recognized: In collaboration with laryngeal surgeon Kurtishte, mask singing developed a theory that has been influential in the history of the voice. Dreschke noted that "the vibration of the forehead and the bridge of the nose is a sensation and a phenomenon of good vocal technique and position." He rose to fame in 1884 when he sang John the Baptist in Masné's opera Herodias in Paris. He then appeared in the 500th performance of Faust in Paris, in the premiere of Romeo and Juliet, rehearsed and directed by Gounod himself, and after 1895 played some of the heroic characters in the heavier Wagner operas, and in 1899 performed Lohengrin at Windsor to celebrate Queen Victoria's 80th birthday. His voice was beautiful, his portrayal outstanding, and his ability to play a wide range of characters. After his retirement, Dreschke made a living teaching, and his masked singing style was passed on to students such as Edwina and Tate, who were well known. Dreschke's vocal performance and teaching have been outstanding. His mask singing method has proven to be successful and is recognized by professionals.

2) Questioned: The crisis of human existence in capitalist societies, which had been increasing at the beginning of the 20th century, was exacerbated

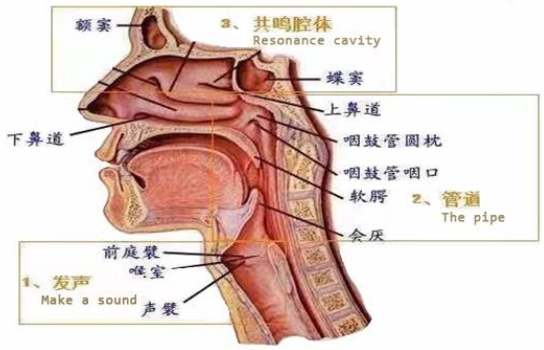
after the war. Frankl argues that the emptiness of existence is a universal phenomenon of the twentieth century. Rebellious postmodernism rejects any central or essential view of tradition and modernism, and is characterized more by critique and destruction than by construction. This ideology was exemplified by a man named Douglas Stanley. In his article "The Unscientific Method of Teaching Voice," he openly attacked the mask method of singing. This article created such an uproar in the 1950s that the once-popular mask method was turned down and continued into the 1980s.

3) Being affirmed: Fortunately, there is a steady stream of famous singers who have given voice to the masked singing method. The Italian opera master Gino Becchi placed great emphasis on mask singing, believing that singing technique without mask resonance was deficient. (1) The student of the Lili Remen Method sings with the face in a triangle (a triangle from the eyes to the bridge of the nose), with the EE in front. In his book "The Secret of Singing" published in 1972, the famous singer Belardinelli proposed the Vocal Cone cone (like a conical ice cream hole), which is also known as "mask resonance. (2) Tenor Pavarotti once said, "I feel that the resonant part of the voice of the face is like a box, and the box is above the upper dental bed, below the eyebrows, and in the small sinus cavity of the two palates. Swedish soprano Nielsen said, "I do everything I can to get my voice into the mask, and when I feel my voice resonating in my head, I know that everything is normal." (3) Marla Fiordi, in "Caruso's Vocal Method," says: "His voice, contrary to the school that prevails today, was never squeezed, so that he never sang in tune, and the very natural placement of his voice in the middle of the mask was his most remarkable feature."

Chapter 2: Understand the basic structure of the mask part and human voice.

Section 1:Voice-generating structure of mask part. Vocal parts: vestibular zone, laryngeal chamber and vocal cords.

