

Compiling the baritone vocal practice book of Chinese opera for teaching the first-year vocal music students at Guangdong Pre-school Normal College In Maoming, maoming city, Guangdong province, China

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Abstract

As the research found, there are few baritone exercise books in my country, and the research literature is numerous and unclear, which leads to the lack of detailed, scientific and correct academic information guidance for many students who learn to sing baritone. Therefore, it is difficult for many baritone students to achieve excellent results. Therefore, in order to better solve the problems encountered by students when learning to sing opera baritone excerpts, a baritone vocal exercise book for opera should be compiled.

Baritone students in the Department of Music of Guangdong Pre-school Normal College In Maoming need to complete a course to learn to sing opera, and this course happens to require a special practice book. After expert interviews and evaluations, this study compiled a special textbook for this course so that students can better learn this course, thereby stimulating students' interest in learning opera singing, and therefore has a significant role in promoting opera vocal education.

Keywords: Compiling; Baritone Vocal Practice Book; Chinese Opera; Guangdong Pre-school Normal College; Maoming City; Guangdong Province; China

Introduction

The development of Chinese opera developed with the introduction of Western music, opera and other arts in the early 20th century. Especially after the "May 4th Movement", musicians from all over my country began to learn and spread Western music. Music masters such as Zhao Yuanren, Xiao Youmei, Li Shutong, Cai Yuanpei, Li Jinhui, Wang Guangqi, etc., while absorbing foreign Western music concepts, , combined with the characteristics of Chinese traditional music and the preferences of the Chinese people to create. Bold attempts and explorations have been made from all aspects, and the concepts of "traditional music" and "new music", Chinese harmony, etc. have been proposed. Chinese music was first recorded more than 2,000 years ago. The "Book of Rites and Music" says, "There are not enough words, so the words are long; there are not enough words, so you sigh; sighs are not enough, so you don't know how to dance with your hands. "Dance with Foot" shows ancient Chinese people's understanding of dramatic art. From this, it can be seen that the previous music art in my country was a comprehensive art that integrated poetry, music, and dance. Chinese drama has developed rapidly after the Song and Yuan Dynasties. There are more than 300 kinds of Chinese operas, each with its own characteristics and many different voices to interpret the story vividly. They all have a certain operatic quality. Especially after the four major Hui troupes came to Beijing in the Qing Dynasty, they combined Xipi tune and Erhuang tune to

form a new tune "Pihuang tune". This tune absorbed the essence of each tune opera and added some ancient tunes. Peking Opera was formed in 1840. The period when the prototype of Chinese opera really took shape was from 1919 to 1949. China's new opera is a new type of opera that integrates traditional Chinese music, opera, etc. with Western music, opera, etc., embodies traditional Chinese art and has Chinese characteristics. Later, This kind of opera with Chinese characteristics is collectively called "Chinese opera" (Guan, 2002).

With the rapid growth of China's economy and the implementation of its opening-up policy, Chinese opera has faced new challenges and opportunities. China's cultural industry has developed rapidly, the market demand for opera has continued to expand, and more and more Chinese people have fallen in love with Chinese opera. Therefore, the number of students learning to sing opera is also increasing day by day.

There are many types of Chinese operas. For example, Ju Qihong divided "Chinese opera" into five types: "ethnic opera, formal opera, new-wave opera, musicals, and song operas", and collectively referred to formal opera and new-wave opera. It is a serious opera; Li Jiti divides Chinese opera into "Chinese ethnic opera, Chinese Western opera, and Chinese chamber opera"; Yao Yaping divides Chinese opera into "playing-singing opera, singing opera, and chanting opera." . There are also various types such as "lyrical opera, musical opera, musicals, singing dramas, new musicals, operettas, medium-sized operas, and one-act operas" (Wang, 2022).

In the performance of Chinese opera, in order to fit the characteristics of the characters in the opera, different characters will be sung with different voices. For example, there are roughly two types of female voices: soprano and mezzo-soprano. There are usually three roles in the male voice, namely: tenor, baritone and bass (Fan, 2018).

