

Teaching methods of Bel Canto in China

Liang Shengming and Bupachart Aupatumnarakorn
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

The diversified development of national vocal music teaching in colleges and universities must first rely on reasonable teaching material reform. At present, there are many unreasonable phenomena in vocal music teaching in colleges and universities in China, such as using music scores as teaching materials and not paying attention to the use of audio-visual materials, thus affecting the teaching effect. The teaching of national vocal music should be rich in content, and the application of images, audio and video should be strengthened. Students can intuitively and comprehensively accept more music theory knowledge through these materials, and can also integrate singing skills into their own styles to enhance their aesthetic ability. This article presented the teaching methods of Bel Canto in China.

Keywords: Teaching method; Bel Canto; China

Introduction

The origin of the art of solo singing was closely connected with the theater and theatrical genres: "From 1580 to 1600, new thoughts" boiled and roamed "in the theatrical and musical Florence... all Italian musical and theatrical genres, old and new, compete with each other, trying to combine music and drama: as if for the last time there is a review of all the forces before making a single choice". Major opera centers were formed in Florence, Mantua, Venice, Rome, and later in Naples. Each school has its own characteristics and distinctive features. In this era, "opera was looking for its own ways, developing its own laws".

By the 1730s, the Neapolitan operas seria had finally crystallized the style of the arias parlate (spoken arias), in which expressive pronunciation of words was the main quality. Subsequently, its elements began to manifest themselves in other types of arias (for example, buffoon patter). Further, the canon of opera seria, undergoing strong transformations by the end of the XVIII century, was replaced at the turn of the 1820s-1830s in Italy by a new canon of melodrama of lyrical or heroic quality thanks to the work of composers of this era-Rossini, Bellini and Donizetti.

The singer, conductor, and pianist Rossini (1792-1868) began the brilliant 19th century in Italian opera music on the one hand, on the other — completed the history of the opera genre-opera seria, on the third-opened the way for a new folk-heroic opera of the Romantic era. At the age of 34, he became the royal composer and Inspector General of singing in Paris. Author of 37 operas. Its main strength lies in the inexhaustible inventiveness of the melodies: fascinating, brilliant, virtuosic, and for the singers it is also an opportunity to show the beautiful bel canto. The most famous and best examples of his operas: "The Barber of Seville" and "Cinderella" — the peaks of the genre of opera buffa; "Wilhelm Tell" — the heroic and patriotic opera seria, in which Rossini, in his own words, gave the word "freedom" in such

a way as to make it clear how much he warmly relates to his homeland and" to the noble feelings with which it is filled ".

Teaching methods of Bel Canto in China

Strengthening the construction of traditional national vocal music theory is the foundation of national vocal music teaching in colleges and universities. The theoretical basis of Chinese national vocal music teaching is a theoretical system constructed on the basis of the development of Chinese traditional music culture, on the background of Chinese traditional philosophy and philosophy, and with the supporting points of Chinese vocal music's ideology, language characteristics, interest in reviewing customs and styles and schools. This work is often accompanied by special ways of thinking, special cultural tradition, special psychological structure and special linguistic features. The traditional vocal music theory in China is the result of historical development and accumulation, which has an objectivity that does not depend on human's will, namely the inherent inheritance of cultural development, no matter from its own characteristics or the value and significance of existence. On the basis of conforming to the development characteristics of modern culture, it is necessary for us to construct the teaching theory of national vocal music in a realistic sense, so that it can not only endue this cultural tradition with new styles and structural characteristics, but also enter into the psychological structure of modern culture. Protecting the national cultural genes of national vocal music is an important measure to form a good ecological environment of national vocal music culture. National culture is the most important factor for the growth of Chinese national vocal music. The diversity and richness of the vocal music art of the Chinese nation are the distinct characteristics of the vocal music art of China, and maintaining such characteristics is the foundation of the development of the vocal music of the Chinese nation, which is also the primary problem of the diversified development of the vocal music of the Chinese nation. In view of the current situation of national vocal music teaching, college teachers should first set up the correct concept of national vocal music examination and recognize the necessity of diversified development of national vocal music teaching. Only in this way can the teaching of national vocal music be further inherited and developed. The key to the teaching of national vocal music should be the ethnic culture education from the perspective of multi-culture, which is based on the foundation of art and teaches students according to their aptitude. In the actual teaching, students from different ethnic regions should fully respect the different characteristics of national vocal music, on this basis to give sound and technical practice will achieve our goal of multiple teaching.

