

A Western Singing Techniques from Chinese Operatic art Songs

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Abstract

The objective of to study Western singing techniques from Chinese operatic art songs. The researcher utilized qualitative research by studying classical Western singing techniques from Western and Chinese operas, and receiving advice from in-depth interviews with experts. Between June 2022 and September 2023, the researcher collected data and used descriptive analysis to identify singing innovations or better singing techniques.

The results were found: Chinese singing requires mastering vocal techniques to accurately convey emotions and sentiments. Techniques such as synchronization, breathing through the nose, and engaging the stomach are all essential for improving vocal abilities. Classical singing techniques, which incorporate Western vocal techniques, are crucial for Chinese art, providing excellent control and precise expression of emotions. Understanding Chinese music through music helps gain a comprehensive understanding of Chinese culture and facilitates the development of effective singing techniques.

Keywords: Western Singing; Singing Techniques; Chinese opera; Art songs

Introduction

Chinese opera singing has become a significant part of education, promoting moral sentiments, cultural confidence, and preserving traditional art forms. Vocal education in China has evolved significantly in the 20th century, with the flourishing of Chinese vocal music in the 1990s. Chinese art songs, representing a treasure of China's culture, play a crucial role in vocal literature education in colleges and universities. The integration of traditional opera forms and art songs into educational curricula reflects a concerted effort to promote and preserve China's rich musical heritage while adapting to modern educational needs. (Ni et al., 2022) Chinese opera teaching faces challenges in teacher qualities, student learning abilities, and integrating traditional and online methods. The transmission and development of opera culture in Chinese universities face obstacles, leading to a decline in cultural literacy among students. (Mei & Thotham, 2023). Classical music education suffers from lack of innovation, single teaching methods, and low student participation, impacting learning interest and effectiveness. The lack of a consistent opera repertoire in China also poses a significant challenge, highlighting the need for innovative approaches to enhance opera teaching and cultural appreciation in China. (Ce, 2023)

Chinese art songs, a form of music combining poetry and music, have evolved from European influences to Chinese culture, blending Western influences with domestic traditions. Yishu gequ, a significant part of the country's cultural heritage, blends European Romantic styles with local traditions. (Liu & Karin, 2022) However, there is a lack of emphasis on teaching art songs in vocal music education in some institutions. Chinese art songs, such as the May Fourth Movement, reflect the search for "new culture" while maintaining ties to traditional

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Chinese music practices. The musical aspect of multi-media practices, like those of William Blake, is sometimes disregarded, despite its integral role in his composite artistry. (Yixuan, (2019). Art songs, such as the May Fourth Movement, reflect the search for "new culture" while maintaining ties to traditional Chinese music practices. Bel canto, a vocal style originating in the seventeenth and eighteenth centuries, is a valuable tool in vocal and instrumental performance, benefiting not only singing but also brass pedagogy. Despite their importance, there is a disparity in the attention given to teaching art songs in vocal music education, particularly in vocal music education. (Abd Wahab et al., 2022; Tristano, 2023)

Chinese operatic performances blend traditional heritage with modern innovation, reflecting Asian intercultural Shakespearean interpretations. Advanced transmission and preservation of Chinese opera music are promoted through vocal scores and databases, promoting academic research and access to operatic works. Local operas like Sizhou Opera and Errentai represent China's cultural heritage. (Tuan & Tuan, 2018) The influence of political figures like Jiang Qing on the performing arts during and after the Cultural Revolution underscores the adaptations of traditional art forms for political and propagandist purposes. The issues surrounding Chinese opera, including Peking Opera, Jiangxi Opera, and the modern national opera of China, are multifaceted. (Guy, 2019) Opera struggles to establish itself as an international drama category due to misunderstandings in communication, lack of cross-cultural communication talents, and incomplete communication systems. The opera faces challenges such as a shortage of actors, audience loss, and lack of performance venues. These problems highlight the need for clarifying communication goals, enhancing cross-cultural dissemination, Western singing, vocal techniques and implementing innovative strategies to popularize and preserve Chinese operatic traditions.

