

The Influence of National Vocal Music on Cantonese Songs Performance

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Abstract

Cantonese songs are the part of the traditional Chinese national vocal music, and are the most popular variety of Chinese folk-art forms in the Cantonese dialect area, it has been more than 150 years since Cantonese dialect became popular in Guangdong and Guangxi and spread to Chinese communities in Hong Kong, Macau, Singapore and the America where overseas Chinese of Cantonese origin live in. The tune and singing of Cantonese songs are integrated with Guangdong music, taking in the essence of other sister arts and constantly developing new ones, which is one of the most representative traditional vocal arts in Lingnan area of China. This article presented the influence of national vocal music on Cantonese songs performance.

Keywords: Influence; National Vocal Music; Cantonese Songs; Performance

Introduction

Cantonese Songs are the result of generations of Cantonese opera artists' artistic creation and is also the representative of Lingnan traditional vocal music culture. It embodies the humanistic style and value orientation of Lingnan area and is an important reflection of regional cultural self-confidence. The inheritance of Cantonese Songs is not only for art, but also the inherent regional culture and even national self-confidence. Perhaps Cantonese Songs originated from Cantonese opera, and has been increasing along with the development of Cantonese opera. Living in the great aura, the art of Cantonese Songs seems to be ignored by the academic community. Although Cantonese Songs are widely spread among the people as an independent form of folk art, it is difficult to find accurate theoretical records in the existing literature. Whether the formation, development, singing, schools has been ignored by the academic community especially singing methods, the lack of words and summary, hard to build up a system. This also makes overall performance level of Cantonese Songs cannot be improved contemporaneously, many excellent works could not be spread, therefore the formation of new genres is difficult.

The inheritance and development of Cantonese opera for more than 150 years is the process of continuous absorption and integration. Its characteristics of extensive acquisition, compatibility and collection, the courage to explore and innovate keep it alive. In the context of the new era, Cantonese Songs should also keep pace with the times and innovate actively. Based on inheriting Cantonese Songs original singing skills, it should emphasize Cantonese language characteristics, and integrate the scientific nature of modern national vocal music at the same time. This is not only a kind of innovation and attempt on Cantonese Songs singing method, but also a practice and research on diversifying national vocal singing teaching.

The Cantonese songs

Cantonese songs, as an independent form of folk art, has been ignored by the academic circle although it is widely spread among the people. There is no systematic theoretical record of its formation, development or the style characteristics of the singing schools. Especially in the singing skills have not been applied attention, lack of text sorting and induction, difficult to form a system. According to the existing data, the author classifies the research on Cantonese songs as follows:

Definition of Cantonese songs

As for the definition of Cantonese songs, the author searched in the Chinese Intangible Cultural Heritage Website and got the definition of "the Cantonese songs is a variety of Cantonese quyi performed by overseas Chinese in Hong Kong, Macao, Southeast Asia and America. Cantonese songs has been popular for more than 200 years."

The origin of Cantonese songs

As for the origin of Cantonese songs, there is still no clear interpretation in academic circles. Some people think that Cantonese songs originates from Cantonese opera, while others think that although the Cantonese songs is similar in its singing style, it cannot be established that Cantonese songs originates from Cantonese opera. It is recorded in Li Tian's article "Discussion on whether Cantonese songs originates from Cantonese Opera" and Li Huiwen's "Discussion on Cantonese songs".

"Discussion on whether Cantonese songs originates from Cantonese Opera" says, "Cantonese songs takes the Eight-tone class as the starting point, and the track of its formation according to the rules of Quyi Art is clear (Li, 2006).

Discussion on Cantonese songs by Li Huiwen; " the Cantonese songs is a kind of Cantonese Quyi , but nowadays, whether it is sung or listened to, it has been unconsciously confused with cantonese opera singing and theme songs. Even in Quyi competitions, Cantonese opera singers are chosen to stage the competition. Of course, this is not a bad idea, because Cantonese opera uses the same Qvpai as Cantonese songs. This just goes to show that the concept of Cantonese songs has become very vague. This phenomenon has its roots. Cantonese opera originated in the late Ming and early Qing Dynasties. Based on Bangzi and Erhuang, it absorbed Kunqu opera and other vocal tunes and minor tunes, forming the initial singing style of Cantonese opera. Later, around the middle of the 19th century, there was an Eight-tone class in the form of operatic cantabile, whose singing style was basically the same as that of Cantonese opera, which was the origin of Cantonese songs as a genre of Lingnan Quyi. However, some scholars believe that the origin of Cantonese songs should start with folk artists singing "Nanyin", "Dragon boat" and "Wooden fish". Although the formation of Cantonese songs and Cantonese opera is difficult to determine who came first, there is an indisputable fact that they are of the same origin. Like a twin brother, at first glance it is difficult to tell who is the eldest and who is the second, even as a person. That's what's special about Cantonese songs and Cantonese opera" (Li, 2012).

