

Creating Multimedia Soprano Vocal Music for Teaching Second Year Students at Shangdong University of Arts, Shandong Province, the People's Republic of China

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Abstract

This research purposes were (1) to study the soprano activities and teaching from expert, (2) to create the multimedia soprano vocal class, (3) to teach multimedia soprano vocal class with second-year students, (4) to evaluate multimedia soprano vocal class. The research methodology was mixed method research collected data by interview key informants and conducted experimental research.

The research findings were to ensure a round and three-dimensional sound texture, maintain an oval mouth shape and open and close the mouth habit when in the mid-low, low-pitched, and transitional sound zones. When the sound enters the high-pitched area, slightly raise the cheekbones while opening and closing the mouth up and down to expand the sound space and better enter the head cavity. Soprano singing requires attention to the unity of timbre between middle, low, and high areas and potential tongue problems. Daily training should start with mixing exercises from the low-pitched area to improve awareness and transition to the falsetto channel. Addressing problems with tongue lifting or root sound requires mastering the scientific breathing pattern, holding the chin gently on the back of the hand, raising the upper palate, and placing the tongue on the lower jaw.

Keywords: Creating; Multimedia; Soprano Vocal Music; Shangdong University of Arts; Shandong Province; the People's Republic of China

Introduction

The human soprano sounds are many and varied. It covers centuries of musical evolution. and plays a major role in a variety of musical genres, including opera Choral music, art music, etc. The soprano is the main voice in the choir. Most of them act as the main melody. and in solo concerts, the soprano has become one of the most popular parts of the audience. Sopranos are generally divided into three categories: coloratura sopranos, lyric sopranos, and dramatic sopranos. The vocal range ranges from C1-C3 (Wang, 2011). It shows that the vocal range has a width of up to 2 octaves, which if the sound is higher or lower, may depend on the singer's ability to sing higher or lower. Therefore, from the vocal ranges, there are many types of soprano ranges. They are divided according to the type of singer's voice characteristics, including the way of singing soprano, as in the following examples.

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Soprano voice division can be divided into seven parts based on the singer's timbre, range, change point, model, and resonance. These parts include light coloratura soprano, light lyric soprano, lyric coloratura soprano, dramatic coloratura soprano, dramatic soprano, and dramatic coloratura soprano. Light lyric soprano has a bright, cheerful tone suitable for frivolous, lively, and charming young female roles. Lyric coloratura soprano has a flexible timbre and, bright, and piercing high voice area, suitable for passionate, pure, and sentimental roles. Dramatic coloratura soprano has a thicker tone, larger volume, and tension, suitable for elegant, pure female roles. Lyric drama soprano has a dark tone, strong drama, and large volume, suitable for special feelings and destructive women. Dramatic soprano is the largest part of the soprano voice, with deep, dark tones and common voice areas. Compound soprano has a large volume and model, combining dramatic soprano and mezzo-soprano characteristics. The role varies from person to person, and singers with uncertainty, strong function, and technology may replace the voice in case of a shortage of roles.

In terms of teaching methods, Soprano's teaching needs to keep pace with The Times. Based on inheriting the traditional bel canto singing, it should give full play to its advantages and combine with the characteristics of The Times (Zhao, 2013). It is also necessary to pay attention to diversified teaching, constantly summarize and explore Bel Canto teaching, and promote the teaching method to be more scientific and systematic. This paper analyzes the common problems of soprano singing in the Bel canto singing course and puts forward some relevant strategies to improve teaching efficiency, to help improve the bel canto teaching in our country.

The soprano has been teaching in China for over 300 years. Teachers must teach students a correct understanding of sound and focus on research and practice. The history of Soprano singing has evolved through different stages, with the 1920s and 1930s focusing on bright and soft sound in soprano performances, reminiscent of Beijing Opera. In the 1950s and 1960s, China's national strength developed, leading to the integration of foreign vocal music education concepts and professional Bel canto education in college classrooms (Su, 2005). This period focused on controlling students' voices, aiming for rounded and generous timbre, stability, unity in pronunciation, and resonance in songs. In the 20th century, schools began to pay attention to sound concepts, with soprano singers like Zhang Liping focusing on maintaining a strong and relaxed state to express their voice's beauty. However, the lack of historical and cultural background in China often leads to tight throats and a lack of integrated and mellow voices in Bel canto teaching (Li, 2011).

