

# The Guangzhou Modern Opera Performance Book

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## Abstract

From problems that have accumulated for a long time, experts have given advice and solutions by writing a performance book on opera vocal techniques, paralleling music score and theory, providing a broad concept, and targeted sound skill training.

The research article aims to study Guangzhou Modern opera and to write Guangzhou Modern opera performance book. The researcher used quantitative research methods to gather data from three experienced key informants, constructing the Guangzhou modern opera book. The book was verified by three academic institution specialists, and the researcher created study instruments such as the verified form and structured interview form.

Guangzhou Modern Opera is a significant aspect of Chinese opera, influenced by Western music and reflecting the social status quo. It features vocal music styles such as arias, duets, and choruses, enriching national operas and creating various singing styles. Opera training helps students master stage scheduling and collaborator relationships, fostering cooperation between soloists and orchestras. Technology can serve singing, and singing improves art. The selection of opera not only promotes comprehensive stage practice but also helps students learn opera vocal skills in professional classes, enhancing their performance on stage. Performance books are crucial in teaching vocal music in Guangzhou, representing artistic works in a literary context. The Guangzhou Modern Opera Performance Book is a comprehensive guide for vocalists, covering various aspects of the art form, including theoretical information and singing exercises. The book is based on years of teaching experience and provides a clear understanding of works that can help students advance and make significant strides. The Guangzhou Contemporary Opera Performance Book was evaluated by three experts, who awarded full points for its professional material layout and general quality.

**Keywords:** Guangzhou; Modern Opera; Performance Book

## Introduction

Guangzhou, a historical and cultural city in China, has been a significant port city for over 2,000 years, serving as a hub for China's foreign trade from the Qin and Han Dynasties to the Ming and Qing Dynasties. During Emperor Wu's reign, Chinese fleets sailed to Southeast Asia and South Asia, and during the Tang Dynasty, Guangzhou developed into a world-famous oriental port and the starting point of the world's longest sea route, the Guangzhou Tonghai Yi Road. The city has been passed down through generations, with notable figures such as Ren Xiao, Zhao Tuo, Qu Dajun, Hong Xiuquan, Kang Youwei, Liang Qichao, and Sun Yat-sen making significant contributions to its founding and development. The city's reputation has evolved over time, reflecting modernity, taste, and creativity. The Silk Road, also known as

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<sup>1</sup>Received: March 8 2024; Revised: March 12 2024; Accepted: March 14 2024

the Silk Road, played a significant role in economics, travel, and trade, showcasing true Chinese cultural values such as musical instruments, bagpipes, and three-stringed fiddles. Chinese modern opera, a large-scale national vocal music art, emerged after the 1930s. It is a comprehensive stage drama art that integrates music, poetry, script, and performance, showcasing both basic and advanced skills for performance. (China Intangible Cultural Heritage, 2018; Literature and History Research Center of the People's Government of Guangdong Province, 2016: 327-328)

Yingxi Long (2006: 41-42) said that Guangzhou music is a traditional silk and bamboo music from the Guangfu dialect area, known for its light, soft, Chinese, fine, thick, and fresh, smooth, melodious style. With a history of over 400 years, it has evolved through stages such as germination, development, and maturity. With over 500 pieces of music, Guangzhou music has a rich history, with many professional composers and performers emerging during the 1920s and 1930s. Ma (2020: 95-96) present that Guangzhou music works have several characteristics, including lively, lyrical, and clear works, as well as narrative styles, such as the "national light music" genre. The music structure is short, concise, and concentrated, with modes like Zheng, Gong, Shang, and Yu modes commonly used. The levy mode is the most common mode, and the "Yifan tune" characteristics of microtonal 7 and 4 in the modal scale are often reused for a more charming sound. (Qingwen & Yinghua, 2013: 87-88) The music also features distinctive big jumps of five, six, and octave intervals to give it a bright, lively, and modern feel. Additionally, there are many exquisite additions, variations, decorations, and portamento techniques. Guangzhou music is a popular choice among Chinese people worldwide and is a part of the Guangdong culture. (Lu, 2019: 109-110)

The construction of performance books is crucial for the quality of teaching national vocal music in colleges and universities. However, there is a lack of materials and guidance on advanced vocal skills. The aesthetic value of national vocal music art requires advanced vocal skills, but many people lack these skills. (Wang, 2020: 65-67; Wu, 2021: 92-94). Therefore, learning materials must be created to explain knowledge in teaching advanced singing skills and their use. Mastery of opera vocal works is essential for evaluating a singer's ability and judging their level. Therefore, it is necessary to have material for Chinese Modern Opera Vocal performance books for guide dance practice. (Zou Wenqin, personal communication, Aug 2-3, 2023). Performance books serve as a link between teachers and students, carrying the curriculum and facilitating teaching content. (Shao, 2021: 139-140) They are essential for determining the quality of teaching, embodying teaching ideas, and improving teaching levels. They can carry out teaching evaluation reasonably and effectively. Performance books play an important role in various educational scenes, supporting teachers' teaching and students' learning. (Haitao & Hirunrux, 2023: 194-200; Wang, 2013: 141-143) However, there are few performance books available, making it difficult to find suitable ones. Researchers are working to create a performance book that helps students prepare for classes, improving the quality of national vocal music classes and achieving the goal of talent training plans.

