

EXPLORATION OF VOCAL MUSIC TEACHING IN CHINESE OPERA “REGRET FOR THE PAST” (SHANG SHI)

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Abstract

The opera "Regret for the past" marks the beginning of combining Chinese national opera creation exploration and Western opera creation skills. Through the practical teaching of classic arias in opera, teachers guide students to understand that vocal performance is an organic combination of voice and performance. Help students improve vocal skills through performance practice, enhance students' understanding of works of different times and backgrounds, and let students understand vocal music. The performance is full of confidence and truly achieves happy singing, experimental work with exploratory significance.

Keywords: Chinese opera, regret for the past, characters, Zijun, eaching practice, reaching reflection

Introduction

"Regret for the past" is a novel written in 1921 by the famous Chinese writer Lu Xun. The novel takes love as its theme and reflects the fate of Chinese intellectuals during the May Fourth period. The story's heroine is called 'Zijun,' a new female figure who liberated the mind and pursued the freedom of love in that era. Despite the feudal family's opposition and the world's eyes, she resolutely chose to marry a man named 'Juansheng.' But soon after, 'Juansheng' lost her job and her family lost their source of income. The pressure of life made

him lose his love for 'Zijun.' He abandoned 'Zijun' alone and ran away from home. 'Zijun' was brought home by his father and committed suicide with a grudge. 'Juansheng' is heartbroken. This is a love tragedy of one death and one injury. The opera was written by the famous composer Shi Guangnan in 1981 and premiered in Beijing in the autumn of the same year.

This paper chooses to study the opera *Regret for the past* because this play is an important representative work in the history of Chinese opera. The opera "*Regret for the past*" was written in the early 1980s. This is the initial stage of my country's reform. This is also an important creation after ten years of silence in Chinese opera creation. It began to explore the creation of Chinese national opera with western opera creation techniques. In terms of music creation, the opera has broken the previous creative methods of simple, square, folk song dubbing and folk song joint singing and adopted the unique forms of a chorus, lead singing, and duet singing. The musical melody runs through the whole play, and the play forms a whole under the coherence and promotion of the music, which truly embodies the musicalization of the opera. The shaping of the musical image of 'Zijun' in the opera and her singing voice has played an important role in promoting the development of events and the shaping of characters in the entire opera.

The author believes that in teaching vocal music to college students, we should not only truly achieve theoretical teaching but also pay attention to practice. Let students sing more opera works on the stage, add different performance forms, test the shortcomings of practical teaching, and continue to explore. Reorganize forms of self-improvement and teaching practice.

Research Objectives

1. To study the highlights of the Chinese opera 'Regret for the past' (Shang Shi)
2. To compile a teaching plan of 'Regret for the past' (Shang Shi) for teaching
3. To teach the vocal students by using the teaching plan.
4. To find out the efficiency of teaching by using the teaching plan.

Scope of the study

1. The candidates for the experimental group are composed of 8 senior female students of Qingdao University.
2. The experimental judges are composed of 2 vocal music teachers and 1 expert.

Data analysis

1) Practical teaching is carried out through performance tests to discover the difficulties of vocal training.

2) Divide students' practice scores into three parts: singing method, music performance, and stage performance. The full score for singing method and music performance is 35 points, 30 points or more is good, 20-30 points are medium, 20 points The following is relatively poor. The full score for the stage performance part is 30 points, 20-30 points are good, 10-20 points are medium, and 10 points or less are relatively poor.

3) The student's overall score is formed through the above three parts. The full score is 100 points, 90 points-100 points are A grades, 80-90 points are B, and 60 points or less is an F grade.

4) Collect the results of 8 students before and after teaching

5) Analyze the difference between the 2 scores to detect improvement.

Teaching Expected

Through about 22 weeks of teaching practice, students are guided to systematically and comprehensively learn and practice singing from the aspects of composition, lyric writing, song creation background, stage singing practice, etc., and improve their comprehensive ability from three aspects of singing, music performance and performance skills.

Expert judges judge the performance of the tested students in different periods, and score the above three parts according to the students' performance to form a relatively objective comprehensive score, thereby recording the changes of each tested student.