Show individual characteristics. Bel Canto is a vocal art imported from foreign countries. It has many advantages, including singing skills, vocalization, syllable connection, emotional resonance, etc. Only by conforming to the trend of the times and actively participating in the tide of economic and cultural globalization can China achieve its own development, promote the formation of diversified national vocal music and form national vocal music with unique national characteristics and styles. It should be noted that the inheritance and development of culture and art need to rely on certain historical background and cultural environment. Performers need to clarify their position, deeply rooted in the soil of traditional Chinese culture, sing praises to their own ethnic or social culture, and express their views and demands through performance, which is also the best way to develop national characteristics. The organic integration of bel canto into China's national vocal music is not

only conducive to highlighting the characteristics and charm of China's national vocal music, but also conducive to promoting the outward spread of China's national vocal music culture, so that the world can understand China's excellent national vocal music culture and enhance China's charm (Ye, 2020).

Vocal music art is an important part of China's national culture. With the rapid development of China's political, economic and cultural, vocal music has also made remarkable achievements. In recent years, China's national singing method boldly absorbs the essence of bel canto, and boldly absorbs the advantages of bel canto in breathing, vocalization, resonance and other aspects while maintaining China's national style. In Bel Canto, many excellent singers in our country have made their mark in international competitions and won awards in international vocal competitions. Many excellent Chinese vocalists have performed vocal music works on the world stage with unique oriental voices.

The use of breath has a great influence on the expression of singing. Proper use of abdomen for exhaling and exhaling, and targeted training to ensure the continuity of breath are conducive to achieving good results. Bel Canto and China's national vocal music both attach great importance to the application of resonance, but the specific application of resonance is different. In our country's folk singing arts, such as folk songs and minor tunes, the voice can be changed to change the pronunciation position of the throat or adjust the size of the voice. Under the influence of Italian opera, bel canto leans back in its mouth and voice when pronouncing vowels, so bel canto uses open-mouthed singing when singing. This requires the singer to open his mouth and adjust the mouth shape to ensure the clarity of articulation and articulation when singing. Before the formal performance, you need to perform vocal training, raise your soft palate and lower jaw up gradually and then relax gradually, simply keep smiling. Opening the passage of air flow in the soft palate and lower jaw is the resonant cavity in people's mouth.

As China is a country with a large population, vast territory and numerous nationalities, the content of national vocal music varies from region to region due to regional differences. This has resulted in an unusually rich cultural content of our national vocal music, as well as a variety of forms and types of expression. After the reform and opening up, China's national vocal music began to gradually move towards specialization. Some music colleges and universities have set up national vocal music courses and national vocal music research institutions. Due to the influence of Christian culture, Bel Canto still lacks emotional expression. Because of the different cultural backgrounds, the two vocal music arts have different contents and forms of expression.

China's current new folk singing method is mainly based on inheriting the traditional folk singing method of our country, and absorbs the characteristics of the bel canto. This kind of singing has the advantages of folk singing such as clear articulation, sweet voice, and flexible breath, and also has the characteristics of bel canto singing such as unified vocal cords, wide range, and combination of true and false sounds. This singing method extends the singing age of folk singers. It is the result of years of research by outstanding Chinese vocal music educators (Xie, 2021).

The teaching of national vocal music in China has great reference and introduction to the vocal singing method. This kind of reference and introduction also has a process of change with the development of time and the development of national music teaching in China. Table 2 is about the difference between the national singing method and the beautiful singing method. After incorporating the Bel Canto in the teaching process, the position of the throat is generally emphasized. Therefore, the focus of the word is lower, so the soft palate is required to be lifted, and the posterior pharyngeal wall is set up to establish a stable pharyngeal cavity. In the specific sound

training, a, e, I), o, u in Italian become the basic training unit, and then the mixing process is performed, and at the same time try to find the place where the five sounds are closest to each other, make the bite clear and realize the resonance of sound. In modern times, the introduction of the technique of biting in the Bel Canto has a long history. The works of "Kangding Love Song", "Mei Niang Qu", "Wen" and "Huang Shui", which were sung by Huang Youkui and Zhou Xiaoyan, are the earliest attempts; Chang Yong's "Mother Love" is a development and continuation of the Bel Canto; Yang Hongji sang "The Rolling Changting East Passing Water" "The Most Beautiful but the Sunset Red" is also the development of this method.