The researcher emphasizes the need for standardized and instructive performance books on opera vocal techniques in the long-term teaching of opera vocal music. They suggest that these books should be in parallel with music score and theory, have a broad concept and thinking mode of opera vocal music, and target targeted training of sound skills. The researcher acknowledges the urgent need for standardized and instructive opera vocal technique performance books, as well as the need to improve singers' understanding of opera vocal music

through the study of performance books and mastering opera vocal music skills. The mastery of opera vocal skills is not available to ordinary singers, but can only be acquired by professional schools, practitioners, or high-level singers. The researcher suggests that the Guangzhou modern opera performance book is suitable for all singing learners and aims to create a performance book for the majority of opera vocal singers.

## **Research Objective**

To study Guangzhou Modern opera and to write Guangzhou Modern opera performance book.

## **Litterature Review**

The researcher reviewed documents and research related to Guangzhou Modern opera, summarized as follows.

Qingwen & Yinghua (2013: 87-88) presented that Guangzhou music has a lively and lyrical style, with some works being humorous, sad, or suggestive. It has a narrative style and is characterized by the "national light music" genre. Traditional music structure is short, concise, and concentrated. Modes like Zheng, Gong, Shang, and Yu are commonly used, with the levy mode being the most common. The music also features big jumps of fifths, sixths, and octaves for a bright, lively, and modern feel. Exquisite fills, variations, decorations, and portamento techniques are also present.

Yingxi (2006: 41-42) presentation in summary Guangdong Province has a long history of leading in song creation, producing numerous excellent art songs since the 1950s and 1960s. As the center of Chinese pop music in the 1980s and 1990s, Guangdong has created classic pop songs. In 2006, the Guangdong Provincial Musicians Association celebrated its 50th anniversary with the launch of the "Excellent Works of Guangdong Musicians" audio-visual product series, featuring 420 musical works by 30 musicians. The series showcases the quality and quantity of Guangdong music over the past 50 years. People are reviewing the glory of Guangdong music and looking forward to the future of the Guangdong music scene.

Xing (2018: 196-217) presentation the traditional Chinese opera is a theatre form that combines singing, acting, and elaborate costumes, based on Chinese history, mythology, and literature. It incorporates various art forms, including music, dance, martial arts, acrobatics, costume and makeup art, and literature. Professional actors perform highly formalized roles, with exaggerated features and colors making them easily identifiable.

Xian (2023: 198-202) presentation the development of Chinese opera art since the 20th century has seen significant changes from Western opera to "new opera", "national opera", and "Chinese opera". This evolution is attributed to the innovation in understanding opera, the positive atmosphere provided by the external social environment, and the perfect integration of opera art and national cultural spirit. The driving force for continuous advancement is the perfect integration of opera art and national cultural spirit, demonstrating Chinese charm, power, and courage. China has constructed, adjusted, and enriched the concept of opera since modern times, resulting in a gradual "bastardization" of the artistic concept of opera.

Chinese opera, born in China in the early 20th century, has become a significant artistic form on the Chinese literary and artistic stage. In Guangzhou, modern Chinese opera has incorporated Western opera forms and traditional Chinese culture, making it unique and

catering to domestic audiences. This absorption of Western operas promotes the development of modern Chinese opera in Guangzhou, ensuring its continued growth and success.

Haitao & Hirunrux. (2023: 194-200) Over the past decade, the number of vocal music majors in ordinary universities has increased, with Hezhou University being one of the most crowded. However, the quality of teaching is declining, affecting social development. Currently, the teaching content focuses on improving singing skills, while research on vocal music theory, multimedia application, and practice could be improved. This issue is not limited to Hezhou University but also exists in other universities across China. This paper investigates these issues and proposes solutions based on the actual situation, aiming to cultivate more excellent students in the vocal music teaching field.