Research Methodology

This is mixed-method research based on the experiment. For qualitative research, the researcher will use the methods of observation and learning from professors to study the Chinese National Opera 'Regret for the past' to compile the teaching plan. Quantitative research includes an experimental method in which the researcher will apply the knowledge to teaching and assess the outcome by comparing the vocal performance of the students before and after training.

Results

Research Findings, Data Analysis of Singing method. According to the requirements for singing, we scored students in seven aspects, including vocalization, breathing, and whether the larynx was stable, with a full score of 35 points. In terms of singing:

- A student's score increased by 20%.
- B's score increased by 26.3%.
- C's score increased by 24.7%.
- D's score increased by 21.2%.
- E's score increased by 17.4%.
- F's score increased by 24.5%.
- G's score increased by 18.6%.
- H students' grades improved by 14.7%.

The scores of 8 students improved by an average of 20.95% after the experiment.

Data Analysis of Music performance

The researcher scored the students' musical performance from seven aspects, including whether the song accurately expressed the composer's creative intention, whether the pitch and rhythm, whether the lyrics were accurate, and whether the emotional expression was accurate, with a full score of 35 points. In terms of musical performance, A student's grades increased by 36.7%, B's grades improved by 22.4%, C's grades improved by 26.7%, D's grades improved

by 23.3%, E's grades improved by 18.1%, F's grades improved by 28.7%, and G's grades improved by 28.7%. An increase of 20.3% and 16.7% in H students' performance. After the experiment, the scores of the eight students improved by an average of 24.11%.

Data Analysis of Stage performance

Students are graded on a 30-point scale based on whether they are engaged in the stage performance, whether the performance is natural, and whether they can successfully shape the character they are performing. In terms of stage performance, the grades of student A increased by 99.3%, student B increased by 51.3%, students C increased by 84.1%, and student D increased by 32.1%. Students E increased by 23.2%, students F increased by 20.2%, students G increased by 23.2%, and an increased by 11% for H students. The scores of the eight students improved by an average of 43.1% after the experiment.

Studying the highlights of the Chinese opera "Regret for the past" (Shang Shi)

Singing highlights arias from opera works of different countries can improve students' singing ability and artistic accomplishment to varying degrees. Singing foreign opera works is conducive to improving students' language ability and cognitive ability to standardize the sound of bel canto. However, at the same time, the number of Chinese vocal music students singing Chinese local opera works is insufficient. Singing classic arias in traditional Chinese opera works allows students to have a deeper understanding of the historical and cultural background of China in different eras and use the vocalization of Western Bel Canto. Method Singing Chinese language can make students get closer to the role, understand the song's meaning, accurately express their emotions, integrate vocal singing skills into the expression of songs more naturally, and make the use of singing skills more natural and reasonable. This point can be seen by comparing the scores of the students before and after the stage performance before and after the students participate in the teaching practice.

The eight highlight arias each have their characteristics, and each aria combines the whole opera. Through the comparison before and after the practical teaching, students are completely unfamiliar with the opera at first until

they understand, become familiar with, and master the overall context of the opera by learning these classic arias to have a deeper understanding of the creator's creation. The intention is to understand the song's meaning more deeply, to achieve the teaching purpose of understanding the song, and to transform oneself into the character image in the opera, singing with heart and emotion.

Compile lesson plan of "Regret for the past" (Shang Shi) for teaching

The formulation of the vocal music lesson plan is different from other disciplines. For a vocal music teacher, the core of the teaching evaluation is the teacher's lesson plan. The key to the evaluation is whether it is enough to understand the vocal characteristics and singing ability of the students taught. Whether the specific natural situation in terms of degree and other aspects can be tailored to the students' teaching plan according to the different characteristics. And according to the lesson plan, various practical problems encountered by students in singing are solved in a targeted manner. The lesson plan prepared by the teacher must have the following characteristics to play the teaching effect: 1. The teaching goal must be clear. 2. The teaching process should be continuous. 3. Teaching methods should be flexible and diverse. 4. The teaching process must be reflective and organized. Only in this way can an efficient teaching mode be created, a complete teaching system can be constructed, and the teaching achievements can be brought into play to a greater extent.