This style, often used in contemporary Chinese operas, is often sung at concerts and serves as a teaching tool for Chinese singers. The merging of Western and Chinese music, influenced by Western discoveries and learnings, has created a unique musical style that reflects Chinese stories and history. Despite the evolution of Chinese art songs, the foundation of contemporary Chinese opera remains rooted in creativity and deeper techniques. The majority of people may not be familiar with Chinese singing art, but they are likely aware with Chinese musical instruments like the guzheng and fiddler. (Cheung, & Tokita, 2023) These songs often feature intricate arrangements. Rich in flair and feeling Ancient poetry or tales from Chinese literature often appear in the songs. Chinese singing styles are difficult and intricate. A Western music, particularly bel canto, has significantly influenced Chinese music. This is a result of the tones in Chinese language. As a result, vocalists need to work on their beautiful and accurate pronunciation. Control of voice and breathing exercises are also crucial.

Therefore, the objective of this article is to investigate the utilization of western singing techniques in Chinese singing. It is to be anticipated that the explanation of a variety of pronunciation techniques will elicit emotions through education. Drawing on examples from both western melodies and Chinese operas.

Research Objective

To study Western singing techniques from Chinese operatic art songs.

Litterature Review

A review of literature related to Chinese opera, Operatic vocal techniques, Western singing techniques, and Art songs has relevant contents briefly as follows.

Chinese opera is a distinctive art form that blends traditional Chinese and Western influences, evolving over half a century. It emphasizes incorporating opera elements to improve performance quality and emotional expression, adapting to cultural diversification and globalization trends. Yue Opera, a prominent genre, promotes traditional Chinese culture and storytelling, while enhancing cross-cultural communication strategies. The preservation and development of Chinese opera music are facilitated by vocal scores compilation and database creation, providing academic research resources and promoting comprehensive understanding and appreciation of operatic works. (Lingling, 2021). The contemporary Chinese operatic performances are a blend of traditional heritage and modern innovation, reflecting Asian intercultural Shakespearean interpretations. The transmission and preservation of Chinese opera music have been advanced through the compilation of vocal scores and databases, promoting academic research and access to operatic works. Local operas like Sizhou Opera and Errentai represent important facets of China's traditional cultural heritage, but face challenges in heritage preservation and contemporary development.

Operatic vocal techniques comprise a diverse array of components that are essential for a captivating performance. Vocal processing, sound formation, respiration control, frasing, head voice utilization, energizing, vibrato application, interpretation skills, and the capacity to convey compelling characterization are among the techniques that are employed. Opera has been influenced by historical contexts, with Romanticism accentuating the wide vocal register extension and forceful vocal emission of heroines, particularly sopranos. (Sinaga, 2018). Furthermore, early music singers, despite their distinction from opera singers, frequently make use of contemporary operatic vocal production techniques. These distinctions are indicative of the vocal backgrounds of the individual, rather than a revival of historical vocal techniques. Research on Chinese folk song singing also explores humanistic interpretation and multi-dimensional analysis to improve the understanding and vocal abilities of traditional opera performances. (Chen, 2020). The opera singing techniques are a combination of individual vocal training, historical context, emotional expression, and vocal prowess.

Art songs, a global phenomenon of lyrical modernity, are a unique form of music that combines poetry and music, often performed by piano and voice. Originating in nineteenth-century Europe, they have spread to regions like China, Japan, Korea, Taiwan, and Australia. (Abd Wahab et al., 2022) Chinese art songs, known as Yishu gequ, are a significant part of the country's cultural heritage, blending Western influences with domestic traditions. (Chaloupková, 2021) During the May Fourth Movement, Chinese composers integrated European Romantic styles with local traditions to create unique pieces. Despite its importance, there is a lack of emphasis on teaching art songs in vocal music education in some institutions. (Qu, 2018) Art songs are essential in vocal music education, shaping singers and enhancing vocal skills and emotional expression. Chinese art songs, for example, emerged during the May Fourth Movement, blending Western influences with domestic roots, reflecting the search for "new culture" while maintaining ties to traditional Chinese music practices.