Hongqian (2023: 77-76) aimed to study Xiu Hebao's piano accompaniment in four regions of Shanxi, Shandong, Yunnan, and Sichuan, create an exercise book for piano accompaniment, and verify the book by experts. The qualitative research method was used, with three expert informants to identify suitable content for beginners and practice methods. The findings included exercises for improving agility, apeggio, secondary melody, interlude, reverse octave, alternate practice, one-handed double-tone running, and three-part polyphony. The book was divided into three chapters: Piano accompaniment, Xiu Hebao, and Summary. Each chapter contained four sections: Introduction to Musical Works, Music Analysis, Complete sheet music, and difficult exercises. The audit level was at the highest, with a total score of 4.66. Future research may need to adjust the time period to suit students.

## Research Methodology

This study used quantitative research methods to gather data from three highly experienced key informants who were chosen based on predetermined criteria. After that, the data was used to construct the Guangzhou modern opera book, and three academic institution specialists verified its correctness. The Guangzhou modern opera book, the verified form, and the structured interview form are some of the study instruments that the researcher has created.

## Research Scope

1. Study in Guangzhou area in Guangdong Province  
2. Select three key informants and by three experts from educational institutions, according to the criteria of ability and experience in singing Guangzhou Modern opera for more than 20 years.

The key informants name as follows:

1) Zou Wen Qin, (personal communication, Aug 2-3, 2023). Professor of vocal Music at the China Conservatory of Music.

2) Jiang Jia Qiang, (personal communication, Aug 8, 2023). National first-class actor.

3) Wang Ya Nan, (personal communication, Aug 10-11, 2023). Professor of vocal Music, School of Music, South China Normal University.

The experts name as follows:

1) Liu Hui (personal communication, November 7, 2023) Shenyang Conservatory of Music.

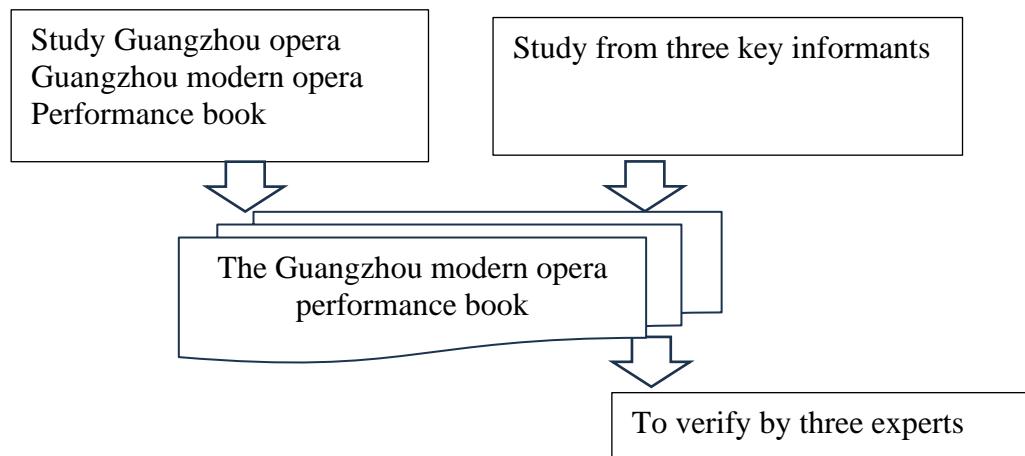
2) Pi Xiao Cai (personal communication, November 7, 2023). Xinghai Conservatory of Music.

3) Dong Hua (personal communication, November 7, 2023) China Conservatory of Music.

3. The study will be conducted between 2023-2024.

4. Focus on vocal skills performance content.

From the preliminary study, it can be written as a concept framework for research as follows:



The conceptual framework of the research

## Research Results

Studying Guangzhou Modern Opera and writing a Guangzhou Modern Opera performance book are the objectives. After scheduling a time for interviews with three key informants individuals, the researcher collected data on an array of issues, double-checked the information, and integrated the information into the following study findings.

### 1. Guangzhou Modern opera

Chinese opera, influenced by Western music, has evolved over the years, reflecting the social status quo and skillfully integrating with various art forms. Its unique musical and artistic characteristics stem from its sources of chinoiserie and historical allusions. Opera features vocal music styles such as arias, duets, and choruses, which enrich national operas and form a variety of singing styles. Opera music features vocal styles such as arias, duets, and choruses, with Chinese national operas incorporating various singing forms such as solo, unison, duet, and chorus. These styles enrich the singing forms of national operas and create a variety of singing styles. Duets and choruses are important categories in opera music, with many types. Together with soloists and the orchestra, they undertake corresponding dramatic missions, becoming an integral part of the opera's structure and dramatic process. In contrast, Westerners generally classify duets as duets. Duets, choruses, duets, and accompaniment are crucial categories in opera music, forming an integral part of the overall structure and dramatic process. Each opera fragment is representative and has its own unique features. Teaching opera involves using the story background to help singers understand artistic

works in a literary context. Opera training helps master stage scheduling and collaborator relationships, fostering cooperation between soloists and orchestras.