After the eight highlight arias are selected, a lesson plan is prepared for the students according to their voice status and learning progress. In compiling the lesson plan, it is necessary to fully consider the different characteristics of each student and the different learning progress. After learning from and referring to the predecessors' teaching methods and plans, the lesson plan can be formulated. After the lesson plan, invite expert reviewers to revise and evaluate the lesson plan, revise the inappropriate parts of the lesson plan in time, and point out the shortcomings and deficiencies of the lesson plan, which plays a very important role in the teaching effect.

Teaching the vocal students by using the lesson plan

Let students truly understand and feel the music and improve their artistic aesthetic ability and comprehensive quality. This is the essential teaching purpose of a vocal music teacher. Pay attention to the following five teaching principles when using the lesson plan to teach vocal music. (1) The principle of unifying sound and emotion. (2) The principle of unifying singing and performance. (3) The principle of unifying technique and art. (4) The principle of unifying theory and practice. (5) The principle of harmony and unity of tension and relaxation.

When using lesson plans to teach students practically, teachers need to stimulate students' enthusiasm for learning through keen observation, scientific methods, accurate and clear teaching language, and a serious and responsible teaching attitude. Under the teaching plan, the students' vocal potential can be tapped so that the teaching effect can be brought into full play under the planning of the teaching plan. Teachers should have correct voice demonstration and clear artistic orientation to establish a correct concept of sound and the ability to discriminate beauty for students. Before students begin to sing formally, they should understand what makes them want to be correct, smooth, and advanced—sound state.

The efficiency of teaching by using the lesson plan

The teaching evaluation of vocal music must not be limited to the evaluation of vocal skills. Still, it should adopt a variety of evaluation standards to understand the performance form of vocal art so that teaching evaluation can be regarded as a booster for the growth of students' comprehensive ability. It can let students understand their comprehensive ability level and also allow teachers to understand their teaching accurately. This is also the vocal music teaching law we want to obtain for future reference and reference through vocal music practice teaching.

Many students' teaching evaluations are horizontal comparisons. Still, for each student, the individual's vertical evaluation is equally important, and the comparison of students' performance before and after teaching practice has greater teaching evaluation value. Performance teaching evaluation should also follow the principle of establishing an index concept and pursuing continuous

progress. The concept of establishing the index is to evaluate a starting point for each teacher and student in the evaluation control system and then compare it with it to see the progress. This method creates a positive attitude among all teachers and students' ambience. By comparing the students' test scores before and after the teaching practice, it can be seen that the students who participated in the teaching practice have significantly improved their performance in the three aspects of the singing method, music performance, and stage performance after teaching.

Discussion

Bel Canto was introduced to our country relatively late, and there are not many Chinese national opera works, which leads to students' neglect of singing Chinese national opera works to varying degrees. The students sang a lot of Western works, paid attention to sound skills, ignored stage practice, and did not link singing with their understanding of the works (Gao, 2008).

The Chinese opera "Regret for the past" is a classic Chinese opera. The predecessors have also researched and studied the classic arias of this opera. There is little research, so this teaching practice has pioneering, practical significance.

Singing the classic arias in traditional Chinese opera works can not only allow students to have a deeper understanding of the historical and cultural background of China in different times but also use the Western Bel Canto to sing Chinese people's language, allowing students to get closer to the role and understand the expression of the song, the meaning of the song, the accurate display of emotion, the more natural integration of vocal singing skills into the expression of songs, and the more natural and rational use of singing skills (Zhang, 2005).

Conclusion

Through the practical teaching of modern opera works, teachers guide students to understand that vocal music's performing art shapes the stage image through sound and performance. While instructing students in singing skills, teachers should help students improve their performance skills through performance exercises, help students learn to use singing skills to assist opera performances effectively, and truly realize the key to singing. To give students

confidence in vocals and performance. Through this form of teaching and learning, students can truly feel that what they have learned can be applied. Through comparing students' stage practice before and after teaching by experts, it is found that students have improved in three aspects: singing method, music performance, and stage performance. This teaching practice has achieved the expected teaching purpose.

In the future vocal music teaching, researcher hope to carry out more practical teaching of vocal music for students so that students can give themselves to music through the effective combination of music and performance and realize the use of voice, emotion, and soul to sing, to be more good achievement of teaching goals.

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