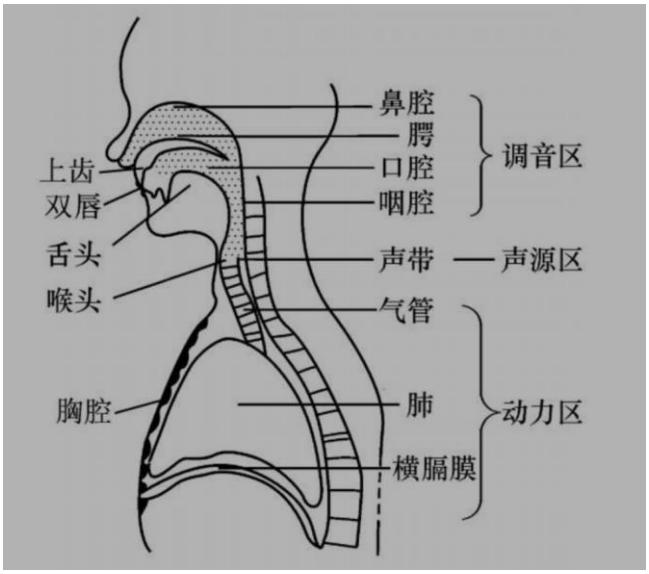
Pipeline parts: nasal passage, eustachian tube round pillow, eustachian



Anatomy of the pipes that make sound in the human body

tube pharynx, soft palate and epiglottis. Resonant cavities: frontal sinus and sphenoid sinus.

Section 2: The basic structure of human voice



Resonant organs (vocal pitch adjustment area): oral cavity, chest cavity, nasal cavity, head cavity and throat muscle groups.
Vocal organs (vocal source area): laryngeal cavity, vocal cords, and laryngeal muscle groups in charge of the function of vocal organs.

Respiratory organs (vocal dynamic area): respiratory muscle groups such as nose, mouth, pharynx, larynx, trachea, lung, thorax and diaphragm.

Chapter 3: Breathing and resonance. Section 1: breathing. Breathing (chest-abdomen combined breathing Chest-abdomen combined breathing is a way of breathing, which focuses on using the coordinated contraction and relaxation of diaphragm and abdominal muscles to help effectively remove lung waste gas and increase the ventilation of respiratory tract. Thoracoabdominal combined breathing needs to pay attention to the following steps:

1) Sit or stand up straight, and relax the shoulder and neck muscles.

2) Inhale slowly, and at the same time let the abdomen and chest expand outward until the lungs are filled with gas.

3) Stop inhaling, then exhale slowly, and at the same time let the abdomen and chest contract inward to help the lungs effectively remove waste gas.

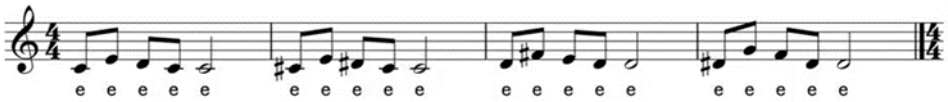
4) Repeat this process, and try to relax muscles and breathe deeply every time.

Sound resonance: In vocal music, resonance refers to the resonance phenomenon of sound in the head, neck and chest. When a singer makes a sound, the sound comes from the vocal cords, then forms sound waves in the air, and then produces rich and infectious sounds through the resonance of different parts.

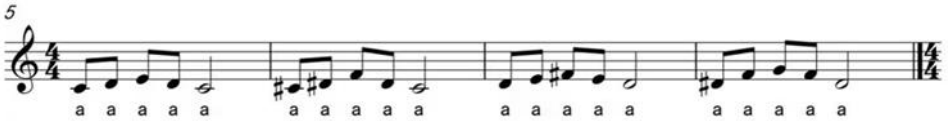
In vocal music, there are four main resonance areas: throat cavity, mouth cavity, nasal cavity and chest cavity. Different combinations of these resonance areas can produce different timbre and volume effects, thus creating a variety of vocal performance effects.

Specifically, throat cavity resonance is mainly used to increase the power and depth of the bass area and make the sound sound more calm and powerful; Oral cavity resonance can make the sound clearer and brighter, and increase the richness and variability of timbre; Nasal cavity resonance can make the sound softer and rounder, and increase the softness and naturalness of timbre; Chest resonance resonance can increase the volume and penetration of the sound, making it sound fuller and more powerful.