Various opera types allow students to gain a high theoretical understanding of opera's essence. Voice training should also focus on presenting inner feelings of characters in singing clips. Technology can serve singing, and singing improves art. The selection of opera not only allows students to practice comprehensive stage practice but also promotes learning opera vocal skills in professional classes. This helps students present characters on stage and provide feedback on their vocal skills, focusing on mastery of breath, pronunciation, resonance, and collaborative relationships.

Through conducting interviews with key informants, the modern opera most appropriate for Guangzhou was determined. They consist of:

- 1) Bei Feng Chui (Excerpt from the opera "BAI MAO NV")
- 2) Bu Xing De Ren Sheng (Excerpt from the opera "SHANG SHI")
- 3) Shan Hu Song (Excerpt from the opera "HONG SHAN HU")
- 4) Wo Xin Yong Ai (Excerpt from the opera "YU NIAO "BING ZHAN")
- 5) Zai Bie Kang Qiao (Excerpt from the opera "ZAI BIE KANG QIAO")

Guangzhou modern opera are crucial in school vocal music teaching as they represent artistic works in a literary context. Opera training helps students master stage scheduling and collaboration, as they also have to act. The selection of opera not only promotes comprehensive stage practice but also helps students learn opera vocal skills in professional classes, enhancing their performance on stage. Feedback on practice skills, such as breath, pronunciation, resonance, and collaborative relationships, is also provided.

Chinese

In addition, the guidelines for creating a performance book may be summed up as follows, drawing from the literature, Haitao & Hirunrux (2023: 194-200), Hongqian (2023: a), and the Literature and History Research Centre of the People's Government of Guangdong Province (2016). Performance books influence the calibre and efficacy of instruction in addition to serving as the cornerstone for educators' instruction and a source of support for learners.

1) Acting books are used to gauge educational attainment. It is also one of the key factors in determining how good an education is, since it represents the calibre and standard of instruction, techniques, objectives, and so on.

2) The foundation of each educational system is performance books. It has to do with the purpose, direction, and substance of education and serves as a major compass for long-term planning of educational progress.

3) The basis of a student's education is performance books. Performance books provide students the knowledge and teaching strategies they need to read music more quickly and correctly.

4) The performance book is a cultural heritage bequest. Many years later, when one looks back at the old performance books, one can see that they contain a wealth of meticulously gathered and passed down cultural legacy. One of the main purposes of performance books is to preserve and pass on this cultural heritage.

5) One of the most crucial educational aids is an acting book. Teachers may enhance the teaching impact, standardise the content and standards, and provide information in an organised way by using the performance book.

6) Performance books are among the most crucial educational resources. Through performance books, students may study on their own, gain new information and abilities, broaden their knowledge base, and enhance their self-worth.

7) Presentation books serve as a crucial foundation for assessing how well pupils learn. The learning objectives and standards are listed in the performance book, and it is from this document that the academic achievement and efficacy of the pupils are assessed.

8) One of the key instruments for advancing school modernization and reform is performance books. We may consistently advance educational reform and upgrading while raising teaching and learning standards via the methodical and scientific accumulation and utilisation of performance books.

Therefore, the performance book serves as the primary information medium for knowledge transfer and reception activities, the further development and concretization of the curriculum standards, and the most significant carrier of the curriculum standards. It is a teaching book that is assembled in accordance with the subject curriculum standards and methodically reflects the subject content. Performance books serve as both the primary teaching resource and a crucial instrument for students to gain systematic information. The following fundamental guidelines and specifications must be adhered to while compiling performance books:

- 1) Unification of science and ideology;
- 2) Stressing the basis and relevance of the material;
- 3) Unification of the internal logic of knowledge and pedagogical needs;
- 4) the integration of experience and theory;
- 5) The performance book's layout need to support students' learning;
- 6) Take note of the horizontal and longitudinal connections to various fields of study.

## **2. Guangzhou Modern opera performance book**

Prior to anything else, we must comprehend the requirements of performance books for vocalists. Our investigation revealed that in order to coordinate training, vocalists require a book including theoretical information and singing exercises. It is comparable to integrating theoretical research, practice, long-term cyclic running training, and practice. the singing of the finished piece after the vocal music has been filled in. Second, it takes years of teaching experience combined with teaching experience to compile a performance book. You can really sense the absence of professional knowledge and repertory in professional schools when you're in the first session, and you get a clear understanding of the kinds of works that may help students advance and make significant strides.