Singing techniques are essential for effective vocal performance, encompassing posture, breathing, sound production, articulation, intonation, resonance, dynamics, and emotional expression. Acquiring proper singing techniques enhances vocal abilities, enables dependable performances, and enhances performance quality. Techniques like the Complete Vocal Technique (CVT) provide a comprehensive approach to various singing styles, allowing for experimentation with different vocal effects. These techniques not only deepen the connotation of vocal music but also strengthen emotional expression and highlight the style of vocal art, contributing to the overall appeal and expressiveness of a performance. (Ross, 1961). A Bel canto, a vocal style originating in the seventeenth and eighteenth centuries, is characterized by beautiful tone, agility, smooth legato, perfect intonation, and expressive delivery. Bel canto vocal techniques are a sophisticated singing method originating from Italian operas, focusing on the coordination of the larynx, vocal cords, and resonance cavities for a resonant sound. Rooted in ancient Greek culture and Christianity, it emphasizes tone quality, agility, smooth legato, perfect intonation, and musical expression. (Tristano, 2023) It involves ear training, graded exercises, perfection at each level, and method comprehension. This tradition has gained resurgence in contemporary vocal pedagogy, benefiting not only singing but also brass pedagogy. Bel canto extends beyond vocal performance, proving effective in trumpet exercises and instrumental practices. Its versatility and impact across different musical domains make it a valuable tool in vocal and instrumental performance. Integrating Bel canto with national vocal music can enrich the art of vocal music in different cultural contexts. Research has shown that the technique can improve voice quality in patients with vocal disorders through breathing, relaxation, and phonation exercises. (Beauchamp, 1980).

Operatic vocal techniques: Songzhang Liu (Liu, 2019). A study on the significance of excellent vocal techniques in the interpretation of vocal works. The vocal music skills are crucial for the expression and completion of vocal music, as they deepen the connotation and express emotions in vocal works. The perfect harmony between vocal skills, language, and sound is essential for the development of vocal art. The combination of vocal skills and emotions is essential for a work of art to be emotionally strong and powerful. The style of vocal art can better reflect emotions and the emotional atmosphere contained in vocal music art. Vocal skills manifest in various ways, such as speaking speed, sound level, breathing speed, and direct feeling. The development trend of vocal skills reflects the unique characteristics of different regions and regions. Artistic songs have elaborate ideas and beautiful accompaniments, often in solo or concert forms. Mass songs reflect ideal aspirations and social life, while large-scale vocal art is a comprehensive art that includes music, drama, dance, and art. Vocal skills promote the development of vocal art, as they express emotions, spiritual sustenance, and the spiritual power of society. The continuous improvement of vocal skills helps improve the connotation of vocal art and make it the best choice for vocal music.

The Western singing techniques emphasize a wide vocal range and tonal clarity, while Chinese operatic art songs prioritize a more limited vocal range, emphasizing vocal timbre and expressiveness to convey emotions and storytelling effectively. This difference can be attributed to the distinct cultural and historical backgrounds shaping each tradition. The study of relationships fundamental to Chinese vocal culture underscores the division between Western-oriented traditions and those associated with national opera drama in China. Research on the role of tone language on singing demonstrates how linguistic factors influence singing styles, with Mandarin and Cantonese singers showing variations in departure from Western

singing norms based on their native languages. (Wang, 2017) Analyzing Western singing techniques from Chinese operatic art songs involves understanding the unique characteristics of Beijing opera singing, such as pitch and vibrato, compared to Western classical singing. Investigating vibrato use in Beijing opera singing can aid in understanding overall plots and roles, as vibrato is a crucial ornamental technique in this genre.

Research Methodology

Research methods: As it is phase 1 of the creative research, the researcher chose to use qualitative research by reviewing documents, receiving suggestions from two Chinese professors, and using creative research to develop new songs or singing innovations.