In the singing of Chinese operas, baritone singing excerpts are an indispensable and important part. There have been a large number of famous baritone Chinese opera excerpts. For example, The famous Chinese first opera "The White-Haired Girl" was created in the Shanxi-Chahar-Hebei border area. It was adapted from the folklore story of the "White-Haired Fairy". The character "Xi'er" in the play was old at that time. Under the cruel persecution of society, her hair turned white overnight, so she was called the "white-haired girl". This work was later adapted into various art forms and widely circulated, reflecting the dross of the old society and the darkness of the old society for the poor people at that time. In the opera "The White-Haired Girl", Yang Bailao is an image of an oppressed peasant, representing the poor class of the old society at that time, showing loyalty, honesty and kindness. Under the social environment at that time, he was oppressed and persecuted by the landlords. Due to the pressure of living, he had to borrow usury loans. In the end, he was unable to repay the debt and went out to escape the debt. On New Year's Eve, when I returned home, I thought I could reunite with Xi'er, but I was targeted by my creditor Huang Shiren. I had no choice but to sign Xi'er's deed of sale, and then committed suicide in despair. This character shows a cowardly side, but also expresses his inner sadness and anger towards the old society. As Yang Bailao's daughter, Xi'er understands Yang Bailao's hardships and has the characteristics of a beautiful, innocent, hard-working and simple character. Under the oppression of the old society, she was brutally abused, but she remained unyielding, strong and brave. In the end, society was liberated and Xi'er returned to her original life. Return to normal life. In order to better present the character image of "Yang Bailao", a famous baritone song excerpt "Yang Bailao" was created (Wu, 2012).

Because the study found that there are few practice books about baritone Chinese opera in the people republic China, and the research literature is many and unclear, resulting in many students who learn to sing baritone Chinese opera lack detailed and scientifically correct academic information guidance. As a result, it is difficult for many baritone students to achieve excellent results. Therefore, to better solve the problem that students face in learning to sing baritone excerpts from Chinese opera, we should compile a baritone vocal practice book of Chinese opera (He, 2022).

Baritone students of Music of Guangdong Preschool Normal College In Maoming need to complete a course of learning to sing Chinese operas, which happens to require a special book for the class. This study just provides a special book for this course, so that students They can learn this course better, thus stimulating students' interest in learning Chinese opera singing. Therefore, it has a significant role in promoting vocal music education in Chinese opera.

Research Objectives

1. To study the baritone vocal of Chinese opera.
2. To compiling baritone vocal practice book of Chinese opera.
3. To use the baritone vocal practice book of Chinese opera.
4. To evaluate the result of teaching.

Research Methodology

The research methodology is mixed method research as which can be divided as follows :

Qualitative research method

In the part of qualitative research, the expert interview method was used. Interviews with three experts in the field of singing Chinese opera.

Quantitative research method

In the quantitative research part, participants were tested through formative and summative tests, and the effectiveness of teaching plans was analyzed through descriptive analysis.