The most appropriate Guangzhou Modern Opera was chosen from key informants based on research and interviews with key informants; The programme will begin by introducing the fundamental words found in the book, just as it does with the substance of the book. a succinct overview of evolution and history Techniques and abilities for singing Music to warm up to There will be thorough explanations of training regimens and unique approaches. This data is derived from the following expert advice:

### **Chapter 1 Basic agreement**

Definitions of all terminology used throughout the performance guide are included in this chapter, including Chinese Modern opera, Ordinary opera, Chamber opera, Operetta, Vocal abilities, theoretical knowledge, and five Chinese modern operas' distinctive features.

## Chapter 2 Chinese modern opera

The scholar spoke about the background and notion of contemporary Chinese opera. Modern Chinese opera's evolution shows Chinese artists' attempts to both innovate and carry on traditions, in addition to reflecting China's changing social, political, and cultural landscape. Chinese opera, which offers audiences amazing performances and a wide and varied repertory, has grown in importance as a component of Chinese culture and art today. Based on the forms and settings of performances, the Chinese Modern Opera Songs may be divided into three categories: operetta, chamber opera, and regular opera. Simultaneously, the researchers describe the features of each categorization using their own examples.

## Chapter 3 Vocal skills

The main focus of the performance book is vocal talents. There are two sections to this chapter. Vocal fundamentals are studied in the first section. The practice selection and description of voice skills training are covered in the second section.

The first section of the vocal skills section goes into great depth regarding breath, pronunciation, and resonance. The four basic breath training techniques are explained in depth, particularly in the breath section. The articulation section goes into great length on how the sole thing that distinguishes Chinese singing from Western singing is articulation. The resonance portion has been completed. To highlight the impact of resonance in singing, the relationships between resonance and timbre and between resonance and breath are emphasised.

The vocal skills training system's second section describes the precise techniques for the four basic breath training exercises as well as the procedures that must be followed in the training process, which progresses from elementary to advanced. Three vocal exercises are covered in this section: staccato, "humming" style vocal exercises, and Each note and rhythm of singing is described in accordance with the precise learning guidelines provided by the interval and scale training.

## Chapter 4 Chinese Modern Opera Song

The best Guangzhou Chinese Modern Opera was chosen from key informants based on research and interviews with key informants;

**BEI FENG CHUI:** A passage from BAI MAO NV, the opera. By describing the heroine Xi'er and her father Yang Bailao, the opera powerfully captures the evil side of that era's society and furiously criticises how the landlord class treated common people. The ideas of "the old society converts people into ghosts" and "the new society turns ghosts into humans" are made clear by the crimes and oppression done by common people. When singing, be mindful of how to breathe correctly, support your voice with your breath, and pronounce words correctly. A smooth tone can only be achieved while singing by comprehending the material and perfecting the language used.

**ZAI BIE KANG QIAO:** Scenes from "ZAI BIE KANG QIAO" opera. Xu Zhimo's poetry are used in the opera "ZAI BIE KANG QIAO," which was directed by Chen Wei and written by Zhou Xueshi. The piece employs stage lighting, monologues, solo and duet singing, dancing, and other artistic mediums against the backdrop of many historical tales involving Xu Zhimo, Lin Huiyin, and other characters. Write a literary, musical, and dance-infused opera. In my nation, it became a model for tiny theatre operas and a precedent for precedents when it was presented to great success. "Gently I Come Just as I Came Gently" is sung several times in the title tune "ZAI BIE KANG QIAO." Every time, a new sound is

employed to convey a particular mood. The character's mood is enhanced by the usage of sound. The character's internal monologue is presented via musical lines.

**SHAN HU SONG:** A passage from HONG SHAN HU, the opera. Hu Shiping and Wang Xiren wrote the song "SHAN HU SONG," which was written by Zhao Zhong, Zhong Yibing, Lin Yinwu, Shanwen, and others. It was produced in the sixties. It was formerly the opera "HONG SHAN HU"'s theme tune. The opera "HONG SHAN HU," which captures the essence of revolutionary life and struggle, has contributed to igniting the spirit of the country. The whole work has a pretty straightforward structure. The sound should be consistent and cohesive, displaying the singing tune. The breath should be used in a supporting and symmetrical manner, and the music's national flavour should be exquisitely rendered with tender feelings.