Multi-media for sopranos teaching is considered to be the most effective and effective teaching medium than teaching from books or textbooks. It is also modern and can be learned at any time. This teaching media is becoming more popular. Therefore, the researcher is interested in creating teaching materials in this manner. The media production process for multimedia exams can be divided as follows: First, the Process for pre-production video clips, consisting of concepts, objectives, student analysis, content analysis, script writing, and storyboards. Second, the production process It's a mic setup. Video cameras and other equipment are ready for filming, after which the video for soprano lessons is recorded. Voice recording and point of interest All of which work to produce quality videos of soprano teaching (Xu, 2013).

Therefore, the problem of studying the soprano of Shandong University students is to create the interestingness of soprano teaching. Double-sided educating and always-on learning, according to the Chinese government's announcement on student education, teachers should have teaching materials that can be learned anywhere and can be strengthened at any time according to the students want to learn, so the researcher is interested in creating multimedia teaching materials to be used to teach second-year students at Shandong University.

Research Objectives

1. To study the soprano activities and teaching from expert
2. To create the multimedia soprano vocal class.
3. To teach multimedia soprano vocal class with second-year students.
4. To evaluate multimedia soprano vocal class.

Research Methodology

This research methodology is mixed research methodology that consists of qualitative and quantitative method

Key informants for interview

Criteria of the key informant: the key informant must meet with the following criteria:

- 1.1 Earned at doctor degree in soprano vocal music.
- 1.2 Experienced teaching China soprano' association at more than 20 years.
- 1.3 Experienced Video stage performance more than 20 years.
- 1.4 Experienced member of Chian Vocal Association.

Population

18 Second year students in vocal music at faculty of music, Shandong University of Arts in China.

Sample

9 Student in second year soprano vocal music by purposive sampling as follow:

- 1) They must be students in vocal major at Shandong University in China.
- 2) They must have a basic of singing in high voice but unclearly in practice of soprano singing techniques.
- 3) They must have knowledge that is in the context of the soprano vocal multi-media created by researcher.

Data collection

1. Interview and observation use for collecting data about vocal soprano music from key informant.
2. Analyze and synthesize information from data collected from interviews and observations in preparation for creating teaching multi-media for soprano vocal music.
3. Proceed with the creation of teaching multi-media for soprano vocal music and consult with experts.
4. Prepare lesson plans for use with multi-media for soprano vocal music.
5. Bring the multi-media for soprano vocal music and lesson plans to the experts for evaluation with IOC form. This includes the Interview form and observation from as well.

6. After the evaluation results were passed, it was then tested with multi-media for soprano vocal music students using formative and summative tests.