Singing skills of Cantonese songs

The research on Cantonese songs singing ability accounts for the largest proportion among all the relevant papers the author can find. However, compared with Chinese national vocal music, the records on Cantonese songs singing ability are relatively shallow, lacking scientific theoretical support and difficult to form a system.

Among them high quality articles have Dai Xiaojing "speak words in Cantonese songs singing skills," Li Qianer discussed shallowly in Cantonese songs singing breath using ", Xu Shaoquan "how to sing well teaches I saw," Yan Peizhen "Cantonese songs singing art charm of the meaningful how to create characters with singing technique and shape of speaking mouth", Dai Xiaojing "how to improve Cantonese singing skill" and so on.

Xu Shaoquan wrote in "how to sing Cantonese songs well in my Opinion, "To sing Cantonese song well, vocal is the basic condition, good vocal cords, and good singing skills." According to him, the following points are the main requirements for good Cantonese singing: "1. Learning to be lucky and using voice correctly is the foundation of good Cantonese songs singing; 2. Accurate tone and steady rhythm are the basic requirements of singing Cantonese songs well; 3, good singing, is the key to sing a good Cantonese; 4 solid word, articulate words, Guangzhou dialect is correct, to sing the word; It's a good way to sing Cantonese songs well" (Xu, 2005).

Li Qianer summarized several methods of breathing in the performance of Cantonese opera based on her own singing experience in Brief Introduction to The Use of Breath in Cantonese song"1) Inhale fast and release fast, inhale quickly through mouth and nose, then exhale quickly; 2. Inhale slowly, that is, absorb the full air in an instant, keep it for a while, then breathe out evenly and steadily; 3. Normal inhalation and release, that is, the use of music in the process of singing to perform breath absorption and release; 4 To rest means to stop suddenly in the course of singing, neither inhale nor exhale, to rest for a while, and then to continue singing with the original breath and rhythm" (Li, 2013).

The inheritance of Cantonese song

In the process of article search, the author also saw many articles about the inheritance of Cantonese song, which can be roughly divided into folk inheritance; There are three types of school inheritance and theoretical analysis.

Folk inheritance

Chen Lu took Shenzhen Luohu Port Quyí City as the research object in "Cantonese song -- The Cultural link of Guangdong, Hong Kong and Macao Greater Bay Area -- Investigation on the Development status of Shenzhen Luohu Port Quyí City", and recorded the development and status quo of The quyí City in detail since the official launch of the quyí City in 1995. It records the development and performance mode of Cantonese song in Hong Kong and Macao. In addition, with the development of the new data era, Cantonese song has also been promoted to the Internet, showing vigorous vitality and finally becoming the cultural link of the Greater Bay Area of Guangdong, Hong Kong and Macao (Chen, 2019).

Gu Xinxin thinks in the Change of Cantonese songs Performance and Field -- Starting from the Activities of Cantonese songs Troupe in Guangzhou People's Park that "As one of the types of traditional Cantonese songs art, Cantonese songs once occupied an important position in Guangfu music culture. To music anthropology perspective is Guangzhou people's park teaches team organization, activity in the on-site activities, the singer groups and the audience, and then extended to focus on teaches the changes of the field, discusses teaches from traditional teahouse field to the changes of the amateur cultural life, the track changes under different field, actor and audience interaction between traditional culture, changes of living space, people find their identity in traditional music culture and music's cultural identity."

School Inheritance

Studies on the inheritance of Cantonese song in schools include "Research on Cantonese song Activities courses in Primary Schools in Foshan, Guangdong" by Zhang Jingjing, "Investigation and Analysis on the Status quo of Lingnan Traditional Music Education in three Universities in Guangzhou" by Qiu Jiting, and "Discussion on the Ideological Influence of Cantonese songs and Cantonese Opera Characteristic Education on Students" by Ye Yaqiao.