Keys informance: The researcher, who has lived in China for more than 20 years, draws on his experience in both speaking and singing correctly in Mandarin. They practice pronunciation through the game of Tongue Twister and directly from Chinese art songs. The researcher received advice from knowledgeable people with the following qualifications, also sought advice from two Chinese professors, Chen Ye Yuan, and Song Yi.

Research tools: The researcher created an interview form and used in-depth interviews to conduct a discussion on issues related to 1) classical western singing techniques from the international operas Don Giovanni and La Traviata, both of which convey emotions in the characters' roles. It is important to use a variety of singing techniques to match the melody, and 2) Chinese art songs learn about the history of Chinese music, the background of each song, and how to apply Western singing techniques to Chinese singing techniques to better express the emotions in the song.

Research process:

- 1) Study classical Western singing techniques from Western and Chinese opera. Study classical western singing techniques from the western opera Don Giovanni, study Western singing techniques from the romantic era, Western operas La Traviata, and study Chinese art songs, The ode to the yellow river.
- 2) Review classical singing techniques and use them in Chinese art songs.
- 3) Synthesize content from the literature review to create new knowledge.
- 4) Create works and improve three synthesis performance.
- 5) The researcher improves the creative work.
- 6) Writeing a thesis conceptual and present the study results to the committee.

Data Collecting: The documents were selected from articles in the database (Liao, 2020; Liu, 2021), and recommendations were obtained from pertinent experts regarding the music teaching method syllabus by interview form. Conducted between June 2022 to September 2023.

Data Analysis: The researcher selects the analysis through descriptive analysis and receives advice on composition, creation of contemporary works from experts in order to develop contemporary creative works from Chinese art song.

Research Conceptual Framework

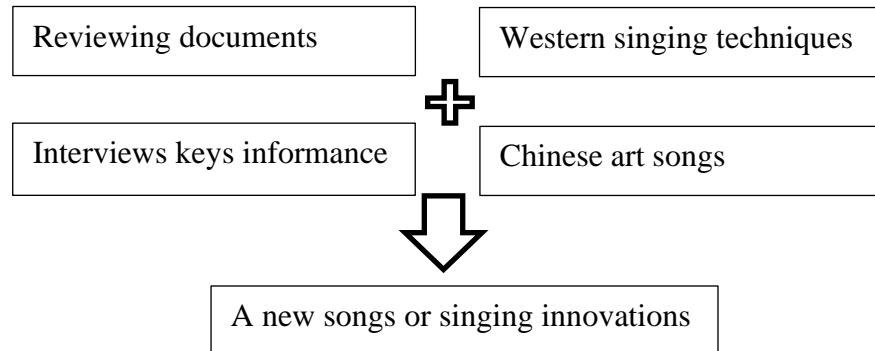


Figure 1: Research Conceptual Framework

Research results

Synthesis from the 1st performance.

The character Don Jofanni has a vocal range in the low baritone range. (Bass-Baritone), which must use the technique of lower voice (Chest voice) as the main principle in singing the full story, but in some parts, such as "Aria 'Deh Vieni Alla Finestra'" requires head voice techniques and a soft, delicate voice when singing in order to accurately convey emotions. Because this song is a time when Don Jofanni, a womanizer, is using his charm to seduce Elvira's servant girl.

The image shows the musical score for the aria 'Deh, vieni alla finestra' from Wolfgang Amadeus Mozart's opera 'Don Giovanni'. The score is for piano and voice. The piano part is in the basso continuo style, providing harmonic support. The vocal line is in the soprano range, with lyrics in Italian. The score includes dynamic markings, tempo (Allegretto), and performance instructions like 'staccato'.

Figure 2. Aria 'Deh Vieni Alla Finestra'
Source: Mozart (2018)

Conversely, the aria "Fin ch'han dal vino" or The Champagne Aria necessitates a high level of vocal force and strength to convey the masculine instinct and desire for the opposite sex. The music is characterized by a rapid cadence, and the rapid vibrations of the voice serve to portray Donjo's character as energetic and thirsty.