Conceptual Framework

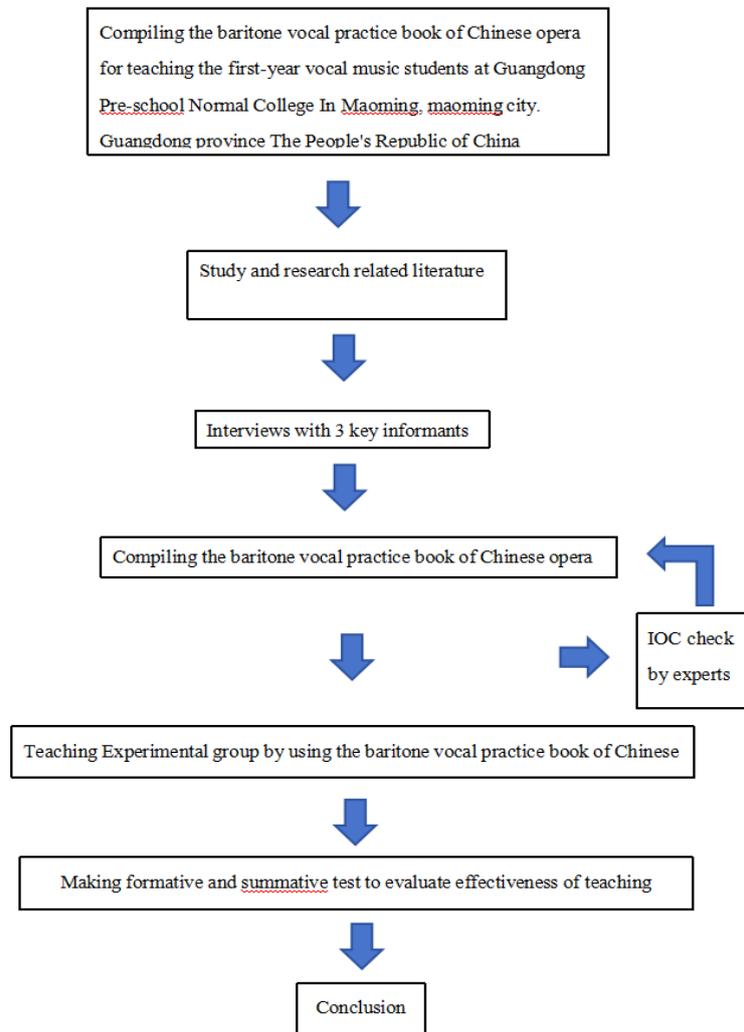


Figure: Conceptual Framework

Research Findings

First, the history of Chinese opera workbooks in China and the West was analyzed from literature, articles, books, journals, web pages, papers and other materials, and the key points were summarized and analyzed.

Then, by interviewing key respondents, analyzing the interview results, and collecting methods for writing Chinese opera baritone workbooks, key respondents were asked to recommend other related workbooks, and their advantages and disadvantages were analyzed and summarized to create a correct standard for writing Chinese opera baritone vocal workbooks.

After writing the Chinese opera baritone workbook, an IOC evaluation by experts was conducted. Three vocal teaching experts were invited to test the feasibility of the Chinese opera baritone workbook. After verification by the three experts, the results of the Chinese opera baritone workbook were at the highest level.

According to the comprehensive opinions of the experts, while writing the workbook, a 16-week teaching experiment was conducted, once a week, 90 minutes each time, including pre-tests, formative tests and summative tests. Students not only learned the key points of vocal singing of baritones, but also mastered the characteristics of Chinese opera baritone roles, which stimulated their interest in vocal learning.

Then the use of the Chinese Opera Baritone Vocal Workbook. The researchers listed the three test scores of this course and analyzed the performance of each student in each test. Investigate whether the students' scores have improved and whether the final exam scores meet the standards (pre-test, formative test, summative test, and 80% student pass rate is the highest standard).

The pre-test was arranged in the first week of the course to test the students' basic vocalization level. The results showed that the students were at a low level. The formative test was arranged in the seventh week. From the test, it can be seen that most of the students in the sample can master the basic baritone vocalization skills and sing some Chinese opera baritone excerpts. Among the 10 students, there are 3 with a higher level, 5 with a medium level, and 2 with a lower level. The summative test was arranged in the 16th week of the course. It is a summative test after the students have learned all the teaching content. Among the 10 students, there are 9 with the highest level and 1 with excellent. The test results show that the students have made great progress in singing Chinese opera baritone excerpts and baritone vocalization skills. Studies have shown that 80% of students pass the test at the highest level.