The origin of national vocal music in our country has a long history and has a history of thousands of years. Along with the development of the times and the change of history, many vocal music talks are about the explanation and description of the scenes of life at that time, and record the principles of singing skills and vocalization. For example, Zhang Yan's "Etymology" made detailed records of the singing content, temperament and biting lines at that time. However, there is no systematic theoretical research on the history of vocal music development in China, mostly for the experience summary. In the development of Chinese national vocal music, many people are aware of this point, and pay attention to learning from the theoretical system and research results of the melody, thus perfecting and enriching the theory of national vocal music in China.

At present, some major music theory research magazines have also achieved great development. For example, we often have "Journal of the Conservatory of Music", "Music Art", "Chinese Music", "Music Exploration" and "Yellow Bell". In addition, many colleges and universities publish relevant music theory research in their own journals. These research designs are very broad in content, have research and interviews on important people, have evaluations of works and performances, and involve vocal techniques and vocal training. The content and research papers on the expression of vocal art, vocal history and singing psychology.

After watching a large number of vocal performers singing concerts and audio materials of Chinese vocal works, they found that they all showed the same phenomenon, that is, the sound of singing vocal works was full and loud, and the sounds in the upper and lower sound areas were very uniform. Simply speaking, the pronunciation is ambiguous and affects the entire music effect. This is the result of the singer often paying attention only to the shaping of the sound and ignoring the song biting. Therefore, often a singer with innate sound conditions and musical feelings is quite good. When using the Bel Canto to sing Chinese songs, the whole state is put on how to make the sound more beautiful and louder, and ignore the language that the song itself should convey. The concept of biting words and words, the result is that the audience only hears the sound and can't hear what is sung, which is the "voice pack" phenomenon. This phenomenon directly affects the overall musical expression of the

singer. The listener does not even know what to listen to, and then loses the most fundamental spirit of singing, that is, expressing thoughts and feelings in words and infecting the audience with language art. The Bel Canto learners have not paid much attention to the concept of Chinese songs.

They believe that the center of the beautiful singing is "exquisite vocal skills plus a wonderful musical feeling", as long as the breath is coherent and smooth, the breathing point is clear, and there is a higher. The sound position, the high and low sounds are naturally connected, and the unified resonance chamber, so that you can sing very well, and think that the perfect voice is supreme and above all. In the concept of bel canto, in the wording and voicing on the question of speaking, the words must be obeyed under the premise of resonating, under the premise of sound unification, and the words must be obeyed by pronunciation. Under this concept of "sound over everything", the singer's unclear is also natural. The singer of the Western singer often does not have the Chinese folk songs or the traditional actor's vocabulary. This is because the pronunciation of the national vocals in our country is close to the natural pronunciation, especially close to the pronunciation of the speech, while the singing of the Western vocal singing is one. It is distinguished from the state of natural occurrence.

In the traditional national vocal music education mode, China usually adopts the western teaching method, and the western teaching occupies a special position in both curriculum setting and music singing. The basic theoretical knowledge of national vocal music in colleges and universities is less, the teaching of classical traditional folk songs involve a narrow range of knowledge, and students have insufficient understanding of traditional music culture, so it is difficult to form their own style. Because the audience of national vocal music can't compare with pop music or Bel Canto, only some colleges and universities set up national vocal music teaching courses, which leads to the imperfect content of vocal music teaching materials and the embarrassing situation that many colleges adopt music score teaching materials. Students' preconceived habits increase the difficulty of learning national music, and even reduce the process of learning national music. Moreover, the single music style gradually shows its disadvantages and can no longer keep pace with the development of the times (Yang, 2023).

With the implementation of reform and opening up in China, China's music is gradually influenced by European and American countries. A considerable number of colleges and universities pay more attention to pop music than traditional national music in China. What is more serious is that in some music colleges, there is no national music major. Although this phenomenon has been gradually paid attention to by everyone in recent years, this phenomenon of de-nationalization is still very common in colleges and universities, which has seriously affected the diversified development of national vocal music teaching. Due to the influence of European and American pop music, Chinese universities generally pay more attention to pop music and vocal music teaching, ignoring national vocal music, and some universities don't even offer national vocal music courses, which makes the trained students lose the unique personality of the Chinese nation. Although people have realized the importance of national vocal music in recent years, the influence of "de-nationalization" on vocal music teaching in China still exists .