Figure 3. Aria 'Fin ch'han dal vino'
Source: Mozart (2018)

Synthesis from the 2nd performance

The researcher gained a more comprehensive comprehension of the characteristics of Romantic music as a result of the second performance. This is due to the fact that the majority of Chinese art songs are composed of melodies that are reminiscent of the Romantic era, which is distinct from classical music. The Romantic period's music was challenging in numerous respects due to its liberation, particularly the chorus, which is a particularly challenging aspect. The researcher was required to practice harmonizing with the protagonist, Violetta. Including the synchronization with the protagonist, Violetta. Alfredo, the hero, and the choir, which require an extensive amount of practice,

The vocal range for this role is high baritone (High Baritone), necessitating a more profound vocal technique. Additionally, Melisma is employed extensively, as evidenced by its utilization in SCENA ED ARIA following Giorgio. The researcher employs Ghermont's conflict with Alfredo in the song "No, non udrai rimproveri" (No, non udrai rimproveri) at numerous instances. The complete story will require a significant amount of energy to sing if your voice is too low. So in the high pitch of "Aria 'Di Provenza il mar, il suol,'" which has a continuous high pitch. Consequently, the researcher employs upper voice techniques and Covering to bolster the high voices.

Elevating the uvula is necessary for the concealing technique. Similar to the act of yawning, The covering technique, as well as support from the lower abdomen, will be induced by recalling the sensation of exhaling and elevating the uvula when increasing a high voice. Enhances the potential of the high sound. Furthermore, in the song "Aria di Provenza il mar il suol," which features lengthy lyrics and a sluggish cadence, abdominal respiration is necessary to ensure that the singer is able to breathe adequately.

The utilization of the nostril to breathe through the abdomen is sufficient to supply the body with oxygen and air. Oxygen levels will be diminished if one exclusively breathes through their nostrils. This will impact your vocal ability; therefore, it is recommended that you breathe through your nostrils and engage your stomach to the extent of 70% or more in order to take a full inhalation and resolve the issue of lengthy lines in this song.

The performance "La Traviata" is a reimagining of Western vocal techniques from the Romantic era that underscores the composer's personality and the ambiance of the music. Utilizing a variety of vocal techniques to address this issue aids in the enhancement of the researcher's vocal abilities and skills. Whether it is the technique of abdominal respiration, upper voice, lower voice, or upper voice. This also enhances our comprehension of the music and performance of the Romantic era.



Figure 4. La Traviata, Act II, Scena ed Aria: No, non udrai rimproveri
Source: Fisher (2005)

The high-pitched sound of the Aria Di Provenza il mar, il suol section will have a high, continuous sound. Using upper range techniques to help and adding covering techniques will make the sound sound powerful and be transmitted far.



Figure 5. La Traviata, Aria Di Provenza il mar, il suol
Source: Fisher (2005)

Synthesis from the 3rd performance

The narration that accompanies the solo singing performance of "The Legendary Song of Contemporary Chinese Opera" is an invention that facilitates the comprehension of the song's history and the viewing of the singing performance. There is an article description that is based on the researcher's experience. and translations and illustrations of the lyrics It has showcased the outcomes of employing flawless classical vocal techniques and incorporating them into Chinese art melodies. and methods of pronunciation in the singing of Chinese melodies, including techniques for regulating the sound of the pronunciation from one syllable to another.

One example of application from this performance is the song "Ascending The Tower" or "点绛唇·赋登楼," which is the primary theme of Chinese art songs. Clear and accurate pronunciation is prioritized. Singing language and spoken language are distinct. Pronunciation in singing is more pronounced than it is when spoken in a normal voice. This ability is of paramount significance in the art of Chinese singing. When singing, the pronunciation of any consonant must be pronounced until the conclusion of the note. It is advisable to refrain from stopping prematurely or tardily. In Chinese, a syllable frequently contains multiple vowels. A single letter contains a first, middle, and last letter.