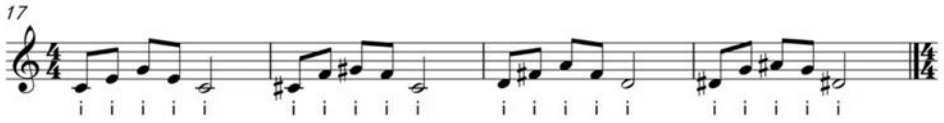
Throat cavity resonance exercise



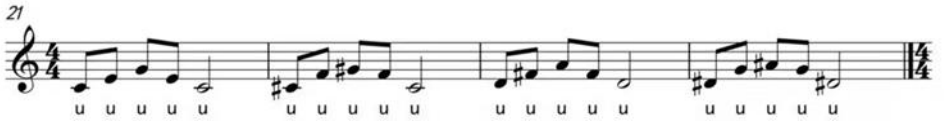
Oral cavity resonance exercise



Nasal cavity resonance exercise



Chest cavity resonance exercise

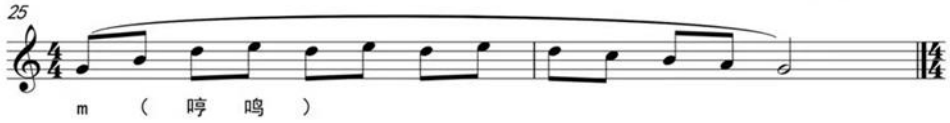


Chapter 4 Application training of mask singing

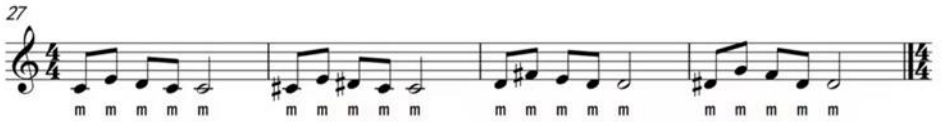
Section 1: Humm, in vocal music, Humm is a kind of voice skill, which is used to help singers produce a strong and lasting voice. Humming produces sound by producing a low-frequency vibration in the throat, which can make the vocal cords more stable and help the singer master the pitch. Humming can also help the singer to control breathing and reduce the pressure on vocal cords, thus reducing the pressure and fatigue of the throat.

Humming exercises are divided into two types. The first type: open your mouth and hum, and pay attention to opening your jaws; The second type: keep your mouth shut and hum, and pay attention to lifting the soft palate. Humming practice can strengthen the strength of throat and vocal cords, improve his voice skills and control ability, and reduce the risk of vocal cord injury. Humming can improve singing ability, better master voice skills and expression ability.

Vocal exercise 1:



Vocal exercise 2



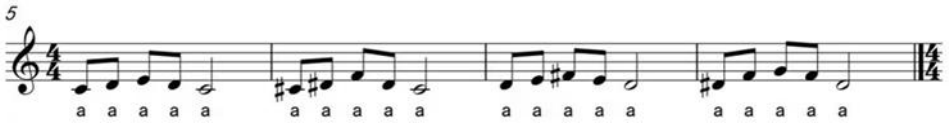
Exercise advice:

Take a deep breath, control the diaphragm, lay your tongue flat, and hum the voice to the eyebrows. When humming, the body naturally stands, absorbs

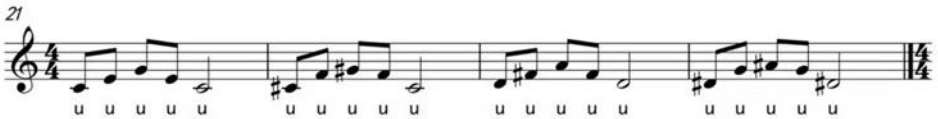
the breath to the diaphragm, naturally expands the chest, relaxes the shoulders, opens the throat with the feeling of yawning, and imagines that there is a mouthful of water in your mouth at this time, and you close your lips and hum. At this time, you feel obvious vibration in the upper part of the bridge of the nose, and there are obvious vibrations in your lips and chest. Closed humming is the basis of open humming. Practice closed humming first and then open humming.

Section 2: Start making sound, pay attention to start note In the inhalation at the same time, the throat has all opened, then the attention is focused on the position of the mask, the sound did not come out, the position to first.As soon as the starting note is good, the following series of notes are easy to sing well;If the starting note is not good, it will be much more difficult to find a good position on the following notes.