7. Finally, the evaluation is done with a final test with a performance test.

Conceptual Framework

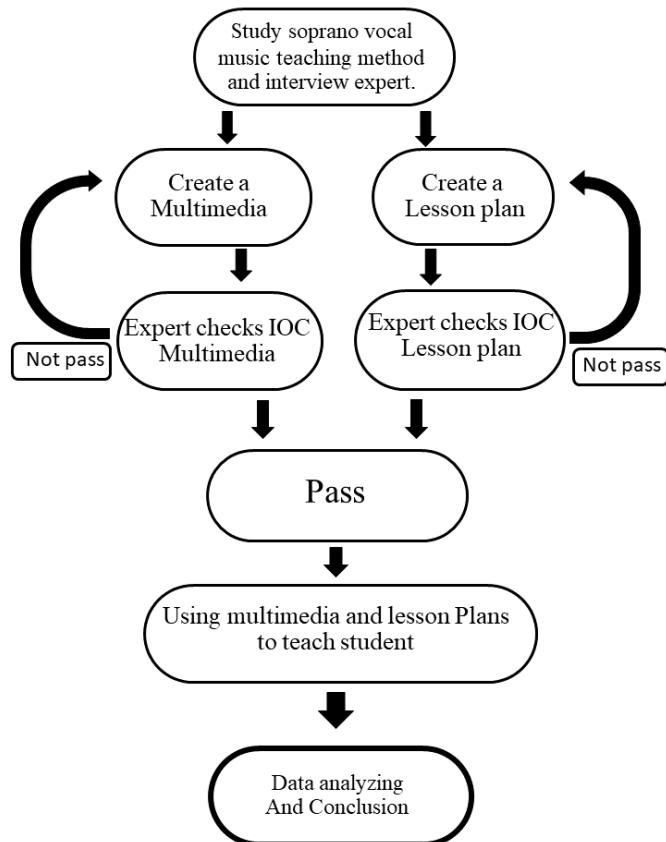


Figure 1 Conceptual Framework

Research Findings

1. To study teaching method of soprano vocal music

The researcher studied the principles of teaching and practicing soprano vocal music from interviews with experts and studies from documents and textbooks of soprano vocal music from the recommendation of three experts, from the studied of interview and document, it was found vocal music education in the people republic of China has significantly influenced the development of soprano vocal music, a blend of Chinese and Western cultures.

According to, the researcher therefore concluded that there were important points and recommendations from interviews with three experts in the field of singing soprano vocal music, starting with the with the following 16 technique and musical for singing, practicing the general basic techniques of singing soprano vocal music notes, The title of first begins with the search for singing soprano vocal in its own, Singing state in soprano vocal music performance, Mask Resonance in soprano vocal music, Breath Control and Application in Vocal

Performance, The application of Pharyngeal Technique in soprano vocal Singing, Blend Modal Voice and Falsetto in Bel Canto Soprano Singing, Emotional Expression Approaches in Bel Canto Performance, The treatment and use of biting problems in Bel Canto Singing, Analysis of the Coloratura Soprano Aria - Der Holle Rache, Analysis of the Coloratura Soprano Aria - Ah, Non Credea Mirarti, Appreciation of the Lyric Soprano Aria - Porgi Amor Qualche Ristoro, Appreciation of the Lyrical Soprano Aria - O Mio Babbino Caro, Appreciation of the Lyrical Soprano Aria - Quando m'en vo', Analysis of Dramatic Soprano Aria - Pace, pace, mio Dio!, Appreciation of the Dramatic Soprano Aria - Voi lo Sapete, O Mamma and Appreciation of the Dramatic Soprano Aria - Vissi D'arte, Vissi D'amore. The techniques and songs mentioned above can be used to teach students effectively by having the researcher compose the teaching by himself from this topic.

2. To create the multimedia soprano vocal music.

According to, the creation of multimedia media, it can be concluded that the procedure creation of creative media for teaching soprano vocal music multimedia First, conceptual analysis and planning, Second, multimedia design, Third, pre-production and script and storyboard writing, Fourth, pre-production and script and storyboard writing. Next, there will be the design of multimedia formats, including writing storyboards and after That is why it is a multimedia recording. After recording was complete, the entire video was taken and adjusted for sound and format to make it look more interesting.

Therefore, the researcher has created a total of 16 video clips for teaching high-pitched sounds, including: 1) Introduce the soprano in your own way, 2) Singing state in soprano vocal music performance, 3) Mask Resonance in soprano vocal music, 4) Breath Control and Application in Vocal Performance, 5) The application of Pharyngeal Technique in soprano vocal Singing, 6) Blend Modal Voice and Falsetto in Bel Canto Soprano Singing, 7) Emotional Expression Approaches in Bel Canto Performance, 8) The treatment and use of biting problems in Bel Canto Singing, 9) Analysis of the Coloratura Soprano Aria - Der Holle Rache, 10) Analysis of the Coloratura Soprano Aria - Ah, Non Credea Mirarti, 11) Appreciation of the Lyric Soprano Aria - Porgi Amor Qualche Ristoro, 12) Appreciation of the Lyrical Soprano Aria - O Mio Babbino Caro , 13) Appreciation of the Lyrical Soprano Aria - Quando m'en vo'. 14) Analysis of Dramatic Soprano Aria -- Pace, pace, mio Dio!, 15) Appreciation of the Dramatic Soprano Aria - Voi lo Sapete, O Mamma, and 16) Appreciation of the Dramatic Soprano Aria - Vissi D'arte, Vissi D'amore,

After that, the resulting video was taken to check the IOC performance to build confidence in the teaching media, including video qualification validity assessment from experts, which received a score of 4.56, which is at a very highest level. After that, the video was used to plan the lesson. The resulting lesson plan consisted of a total of 18 lesson, 50 minutes each, and the results of the IOC evaluation for the lesson plan were average value as high as 0.85, This means that it can be used to teach students effectively.