The pronunciation of the character "归" (Gui) is a distinct example. In spoken languages, the high-pitched and lengthy sound of "Gui" would render a straightforward pronunciation insufficient. which is the concluding melody of the composition To ensure that the singing is harmonious and melodious in accordance with the musical notes One approach is to progressively pronounce the "gu" sound, which can then be expanded into the "ah" sound, resulting in a sound that is similar to the "kwa" sound. The "ah" sound should be the longest note. As the rhythm approaches its conclusion, the sound progressively transitions to a "ee," resulting in the pronunciation of the word "Gui" as "Guuai." This method enhances the smoothness and melodicity of the pronunciation. Despite the fact that Pinyin is a

standard Chinese romanization system. They are employed to facilitate the acquisition of Chinese writing and pronunciation. No such modification to the sound will be specified.

By employing this approach when singing Chinese melodies, you will achieve a more authentic sound. It is also beneficial to address lengthy notes and blended vowels. The pronunciation techniques that are demonstrated in this document are uncommon in the context of Chinese pinyin. Consequently, it will be highly advantageous to implement and practice this technique in order to sing Chinese art melodies that are both complete and gorgeously rendered.



Figure 6. The “Gui” word in “Ascending The Tower”
Source: Liao, (2020).

Opening the sound with "ah" enhances the fluidity of the pronunciation and facilitates a more fluid singing experience when encountering letters that sound like "oo" or "o." Classical vocal techniques can assist in the preservation of one's voice. and adopt an elevated tone of voice Alternatively, they may be combined as desired. The ability to maintain a stable position while singing is a critical skill that can be further refined, such as the ability to pronounce the beginning of letters. and the conclusion of the correspondence The tongue rolls over the syllables as they are sung, and the flat letters are sung into a broad sound.

An additional illustration is "Ode to the Yellow River" (黄河颂). Through-composed, which necessitated the use of vocals that could accurately depict the situation of war, its grandeur, its anguish, and its fortitude. Using a low voice is a critical technique for delivering this song. and techniques for covering To generate a forceful and robust sound.

The composition commences with a view of the valley below from the summit of a mountain range, which suggests the concept of grandeur. In this section, it is recommended that you employ the technique of reducing your voice and concealing it. The melody is composed of three stanzas, each of which decreases in volume and increases in intensity.

Chapter 1: Bars 24 The lyrics alludes to the wonders of nature, including mountains and vast rivers. Deep voice techniques should be employed during this portion of the singing to generate a stately and robust sound. For the sound to be seamless and continuous, the legato technique should be employed to connect the sound.



Figure 7. Bars 23-25 of the song “Ode to the Yellow River”

Source: Liao, (2020).

Chapter 2: Bars 52 The lyrics allude to the extensive and illustrious culture and history of China. This section of the song should be performed with a more forceful, lower-pitched voice. To demonstrate the grandeur of culture and history.



Figure 8. Bars 52-56 of the song “Ode to the Yellow River”

Source: Liao, (2020).

Chapter 3: Bars 82 The lyrics describe the river's fortitude, strength, and grandeur. This section of singing should employ the most potent low tones. To enhance one's vocal abilities and fortitude A cover technique can be employed to conceal the final word of the melody. To ensure that the sound is both distinct and gentle.



Figure 9. Bars 77-84 of the song “Ode to the Yellow River”
Source: Liao, (2020).

To ensure that you can sing the entire song without feeling fatigued, it is crucial to convey the impact of each line of the song. It is imperative to effectively manage sound power. Additionally, refrain from exerting excessive energy at the commencement of the melody. Reserve your energy for occasions when you require a more forceful and robust singing voice. By engaging in low voice techniques and covering, you can exert control over your voice and convey a diverse array of emotions. Controlling the weight of your voice and ensuring a seamless connection will facilitate the expression of intricate emotions in your singing.