Vocal exercise 1:



Vocal exercise 2



Exercise advice:

You need more stability when you make a sound, relax your chin, pay attention to the tone color of the sound and the direction and unity of the resonance position of the sound, keep the throat relatively stable, and understand the line and permeability of the sound when the chest sound comes to the head. When you sing the highest sound, you can stop for 1 ~ 2 seconds and then sing the syllables behind, so as to repeatedly experience the strength and elasticity of the sound and train the endurance of the throat muscles.

When singing "a" and "u" sounds, the tongue and teeth should be perfectly coordinated, natural and relaxed, the throat should not be tense, and the breath should be even. When singing high notes, pay attention to the fluidity of the breath to avoid the feeling of being crowded. Just sing to a comfortable

range at first, and gradually increase the sound height with practice, but be sure to ensure the sound standard.

Section 3: Facial muscle training, facial muscle movement is a very important part of vocal music training, because the strength and flexibility of facial muscles can affect the quality of voice and the accuracy of tone. The following are some commonly used facial muscle training methods:

1) Blow the balloon gently: blow the balloon up, then let it leak slowly and repeat this movement. In this process, the balloon should be tightly attached to the lips, which can exercise the muscles of the lips and cheeks.

2) Do oral exercises: Oral exercises can help to exercise the coordination and flexibility of facial muscles. For example, you can stick out your tongue and extend it as far as possible, then retract your tongue and repeat this action.

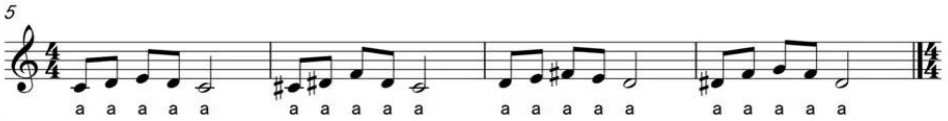
3) Lift your facial muscles up: smile in front of the mirror and raise your eyebrows (as if you were surprised), and keep singing in this state. Smile to Find Mask Resonance Becky says: "Show people some of your teeth and put on a smile to find mask resonance.

4) Articulation and lip muscle flexibility training: close your teeth, relax your lips and tongue, and lift your soft palate. At this time to read the lyrics, only the lips open and close up and down, and the teeth remain closed. Repeat this action.

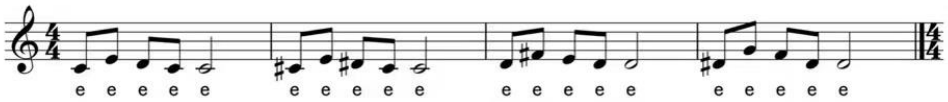
Generally speaking, the training methods of facial muscles are mainly to exercise facial muscles such as cheeks and lips by practicing do oral exercises, lifting smiling muscles and blowing balloons lightly, so as to increase the flexibility and flexibility of muscles. In vocal music training, these training methods can help singers master the correct singing posture and voice skills, and improve the accuracy and stability of tones

Section 4: vowels training, starting with pronunciation, it helps to get the resonance of the mask. By singing "a, e, i, o, u" vowels, practice these vowels to find the position of the mask. Conducive to the formation of high-position concentrated sound. Finding the position of the mask by completing different vocal training can improve the vocal technique and singing quality, and unify the timbre, position and state, thus improving the pronunciation quality and accuracy of vowels and laying the foundation for singing state.