Discussion

This study aims to study the application of Chinese opera elements in baritone vocal courses. Vocal courses are compulsory basic courses for university music majors, and the training of different voice parts is the most important content in vocal courses. Therefore, combining Chinese opera excerpts with baritone voice training is an innovative attempt. Studies have shown that it plays a certain role in promoting the level of baritone vocal teaching and improving students' quality education. As Li Yifan (2022) said, the baritone part is an important part of the opera vocal system. Since the Romantic period, the baritone has always occupied an important position in Western opera and played an irreplaceable role in shaping the character of opera characters. At the beginning of the last century, opera took root in China, and the "baritone role" became richer and more mature with the continuous prosperity of Chinese opera creation. The use of baritone roles in early Chinese opera creation was not common. With the introduction of bel canto singing and the prosperity of Chinese national opera in the 1920s, the concept of "baritone" voice division gradually became clear in Chinese opera creation. Its mellow and solid middle voice and high voice complement each other, adding rich colors to Chinese opera works. After the reform and opening up, Chinese opera entered a period of diversified development. The creation of composers is no longer limited to the past national and localized creative ideas. A large number of innovations and the maturity of composition techniques have made the baritone part more active in Chinese opera.

Therefore, on the basis of analyzing the characteristics of the baritone role in Chinese opera creation, exploring the application of baritone in opera creation and singing practice is a very important key link in the baritone course, which has an important role in promoting the vocal learning of baritone students. Sun Jian (2021) can fully understand the role and characteristics of the baritone role in Chinese folk opera through careful analysis of the most representative baritone arias. At the same time, the division of the baritone part is studied and analyzed, and the basis and significance are obtained. In this way, there is an accurate teaching basis in the baritone teaching class, which will greatly promote students' vocal learning.

Recommendation

1. Practical Recommendations

After asking experts three questions about how to teach baritone students, the advice I got was to pay attention to a step-by-step and personalized teaching approach when teaching students, assess the students' background, and develop a personalized learning plan. Start with basic vocal techniques and gradually introduce complex repertoires. Provide a variety of teaching materials and exercises to maintain learning interest.

After interviewing experts on three issues regarding the compilation of excellent Chinese opera baritone practice materials, the advice we received was that when compiling a Chinese opera baritone practice book, it is necessary to comprehensively cover the basic to advanced vocal techniques, including breathing control, timbre development, range expansion, and voice stability, etc. It is suitable for personal practice and classroom teaching, with clear guidance and learning goals. It is also designed specifically for baritones, taking into account their unique range and timbre requirements, providing professional guidance and rich learning resources to improve students' technical level and artistic perception. It also needs to reflect the unique style and technical requirements of Chinese opera.

2. Recommendation for future research

The following suggestions are made for the future compilation of Chinese opera baritone workbooks:

Comprehensive and progressive vocal techniques

Voicing techniques from basic to advanced, including breath control, timbre development, range extension and sound stability.

Practice with specific opera excerpts, and provide detailed singing analysis and guidance.

Emphasis on the combination of theory and practice, through actual teaching cases and experience sharing, so that readers can more intuitively understand and master the teaching content.

Rich opera excerpts

The book should include Chinese excerpts of various styles, covering ancient and modern classics.

The excerpts should be carefully arranged to suit students of different levels, and provide detailed repertoire introduction, role analysis and singing guidance.

Introduce modern music technology and methods, such as audio editing, recording knowledge, etc., to improve students' technical level and artistic perception.

Cultural background and literary value

Each excerpt should be accompanied by a cultural background introduction and role analysis to help students understand and convey the cultural connotation of the work.

Contain excerpts from classic literature or historical stories, with rich literary value and educational significance.

Through the study of Chinese art songs and opera excerpts, students can develop a basic understanding of Chinese music culture and a sense of responsibility for inheritance.

At the same time, I also need to pay attention to the following matters:

Adapt to individual differences of students

In the creative process, pay attention to individual differences, provide diversified practice forms and personalized learning paths, and avoid overly unified and rigid teaching models.

Provide challenging exercises suitable for students of different levels to avoid injuries or loss of interest due to excessive difficulty.

Scientific teaching system

Combine scientific teaching principles and methods, systematize breathing and vocal exercises, design special exercises, and adapt to the unique singing needs of opera.

Emphasize the adaptability and selectivity of actual teaching, provide "general teaching principles", "teaching repertoire" and "singing skills tips", standardize teaching content, and establish a scientific teaching system.

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