3. To teach multimedia soprano vocal class with second year students.

The researcher can conclude that all the Therefore, from the 3 tests into the pre-test on week 1, the second formative test on week 9, and the last time is the summative test on week 18. The researcher has been teaching all 9 students Semester 1 between August to December 2023, 50 minutes per week, for a total of 18 weeks. The researcher analyzed the results of the scores in the pre-test, where most students had problems in singing techniques. Therefore, the researcher needed to focus on singing techniques after that. The service continually improves

the teaching style until it results in better results in the formative test, which the results are still not satisfactory. Therefore, improvements have been made in the areas that received low scores until the results are according to the research hypothesis in summative test. The results of the 3 tests with all 9 students were considered very satisfactory because they were in accordance with the set research hypotheses.

4. To evaluate multimedia soprano vocal class.

The researcher has set the criteria for the research hypothesis to know the true abilities and be able to solve problems directly in the students and 80 percentage of students must pass at a high level.

Therefore, from the analysis of the evaluation results this time. The researcher was able to conclude from comparing scores pre-test, formative test, and summative test, it appears that the overall average score is satisfactory. In the end, students had an average score of 4.33. That all Seven students were at the high level, one student is at a highest level and finally, there was only one person who was at the middle level. the development in their singing, whether in terms of technique or the use of wind, pronunciation, letters, and the mood of the song. All 9 students made great progress. It is also taught with care in every aspect of vocal training, including the care of the students themselves or the researchers. Resulting in a passing score of up to 80 percent of all students. which passed the criteria according to the research hypotheses set out.

Discussion

A study the principles of teaching soprano vocal music revealed key characteristics, along with video soprano vocal music teaching, which focuses on giving students a variety of experiences, thinking, and creating their own works, giving them a new style of music and soprano vocal music performance after school, of course, after experimenting with second-year students, found that the evaluation results were better in all students, so the researcher reflected the knowledge and thoughts as follows:

Singers should take singing excellent Chinese works as the basis and make more efforts in the integration and coordination of character, voice, cavity, rhyme and singing techniques, and strive to sing the works that reflect the spirit of our Chinese nation with well-trained voice (Li, 2023).

Corresponds to A multi-media base on “Video of soprano vocal music for teaching (2024)” with the content: vocal music education in China has significantly influenced the development of soprano vocal music, a blend of Chinese and Western cultures. National vocal artists actively participate in this style, promoting reform and innovation in national singing methods.

The development of high-quality music works has a direct impact on the direction of public aesthetic taste, which may not only create a new learning pattern for vocal music education, but also allow vocalists to completely demonstrate their magnificent singing skills (Jia, 2009). Corresponds to The creation video soprano vocal music with lesson plan soprano vocal music teaching and performance consisted of the following contents and processes: 1) Introduce the soprano in your own way, 2) Singing state in soprano vocal music performance, 3) Mask Resonance in soprano vocal music, 4) Breath Control and Application in Vocal Performance, 5) The application of Pharyngeal Technique in soprano vocal Singing, 6) Blend Modal Voice and Falsetto in Bel Canto Soprano Singing, 7) Emotional Expression Approaches in Bel Canto Performance, 8) The treatment and use of biting problems in Bel Canto Singing,

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Recommendation

1. Practical Recommendations

The soprano vocal music multimedia for teaching is still new in some city in China; the researcher must review and write a lesson plan for other teachers to study and translate it into other languages to exchange with foreigners who are interested.

2. Recommendation for future research

The soprano vocal music multimedia for teaching practice contains the principles of vocal music, but the expansion of concepts strengthens the learner's experiential abilities, providing him more options, so the study of music teaching concepts or teaching ways others will improve the abilities of both teachers and students simultaneously, study on teaching method concerns, creating music instruction will be able to answer queries or address problems directly.

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