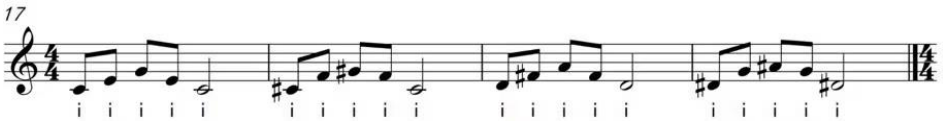
Exercise 1: Vocal training syllables “a”



Exercise 2 Vocal training syllables “e”



Exercise 3 Vocal training syllables “i”



Exercise advice:

When practicing vowel sounds, you should pay attention to the moderate volume, not too noisy or too low. Adjust the volume appropriately according to your own voice characteristics and practice needs. Attention should be paid to the stability of sound, and there should be no pitch jump or unstable pronunciation. To maintain a stable breathing and vocal state, pay attention to the degree of throat opening and closing and the coordination of vocal cords. Pay attention to clear pronunciation, and ensure that vowels are pronounced accurately and clearly, and don't be vague. Pay attention to the correctness of tongue position and mouth shape.

Discussions

Mask singing, also known as voice masking or vocal masking, is a vocal technique that has gained increasing attention in the context of popular vocal music. It involves the manipulation of one's vocal timbre and quality to achieve specific artistic effects. This technique has been employed by numerous popular artists, and its study and application have become subjects of research and discussion. In this discussion, we will compare research on mask singing in popular vocal music with other research in the broader field of vocal performance. Research on mask singing primarily focuses on the technical

aspects of achieving a masked voice. This involves understanding the physiology of the vocal cords, resonance, and articulation to produce a desired vocal quality. In contrast, other vocal performance research may encompass a wider range of technical topics, such as vocal health, pitch accuracy, and breath control. The specificity of mask singing research allows for in-depth analysis of vocal manipulation techniques. One distinctive aspect of mask singing research is its emphasis on artistic expression (Coffin, 2012). Researchers often delve into how artists use this technique to convey specific emotions or stylistic nuances in their music. In contrast, other vocal performance research might place more emphasis on achieving technical proficiency and vocal range without necessarily exploring the emotional or artistic aspects of singing (Liu, 2011). Mask singing research often incorporates insights from fields like acoustics, psychology, and music production, given its interdisciplinary nature. Researchers explore not only the vocal technique but also the technology and equipment used in producing masked voices. Other vocal performance research may be more specialized within the field of music or vocal pedagogy. Research on the application of mask singing in popular vocal music offers a unique and specialized perspective within the broader field of vocal performance (Li, 2010). It explores the technical, artistic, and practical aspects of a vocal technique that has become increasingly influential in the contemporary music industry. Comparatively, other vocal performance research may encompass a wider range of topics and applications, making it important to recognize the distinct contributions of mask singing research to the field of music and vocal studies.

New Knowledges

Mask singing training soprano singing has obvious advantages over traditional soprano training singing in terms of vocal technique, musical performance, and physical health. Therefore, the three experts recommend that students try the mask singing method when training and singing in soprano to improve the quality and stability of their voices, as well as to protect the health of their vocal cords and throat. Masked singing is suitable for students of all ages. It helps students to better master proper breathing, protect their voices, and master the rhythm and tempo of the music. Of course, when using the mask singing technique, students need to pay attention to the correct way and frequency of use to avoid adverse effects on the voice. The training methods

mainly include training of oral muscles, breathing training and training of laryngeal muscles, while the precautions mainly include protecting the larynx, paying attention to the breathing rhythm and mastering pitch and tone. Therefore, in order to master the mask singing technique, one needs to train systematically and pay attention to the protection of the larynx to avoid damage caused by excessive force.

Conclusions

Through the interviews with three experts, the following conclusions were made: (1) Mask singing method has more advantages than the traditional soprano training method and can protect the singer's voice better; (2) Although mask singing technique is an American voice technique, it is also suitable for singing some popular works, such as rock music and dance music, and it can also bring a higher order of aesthetics to the works. (3) The mask singing technique is suitable for students of all ages. The mask singing technique can be better trained for both voice protection and breathing control, and both voice protection and breathing control are important for singers of all ages. The preparation of this exercise book follows the principle of simplicity to difficulty. First, it introduces the basic components of mask singing, including the background and people involved in mask singing. Second, it analyzes the human facial structure, which is very important with this singing method. Immediately after, the breathing requirements and resonance requirements of mask singing are introduced. Finally, a number of pieces are selected for mask singing training according to the difficulty level of the piece.

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