**BU XING DE RENG SHENG:** A passage from "Shang Shi," the opera. In 1981, the renowned folk musician Mr. Shi Guangnan composed the opera "SHANG SHI" in honour of Mr. Lu Xun's 100th birthday. This piece has significant value in the annals of Chinese opera history. The drama is set in the 1920s, a time when ethics and feudalistic values were prevalent. It narrates the tale of Zijun and Juansheng, two young individuals from an age gone by. They started a battle against conventional feudal ideals in an attempt to pursue unfettered love, but it ended tragically. This aria has a broad range and is very dramatic. It's a challenging vocal composition that often takes a lot of practice before singing. It is necessary to simultaneously synchronise the four elements of singing posture, respiratory control, linguistic clarity and accuracy, and resonance. The resultant sound satisfies both the objective auditory effect and the instrument's finest sound quality.

**WO XIN YONG AI:** A selection from the opera "YU NIAOBING ZHAN" highlights regional style and melody and is a contemporary love piece with a legendary colour. This piece's opening section, which blends drama with temperament, has 14 bars in the key of C minor. The first part's C minor is changed to F minor at bars 15–34 of the second section. The march is the musical style used in the third section. This section's sound should be bright and clear, strong and robust, and smoothed out without the addition of ornamental noises. The fourth portion of "I'm Waiting for You to Come Back" requires a dramatic difference between voice and tone. The thick mezzo-soprano's timbre should be used to convey the voice when the range is quite low. The timbre should be somewhat thicker than bel canto; avoid making it overly bright. The chest has a somewhat higher number of resonance sites. The singing voice line in this section should be smooth, and the timbre should be somewhat brighter and softer than in the previous part. This is because the vocal range increases, the tempo changes from four-four to four-six, and the pace increases.

### **3. The result of verified by expert**

In this part, the researcher adopted the item-objective consistency (IOC) principle to verify the verification form through expert evaluation. The evaluation results showed that the form passed the verification, but it still needs to be modified and improved based on the experts' suggestions.

#### **3.1. Experts assessment of the performance book's quality.**

The review procedure will adhere closely to industry standards and conventions, and each voice technique, performance advice, and other item in the performance book will be examined and assessed separately. With the explicit expectation that the average rating would be greater than level 4, or very excellent level, the researcher used a 5-level assessment. The assessment findings for item-objective total number 32, as reported by three experts, are as

follows. We carefully sought professionals to examine and verify the initial draft of the Guangzhou contemporary opera performance book to guarantee the professionalism, rigour, and usefulness of its material. 32 relevant projects will be the subject of in-depth conversations with the experts in order to further develop and elevate the standard of the performance book and impact.

After studying many indicators, the following score outcomes were obtained: Total score  $\bar{X} = 4.874$ ; SD. = 0.81. Regarding the performance book's "highly professional material layout," all three experts awarded full points, demonstrating a high level of consistency. The maximum score ( $\bar{X}$ ) was 5. The experts' views varied greatly on the issue that "the length of the job is extremely appropriate," with the lowest score being  $\bar{X} = 3$ ; SD. = 0.81. Furthermore, experts have unanimously praised the remaining 22 initiatives. Experts thoroughly confirmed the exercise book's viability throughout the review process and made the necessary adjustments based on advice from experts. The evaluation's overall findings show that experts have acknowledged the exercise book's material layout, task duration, and general quality, but there are still some areas that want improvement. We'll keep putting in a lot of effort to raise the quality of the workout books.

### 3.2. Recommendations from the experts

The classification of modern Chinese operas is based on various angles, and it is important to clearly identify which one is the most representative. Vocal music learners should be given specific questions and answers during the learning process. The works should be suitable for different schools and grade levels to cater to students' aptitude. The characteristics and vocal techniques of representative works should be comprehensively discussed from all aspects. Compiling a performance book can be challenging for experts, but it is essential to provide specific guidance on which part of the book should be written. By addressing these questions, the understanding of modern Chinese opera can be improved, ensuring that it is suitable for various educational settings.

Following extensive analysis of the performance book, the trio of specialists distilled six fundamental assessment vantage points. These assessment opinions address the performance book's expression style and content quality, and they provide insightful counsel and recommendations for the book's further development..

1. You may write more text if the layout does not control the past.
2. You may also add some more vocal parts and leave a few more vocal etudes based on the description.
3. The terms "representative" and "classic" may be used to describe representative material in detail.
4. Distinct categories may also be separated based on certain circumstances.
5. It is advised to evaluate the material in light of the various vocal skill levels.
6. It is advised to write the songwriter in the directory and the layout may be a bit more intricate.

In conclusion, after careful thought and research, the three experts came to the unanimous conclusion that this book—which focuses on the vocal technique performance of contemporary operas in Guangzhou—is an invaluable resource for students studying vocal music.