The vocal praises to Huang He necessitates the use of vocal techniques that can accurately convey emotions and sentiments. A potent and subtle atmosphere is established by employing a low voice and appropriately concealing it. Breath control and vocal coherence are essential skills that singers should consistently develop. To ensure that the singing is comprehensive and capable of intensely and powerfully conveying the song's emotional content. Classical singing techniques necessitate sophisticated study and practice in order to sing Chinese art. It is crucial to integrate and implement Western classical vocal techniques when singing Chinese art melodies. This is due to the numerous variations in aural sounds that are present in the Chinese language. Consequently, it is imperative to possess classical vocal abilities in order to accurately communicate the author's intended sentiments and emotions.

The following are the significant reasons for the use of classical vocal techniques in the performance of Chinese art songs:

- 1) Excellent control: Classical singing techniques offer seamless transitions from one syllable to the next.
- 2) Singing expertly necessitates the ability to maintain a sturdy vocal position.
- 3) Communicate Emotions and Feelings: The practice of classical singing techniques enables the precise and profound expression of a song's emotions and sentiments.

The history of Chinese music is extensive and has been continuously researched and transmitted. By studying Chinese history through music, we can gain a more comprehensive understanding of Chinese culture. Learning Chinese music is beneficial for comprehending the culture and lifestyle of the Chinese people. Additionally, it is feasible to integrate Chinese music techniques with Thai music or international classical music in order to generate compositions. Further, the development of effective singing techniques can also be facilitated by Chinese singing techniques.

The researcher analyzed the vocal techniques used in Chinese singing performances, focusing on Don Jofanni and Alfredo. They learned about the characteristics of Romantic music and the importance of abdominal respiration and breathing through the nose. The performance "La Traviata" reimagined Western vocal techniques from the Romantic era, enhancing the researcher's understanding of the music and performance. Chinese singing also requires mastering vocal techniques to accurately convey emotions and sentiments. Classical singing techniques, integrating Western vocal techniques, are crucial for Chinese art, offering excellent control, maintaining a sturdy vocal position, and enabling the precise expression of emotions. Understanding Chinese music through music helps gain a comprehensive understanding of Chinese culture. Integrating Chinese singing techniques with Thai or international classical music can facilitate the development of effective singing techniques.

Discussion

The performance of "La Traviata" showcased the character Don Jofanni, who uses a low baritone range and lower voice to convey emotions. The second performance provided a deeper understanding of Romantic music characteristics in Chinese art songs, emphasizing the importance of harmonizing with the protagonist, Violetta, Alfredo, the hero, and the choir. The researcher learned about the importance of employing various vocal techniques, (Ross, 1961) such as abdominal respiration, upper voice, lower voice, or upper voice, to improve their vocal abilities. The research results are consistent with or according to the report of Fisher (2005), and Sala (2013).

In "Ode to the Yellow River," precise vocal techniques are essential for conveying emotions and sentiments. Breath control and vocal coherence are crucial skills for a potent and subtle atmosphere. Mastering classical singing techniques is essential for a powerful and accurate expression of emotions in Chinese art songs, as they require sophisticated study and practice. Learning Chinese music can be integrated with Thai or international classical music to create compositions and facilitate the development of effective singing techniques. The research results are consistent with or according to the report of Liu (2019), and Lingling (2021).

The narration accompanying the solo singing performance of "The Legendary Song of Contemporary Chinese Opera" highlights the importance of using flawless classical vocal techniques and incorporating them into Chinese art melodies, including pronunciation. For example, the song "Ascending The Tower" emphasizes clear and accurate pronunciation, using progressively expanded vowels to achieve a more authentic sound. To maintain a stable position while singing, the "ah" sound is used to enhance the fluidity of the pronunciation. The research results are consistent with or according to the papers of Tuan, & Tuan (2018), and Chen (2020),

Recommendations

1. Practical Recommendations

The researcher sets the framework for the study and presents only part 1, and there is limited scope for reviewing the study. Therefore, in writing the next report, we should expand the framework even further and try out new knowledge before actual creation.

2. Recommendation for future research

Studying previous knowledge and studying comparative data is the basis for creating new knowledge, to be used in creating similar works in the future. Therefore, research for the creation of new works must be carried out on principles or on the basis of previous knowledge and add inspiration or new innovations created through the examination process by experts or listeners.

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