"Cantonese song and Cantonese opera are the splendid treasures of Chinese culture, with a long history and cultural deposits. In 2009, Cantonese opera was successfully applied as an intangible cultural heritage. However, with the rapid development of Cantonese songs and Cantonese opera in the society today, the audience is constantly losing, and the number of young professionals is also shrinking. Although it is not a fault, it still sounds an alarm for traditional Xiqv workers. There are also institutions similar to Guangdong Opera School for professional training, but the fault problems faced by the new generation of audiences should not be underestimated. Therefore, Foshan city, Guangdong province department of education for the protection and inheritance Cantonese songs and opera culture, promote "Cantonese opera (Cantonese songs) into the campus" activities, in foshan has chosen some do good schools for "Cantonese opera (Cantonese songs) training base", this paper studies how inheritance base is one of the three primary school by Cantonese opera (Cantonese songs) teaches to pass on the activity curriculum. The author selected cantonese opera, foshan city, guangdong province Cantonese opera (Cantonese songs) passing on base of three elementary school as the research object, mainly using the method of field investigation, combining the theory of education, education anthropology, psychology, and sociology, discussed the following contents: the first part is three Cantonese opera (Cantonese songs) inheritance base basic situation of educational background, school, etc., to understand Cantonese songs inheritance base on activity curriculum to inheritance strong conditions. The second part mainly presents the implementation status of Cantonese songs and courses in the three primary schools, mainly including students, teachers, activity teaching objectives, activity contents, etc. The activity contents also include universalization activities, club activities, social practice activities, etc. To have an in-depth understanding of the vitality of Cantonese songs heritage base activity courses in inheritance. The third part, based on the cases in the second part and combining with pedagogy, psychology and sociology theories, summarizes the characteristics of teachers and students and classroom teaching in the activity courses of the three inheritance bases, puts forward their own thoughts on several schools, and gives Suggestions on the parts that are still lacking. Furthermore, it provides some experience for the sustainable development of other Cantonese songs heritage bases, and lays a practical foundation for promoting Lingnan Cantonese songs and Cantonese opera culture" (Zhang, 2018).

Qiu Jiting's investigation and Analysis of the Status Quo of Lingnan Traditional Music Education in three Universities in Guangzhou is mainly divided into three parts: The first part is the investigation of the implementation status quo of Lingnan traditional music education in three universities in Guangzhou. Through the questionnaire survey method, observation method, interview method, three ways for three universities of Lingnan music, the essay discusses the overall implementation of education, in-depth understanding of three universities in Lingnan traditional music education teaching faculty and the structure of the object, and from the teaching content, resources, activities, teaching material construction to examine its teaching effect and so on various aspects. The second part is three universities in Guangzhou

Lingnan traditional music education teaching present situation analysis, from the teaching achievements has been made on the analysis of its current development situation and advantages, reveal the college music education in Lingnan traditional music education the reality of the role and value, again from another Angle to analyze the Lingnan music education need to continue to improve and the existing problems at present. The third part, through the above investigation and analysis, summarizes the characteristics of the three universities in Lingnan traditional music education. Put forward to construct conforms to Lingnan traditional music teaching effect in colleges and universities, and colleges and universities music education curriculum goals that meet the needs of relevant ideas and Suggestions, make the Lingnan traditional music in colleges and universities education truly "inheriting local culture, college students' service, thus effectively promote Lingnan traditional music culture in colleges and universities music education development (Qiu, 2016).

Value analysis

Pan Bangzhen's article "Three Questions on Improving the Artistic Value of Cantonese song" and Chen Lili's "Inheritance and Innovation of Cantonese song" both make some Suggestions on the inheritance of Cantonese songs in terms of artistic value.

In the long-term development of Cantonese songs, many wonderful and excellent songs have emerged and formed various schools, thus possessing high artistic value and being popular among people. Today, as the cause of Cantonese songs continues to advance, there are also some problems that need to be solved. How we should continue to make efforts, inherit and innovate, and further improve the artistic value of Cantonese songs is a subject worthy of great attention. This article puts forward three relevant questions to discuss. 1. Work hard and actively create more excellent works; 2. The artistic characteristics and artistic value of Cantonese songs are closely linked with the full display of its artistic characteristics; 3. Grasp the important issues of inheritance and innovation and improve the artistic value of Cantonese songs by learning the experience of previous artists (Pan, 2012).