In order to effectively improve the teaching effect of national vocal music and cultivate national vocal music talents to meet the needs of the market, many domestic art universities have compiled and approved relevant teaching materials based on the actual teaching situation of national vocal music. However, from the specific content of the teaching materials, most of them deviate from the development context and trend of national vocal music, and even contain some elements of western art and popular culture. Even a variety of music styles adopt the method of mixed practice, which greatly restricts the development of national music and fails to highlight the color and style of national music. In addition, the number of excellent national vocal music teaching teachers is small, and most of the teachers are students taught by the imperfect national vocal music teaching in China. This vicious circle eventually leads to the national vocal music teaching failing to meet the ideal standards.

For this purpose, it is decided that this module mainly includes the following four aspects: First, widely collect the teaching videos of famous teachers at home and abroad and excellent teachers in our school, and make them into video files for students to click and learn, of course, download and learn is also allowed under certain conditions. The second is to make the teaching plan of the teacher into electronic documents, and at the same time make the main reference books of this course into formatted e-books for students to consult, so as to expand the knowledge of official documents. The third is to use the technology of live video broadcast to ask experts or famous teachers in this discipline to give academic reports and lectures in a timely manner; The fourth part is the direct face-to-face instruction by the instructor, but it needs to be conducted on the online teaching platform with the help of network resources (Ru, 2019).

In most colleges and universities in China, the teaching materials of national music are not reasonable, perfect and scientific. Music score teaching material should not be the main teaching material of national music teaching. For the teaching materials of national music, some contents such as audio and video should be added on the basis of the music score teaching materials. Colleges and universities should select audio-visual materials, picture materials and other teaching materials closely related to national vocal music, enrich the content of national vocal music courses, and help students learn national vocal music comprehensively and thoroughly by analyzing the singing skills, singing contents, expressing emotions and writing styles of national vocal music (Tang, 2021).

At present, many college students' understanding of national vocal music is still superficial, and even think that those national vocal music is slightly tacky, resulting in contempt. Therefore, as a college national vocal music teacher, it is necessary to popularize the deeper knowledge of national vocal music for students, such as the origin of national vocal music. College national vocal music needs to assess the situation, recognize the current diversified development situation of national vocal music, and pay attention to the emphasis on national elements in teaching while absorbing and learning from other excellent art forms. It enables students to make clear the essential characteristics of national vocal music and the ultimate attribution of their study, so as to effectively inherit the national vocal music. In teaching, teachers keep students' own characteristics, train in a personalized way, and learn relevant knowledge, which plays an important role in inheriting and spreading the original ecological music. Let local music enter the music classroom, make use of local music elements, enrich the teaching content of national vocal music, and promote the diversification of national vocal music teaching in colleges and universities.

Every nation has experienced singers. Therefore, music colleges should adopt different teaching methods according to different national styles, styles and expressions from the perspective of multiethnic culture. It is necessary to highlight the diversity and diversity of national vocal music, adopt various teaching methods and scientific teaching models, and fully demonstrate the effectiveness and authenticity of national vocal music teaching. The new consciousness and ability can popularize some typical national vocal music products in other countries, help students explore their advantages while enjoying these national vocal music works, integrate them into our national vocal music, and innovate the extension style with their own characteristics. National culture is the core of the development of national vocal music, and only when national culture is full of tenacious vitality can national vocal music last for a long time.

Practical Method of Bel Canto

Singing needs to rationalize the use of breath to ensure the stability of pronunciation. Therefore, both art forms pay great attention to the use of breath, but there is a certain difference between them. The difference between. When using breath, bel canto mainly pays attention to the continuity of breath. When singing bel canto, deep breathing should be carried out to make it the driving force for the transformation of true and false sounds. In the application of breath, the national vocal music is mainly in the way of “sinking the air into the fields”. To put it simply, when national vocal music is sung, it mainly relies on abdominal breath adjustment to carry on breathing. This way of breathing is more expressive of the singer's emotions. In modern national vocal music, some techniques of bel canto singing are used for reference, which makes the whole singing more joyful. For example: in the teaching of “Flute”, we can learn from the bel canto singing technique of coloratura expression. Different styles of singing can be shown through breath adjustment.