## Conclusion

Investigation of Guangzhou modern opera and the writing of a Guangzhou modern opera performance book are the research aims. Following an analysis of three key informants, the research findings are as follows.

### 1. Guangzhou Modern opera

Guangzhou modern opera is a significant aspect of Chinese opera, influenced by Western music and reflecting the social status quo. It features vocal music styles such as arias, duets, and choruses, enriching national operas and creating various singing styles. Opera training helps students master stage scheduling and collaborator relationships, fostering cooperation between soloists and orchestras. Various opera types allow students to gain a high theoretical understanding of opera's essence, while voice training should focus on presenting inner feelings of characters in singing clips. Technology can serve singing, and singing improves art. The selection of opera not only promotes comprehensive stage practice but also helps students learn opera vocal skills in professional classes, enhancing their performance on stage.

Performance books are crucial in teaching vocal music in Guangzhou, representing artistic works in a literary context. They serve as the foundation of each educational system, providing students with knowledge and teaching strategies to read music more quickly and correctly. Performance books are also a cultural heritage bequest, preserving and passing down cultural heritage. Performance books are essential educational aids, enabling students to study independently, gain new information and abilities, broaden their knowledge base, and enhance their self-worth. Presentation books serve as a foundation for assessing students' academic achievement and efficacy. Performance books serve as the primary information medium for knowledge transfer and reception activities, further developing and concretizing curriculum standards. Fundamental guidelines and specifications must be adhered to when compiling performance books, including unifying science and ideology, stressing the basis and relevance of the material, unifying internal logic of knowledge and pedagogical needs, integrating experience and theory, supporting students' learning, and considering horizontal and longitudinal connections to various fields of study.

### 2. Guangzhou Modern opera performance book

The Guangzhou modern opera performance book is a comprehensive guide for vocalists, covering various aspects of the art form. The book includes theoretical information and singing exercises, integrating theoretical research, practice, and long-term cyclic running training. The book is based on years of teaching experience and provides a clear understanding of the works that can help students advance and make significant strides. The book begins with a basic agreement, introducing the terminology used throughout the book, including Chinese Modern opera, Ordinary opera, Chamber opera, Operetta, Vocal abilities, theoretical knowledge, and five distinctive features of modern Chinese opera. The second chapter focuses on vocal skills, focusing on breath, pronunciation, and resonance. The book also covers the practice selection and description of voice skills training, including staccato, "humming" style vocal exercises, and each note and rhythm of singing. The fourth chapter discusses the best Guangzhou Chinese Modern Opera songs, such as "BEI FENG CHUI" and "ZAI BIE KANG QIAO." The operas explore the evil side of society, focusing on breath, pronunciation, and pronunciation to achieve a smooth tone. The book also features scenes from the opera "ZAI BIE KANG QIAO," which uses Xu Zhimo's poetry and artistic mediums to create a literary, musical, and dance-infused opera. The text discusses the performance book of contemporary

Chinese operas, focusing on vocal technique. It includes passages from "SHAN HU SONG," "BU XING DE RENG SHENG," and "WO XIN YONG AI." The book aims to provide students with a comprehensive understanding of modern Chinese operas, ensuring it is suitable for various educational settings.

### 3. The verified by expert

The review process adheres to industry standards and conventions, with 32 relevant projects subjected to in-depth conversations with experts. The results show that the book passes verification but still needs improvement based on expert suggestions. The review process involves examining each voice technique, performance advice, and other item in the performance book separately. The Guangzhou contemporary opera performance book was evaluated by three experts, who awarded full points for its professional material layout. The maximum score was 5, and the overall findings show that experts have acknowledged the book's material layout, task duration, and general quality. The experts also recommend six fundamental assessment vantage points for the book's expression style and content quality. These include adding more text, adding more vocal parts and etudes, using terms like "representative" and "classic" to describe representative material, separating categories based on certain circumstances, evaluating the material based on various vocal skill levels, and writing the songwriter in the directory for a more intricate layout. In conclusion, the three experts unanimously concluded that the book, which focuses on the vocal technique performance of contemporary operas in Guangzhou, is an invaluable resource for students studying vocal music.