The influence of national vocal Music on Cantonese songs performance

This kind of article belongs to the innovative research of Cantonese songs singing method and is also the least number of known literature. They include How to Improve the Singing Ability of Cantonese songs by Dai Xiaojing, Yang Qianyuan, Berlinon How to Sing Traditional Cantonese songs by Contemporary Ethnic Singing -- Take Zhaojun Outsing for example, Zeng Zhizhu on Improving the singing Level of Cantonese songs by using Bel canto and ethnic singing, Liu Donghong on Interpreting Lychee Ode by Using Ethnic Singing.

In How to Improve The Singing Ability of Cantonese song, Dai Xiaojing (2007) wrote, "The weak singing ability of Cantonese songs is the main reason hindering the development of Cantonese songs. In order to improve the singing ability of Cantonese songs, this paper, on the basis of highlighting the characteristics of Cantonese songs singing, provides specific approaches and methods for improving the singing ability of Cantonese songs by referring to the singing skills of modern national vocal music in the four directions of character, sound, emotion and taste. It is of practical significance to enrich the singing style of modern national vocal music and improve the performance of Cantonese songs. "She thinks that" Cantonese opera actors lack the understanding of sound science and sound concept is vague; The key to improve the singing ability of Cantonese songs is to absorb and draw lessons from the singing skills of modern national vocal music and improve the singing ability of Cantonese songs

performers. "Character" should inherit the traditional pronunciation tips, to show the charm of Guangzhou dialect; On the basis of overall resonance, "sound" highlights the individual timbre of local resonance. "Taste" to grasp how the word and how round cavity, 'feeling' to grasp the mood, show different levels of feelings.

Zeng Zhi (2013) burning the reference bel canto and folk singing cantonese song singing level "mentioned in the" teaches is the treasure of Lingnan culture, in view of the Cantonese songs singing level how to improve to a new stage of the problem, this paper boldly draw lessons from the bel canto and national singing, from good breathing foundation, loosely open throat, establishing good resonance system, the aesthetic feeling of articulation for improperness four aspects discusses, by contrast, infiltration, fusion, through methods such as open a window for traditional Cantonese songs singing method, bring new life."

Yang Qianyuan and Bai Linlin (2019) based on How To Sing Traditional Cantonese Songs with Contemporary Ethnic Singing -- Taking Zhaojun Dazai as an example, writes that "The contemporary ethnic vocal music specialty is rooted in Chinese traditional vocal music and draws on foreign scientific and excellent vocal music vocalization, which is a relatively scientific singing method. In recent years, with the development of Chinese national vocal music art, contemporary national vocal music teaching attaches more and more importance to the study and study of local operas and Quyi. As one of the most distinctive local folk arts in Guangdong province, Cantonese songs has always been popular among the broad masses of people in the Area of Cantonese dialect. The Guangdong area in the daily learning of students learning Chinese folk have many opportunities to come into contact with teaches, a growing number of commercial performances, and even academic concert will have singing Cantonese songs demand, therefore, how to apply contemporary national vocal music singing, science to the traditional Cantonese songs singing, can not only keep the traditional Cantonese songs characteristics, and can improve on sound scientific exploration and development, is the Guangdong area learning folk singing in front of a problem. Based on the folk singing soprano corresponding teaches stage singing (now known as "child throat"), and classic teaches "Zhaojun fill detailed analysis as an example, respectively from the breath and open the throat, resonance, articulation, singing and music system hold six aspects, to talk about how to use professional music college teaches Chinese folk singing. "

Conclusion

The similarity of the framework indicates the necessity and rationality of its existence or development, on the other, the sameness of some documents in the contents of chapters are the reflection of the stagnation of research. And although the above-mentioned types of literature are involved the singing and national vocal diversity teaching content, however, there are few explanations for the "singing" and "teaching process", but elaborated on the singing related general teaching principle, the development inevitable law, the multi-national style, the psychological emotion ect, it is not "diversity of national vocal music teaching" as the main research object. Whether such vocal music research article can reflect due value without a clear demonstration and study of the core points of vocal music, and return to the teaching and singing? As a practical professional discipline, research on the diversity of national vocal music performance, the vocal music workers should not only stay at the critical research, the stage summary, the simplification main organ feeling and the anticipation look forward to the future, and also put it into the practice, focus on the core problem of how to practice the diversity teaching of national vocal music, to perform the diversity of the General Law of the concept,

singing on the objective carding and summary with logical and scientific theoretical writing, and classify the concept of the "singing" on the technical and cultural layers, have detailed analysis and study one by one, and introduce the Cantonese songs that have regional characteristics as an example at the same time. To demonstrate from the above aspects on the "diversity of Chinese national vocal music teaching".

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