Bel canto has formed a set of mature training mode after more than one hundred years of development. Especially in the process of bel canto training, the scientific theory of vocalization and the training mode have become the basic theories highly praised in the current field of vocal music training. Bel canto has a very gorgeous timbre, which can enhance the appeal in the singing process, and its wide vocal range can also show the tension during singing. Although the development of China's national vocal music has a longer history, but some singing skills are mainly carried out in the way of “oral teaching”.

To some extent, such a training model lacks the integrity and support of modern scientific theories. The analysis is made from the traditional breathing mode of Chinese national vocal music, which is mainly extended by singing, and the timbre is relatively high and bright due to the deep focus in singing. By using bel canto for reference, students in normal universities can have many parts in singing national vocal music and change the traditional pronunciation methods of national vocal music. Make more use of the nasal cavity and laryngeal position of the voice to the resonance of multiple vocal organs. Through this way of pronunciation, the national music can be sung with more levels, and a fuller voice to express the emotion of the song. When using bel canto for reference, we can keep the crisp features of traditional national vocal music, so that the aesthetic displayed is more in line with the aesthetic habits of the public in China. During the teaching, students can appreciate the works of Yan Weiwen, a famous Chinese singer, and feel the effect of bel canto and national vocal music. Through more scientific vocalization training mode, students in normal universities can freely unify the two forms of artistic expression (Lin, 2019).

Bel canto has had a great influence on the development of vocal music in China since it was introduced into China. In this process, the traditional national vocal music constantly refers to the essence of bel canto, so that the national vocal music has been constantly improved, so that the national vocal music more in line with the contemporary public aesthetic. At the same time, bel canto also breaks the lack of systematic and complete vocal music theory, and begins to pay attention to the construction of the standardized theoretical system for the teaching of national vocal music. By standardizing the theoretical system, the teaching level of national vocal music in normal schools will develop faster. The students make the national vocal music more appealing and expressive after integrating bel canto. Therefore, the national vocal music is more complex, different regions and nationalities have their own distinctive singing styles. For example, the folk music of Jiangnan region is relatively fresh and graceful, while the folk music of northern region shows the bold and bold characteristics, while the folk music of western region shows the characteristics of plateau with the characteristics of *chuang liang*. Through bel canto in the middle resonance way, can be better. To expand the expression of national vocal music.

Conclusion

After the training of bel canto vocalization and tone area resonance among the students in normal universities, the students' choice of national vocal music themes has been effectively expanded. Therefore, although many classic national vocal music works are highly dynamic, they are analyzed by modern aesthetics. To some extent, their works are not processed with enough delicacy of sound, and their range of vocal range is also relatively flat. Therefore, the bel canto singing method can be used for improvement, which can effectively improve the expression of national music, more in line with contemporary aesthetic habits, and promote the development of China's national vocal music. For example, in recent years, works such as *Good Day* and *Mother* have emerged, which are all excellent national vocal works combined with bel canto, and they are deeply loved by the public. It can be said that the national vocal music works after using bel canto for reference are the best way for the inheritance of China's national vocal music, which can provide a strong driving force for the development of China's national vocal music. In addition, using bel canto for reference can further enhance the artistic value of China's traditional national vocal music. It is worth mentioning here that bel canto should be used for reference in the teaching of national vocal music in normal colleges and universities in order to adhere to the principle of our traditional cultural characteristics.

References

- Lin, Y. (2019). The Influence of the Spread of Bel Canto on the Chinese National Vocal Music the Spread of Bel Canto on Our National Vocal Music, and Constructs a Brand-New Form of Expression and Singing Method of National Vocal Music by Organically Integrating Bel Canto. *Ichcad*, 289–292.
- Ru, J. (2019). The Introduction and Reference of the Bel Canto in the Teaching of National Vocal Music. *Emsshr*, 969–972.
- Tang, B. (2021). Diversified development of national vocal music teaching based on online teaching system. *ACM International Conference*.
- Xie, X. (2021). On the Integration of National Singing and Bel Canto in Vocal. *Music Teaching in Normal Universities*. 7(3), 1–4.
- Yang, L. (2023). Influence of The Bel Canto Style on Vocal Performance in China. *Highlights in Art and Design*, 2(3), 27–39.
- Ye, M. (2020). The Development of Western China. *The Belt Road and Beyond*, Icamei, 53–83.