## Discussion

### 1. Guangzhou Modern opera

According to the research results, Guangzhou modern opera is a significant aspect of Chinese opera, influenced by Western music and reflecting the social status quo. It is consistent with the report of Dai (2020), Dolores Menstell (1964: 439-451), and Qingwen & Yinghua (2013: 87-88) said that Guangdong music is characterized by lively, lyrical, and clear works, with some being humorous, sad, or suggestive. The traditional structure is short, concise, and concentrated. Modes include Zheng, Gong, Shang, and Yu modes of the pentatonic scale or heptatonic scale, with the levy mode being the most common. The "Yifan tone" characteristics of microtonal B and F in the modal scale are reused to make the music more charming. Big jumps of fifths, sixths, and octaves give the music a bright, lively, and modern feel. There are many exquisite fills, variations, decorations, and portamento techniques. In addition Yingxi (2006: 41-42) and Ma (2020: 95-96) Guangdong Province has a long history of leading in song creation, producing numerous excellent art songs since the 1950s and 1960s. As the center of Chinese pop music in the 1980s and 1990s, Guangdong has created many classic pop songs. In 2006, the Guangdong Provincial Musicians Association celebrated its 50th anniversary with the launch of the "Excellent Works of Guangdong Musicians" audio-visual product series, featuring 420 musical works by 30 musicians. The series, which included Chen Zhongqiu, Party Secretary and Full-time Vice Chairman of the Guangdong Federation of Literary and Art Circles, Liu Changan, Chen Xiaoqi, Yao Xiaoqiang, and Yang Xiangyue, showcased the quality and quantity of Guangdong music over the past 50 years. People reviewed the glory of Guangdong music and looked forward to the future of the Guangdong music scene, and consistent Jianwen (2013: 45-46) and Xian tao. (2023: 198-202) Since the 20th century,

Chinese opera art has evolved from Western opera to "new opera", "national opera", and "Chinese opera". This evolution is driven by innovation in artistic creation and theoretical thinking, as well as the positive social environment. The driving force for continuous advancement is the perfect integration of opera art and national cultural spirit, demonstrating Chinese charm, power, and courage. China has constructed, adjusted, and enriched the concept of opera since modern times, resulting in a gradual "bastardization" of the artistic concept of opera.

## **2. Guangzhou Modern opera performance book**

According to the research results, the Guangzhou modern opera performance book is a comprehensive guide for vocalists, covering various aspects of the art form. It includes theoretical information, singing exercises, and long-term cyclic running training. Based on years of teaching experience, it provides a clear understanding of works that can help students advance. The book including Chinese Modern opera, Ordinary opera, Chamber opera, Operetta, vocal abilities, theoretical knowledge, and five distinctive features of modern Chinese opera. As mentioned, this is consistent with the documents of Hongqian (2023: 85-90) The research focused on improving agility through various exercises, including arpeggio, a cappella, and polyphony. The exercises book included piano accompaniment and Xiu Hebao, a Chinese song version with 6-10 difficult exercises. Each part had four sections: Introduction to Musical Works, Music Analysis, Complete sheet music, and difficult exercises. Expert audits scored the exercises at 4.66, indicating high performance. Future research may need to adjust the time period to suit students' needs. The book also includes a summary for each part.

Therefore, new knowledge can be said to

### **Guangzhou modern opera in vocal music teaching**

- Opera is a significant aspect of vocal music teaching, reflecting social status and integrating with various art forms.
  - Opera features vocal music styles like arias, duets, and choruses, enriching national operas and creating a variety of singing styles.
  - Opera training helps master stage scheduling and collaborator relationships, fostering cooperation between soloists and orchestras.
  - Opera types provide a high theoretical understanding of opera's essence, while voice training focuses on presenting inner feelings of characters in singing clips.
  - Technology can serve singing, and singing improves art.

### **Performance books in education**

- Performance books are crucial for assessing educational attainment, providing knowledge and teaching strategies, and preserving cultural heritage.
  - They serve as the primary information medium for knowledge transfer and reception activities, further developing and concretizing curriculum standards.
  - Compiling performance books adheres to fundamental guidelines and specifications, including unifying science and ideology, stressing the basis and relevance of the material, integrating experience and theory, supporting students' learning, and considering horizontal and longitudinal connections to various fields of study.

## Recommendations

This book explores modern Guangzhou Chinese opera, focusing on its unique songs and highlighting other Chinese cities with innovative singing methods and special effects. After research, the following recommendations were made:

### 1. Theoretical Recommendation

More research on singing should be done, reviewing teaching methods based on Chinese and Western principles from the perspective of fun and sustainable teaching, along with developing media, expanding the scope of knowledge and education, to prove the principles. Teach traditional Chinese singing and how it should be kept the same or improved.

### 2. Policy Recommendations

The government sector should give budget and importance to reading research reports, supporting the presentation of research results in singing, teaching opera, as well as encouraging various groups of people both outside and within the educational institution or singing for life, Additionally, organising singing contests and publishing them online will be a way to promote singing quickly and widely.

### 3. Practical Recommendations

Teachers should quickly write books, develop bullet point exercises, and create learning materials. To help you learn all aspects of singing.

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