

Misunderstanding Analysis and Countermeasure Research in Vocal Music Teaching of Bel Canto

Eunkyung Um¹ and Yunfei Zheng^{2, a, *}

¹Zhejiang Conservatory of Music Department of Education, Hangzhou 310000, China;

²Zhejiang Vocational Academy of Art Music Department, Hangzhou 310000, China.

^{a, *} wiese2910@hotmail.com

Abstract. Bel Canto is a form of Western vocal music teaching and an important part of music teaching in art colleges. In the teaching of vocal singing, vocal teachers usually teach students to maintain a high position, strong and bright, relaxed and free to sing and sing the natural state of the word. The requirements are correct, but the students' singing effect is not satisfactory, and the teacher's wish is contrary. The reason analysis is that there is a fundamental perception between theory and time in the teaching of Bel Canto. The illusion of feeling makes the students' vocal recognition difficult. The thesis begins with the principles and characteristics of Bel Canto, analyzes several common misunderstandings in the teaching of Bel Canto, and explores the ideas for improving the teaching of Bel Canto. It is expected to improve the quality of Bel Canto teaching.

Keywords: Bel Canto teaching; Misunderstanding; Pronunciation; Countermeasure.

1. Research Background

The Bel Canto originated in Italy and was introduced to China after the May Fourth Movement in 1919. It has a history of nearly a hundred years. The development of Bel Canto in China has been accepted by the public from the initial rejection to the present. This kind of transformation is inseparable from the vocal education educators of our country who are constantly exploring the development path of Bel Canto in China. The vocal singing method differs from other vocal music schools in its teachings: it emphasizes vocalization, requires full breath support and free breathing control, with a low and stable throat, clear pronunciation, and the connection of each sound. On a sound line that is not broken and smoothly balanced, it produces a flexible, natural, bright, full, coherent sound, a beautiful and pure tone, a resonant sound, and the interpretation of the song focuses on the singing style [1].

When vocal music teachers teach vocal music, they often use many intuitive teaching terms to ask students' voice state. These states are the teaching requirements of vocal music teachers based on their understanding of the concept of sound. Since professional teachers mostly accept professional training for many years, teachers are necessary for the objective "outer ear" to the students' voice requirements. These requirements mainly include high position, slack, bright front, firm, smooth, round, natural and so on. These recognized, objective and correct sound concepts are in line with the aesthetic requirements and technical standards of scientific singing. However, because the students themselves have a big gap with the teacher's "outer ear" through the "inner ear", it has caused most of the Bel Canto learners to go astray in the process of vocal learning, so that unnecessary Misunderstandings, leading to a large negative impact on vocal learning and teaching.

2. Basic Principles and Characteristics of Bel Canto

2.1 Basic Principles

Firstly, the requirements must be unified in the sound zone; Secondly, the requirement is to make the vowels consistent and clear; Thirdly, it is to require sound to be coherent; Fourthly it is to have good music cultivation; Lastly it is to demand a good voice. To learn the beautiful singing method, we must strictly follow these five basic principles in order to master the most perfect singing practice.

2.2 Basic Features

In general, the singing characteristics of Bel Canto is: its breath is a combination of chest and abdomen breathing, which can make the breath smooth and sound consistent. Its attack is thicker and the coherent sound is somewhat rounded. The overall singing voice is easy and free, the sound field is broad, and it has strong penetrating power, resonance and delicate expression. The Bel Canto method maximizes the possibility of sound, forming a wide range and rich sound. Then, one of the most striking features of the Bel Canto is its vocalization method, which tends to have a lower throat position when it is vocalized, thus making the entire timbre a more unique metallic texture. The Bel Canto also has a soft, soft and soft singing style, which has a wide variety of singing, including aria, recitative, and Contata. Therefore, many people think that the Bel Canto is a singing style that can exert the maximum potential of human voice.

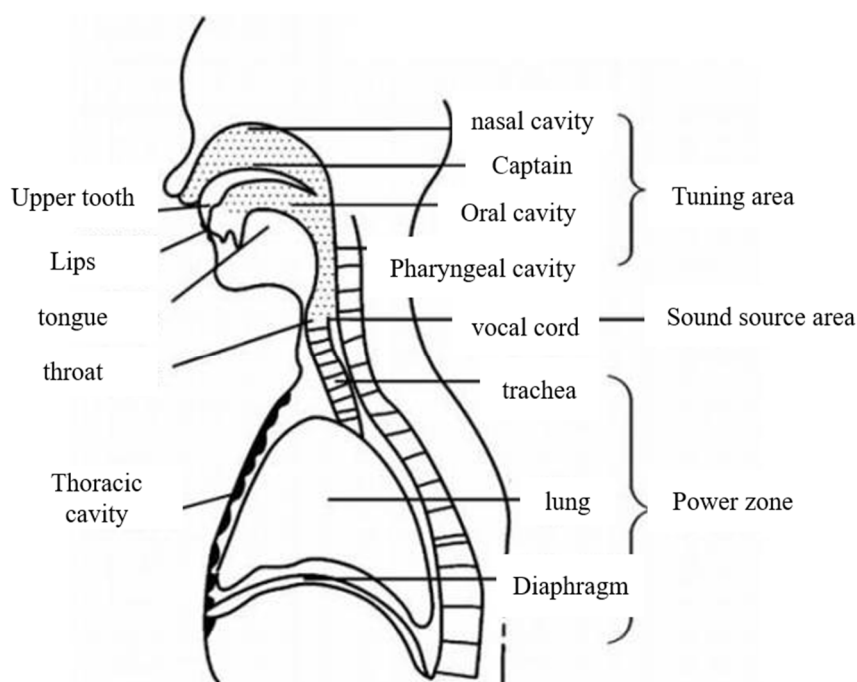


Fig.1 The sounding part of the Bel Canto

3. Misunderstanding Analysis of Vocal Music Teaching in Bel Canto

3.1 Bel Canto Concept Cognitive Ambiguity

The meaning of the conceptual word "beautiful singing" is literally understood as "the singing method of beautiful voice", which means "a method of singing with beautiful voices" and covers the "singing skills" I also expressed a kind of subjective singing desire. In the beginning of the introduction of this singing method, my country translated the original Italian "Bel canto" into "beautiful singing" and called this vocal group "American Acoustics". "In fact, the true meaning of the word "Bel canto" in Italian is "perfect singing" or "beautiful singing" means "singing with beautiful voices", which means a style of singing, "perfect singing" It not only contains the sound of beauty, but also includes the content of singing and the temperament, temperament and instrumentation of the singer. It has different definitions and understandings in the western vocal world. It also refers to the composition of Rossini, Puccini and Donizetti. The works and singing art of the era in which the family is located, including its singing style, skills, content, form, and singing methods, so it has a wide extension, how many years in China This kind of translation inaccuracy or deviation has continued to this day and has not been fully justified, resulting in a vague concept in the teaching of "beautiful singing" in China, and a mysterious veil and a connotation of its essence. The shadow of the layer.



Fig. 2 vocal singing

3.2 Teaching Pays too Much Attention to the Training of Vocal Techniques

After watching a large number of vocal performers singing concerts and audio materials of Chinese vocal works, they found that they all showed the same phenomenon, that is, the sound of singing vocal works was full and loud, and the sounds in the upper and lower sound areas were very uniform. Simply speaking, the pronunciation is ambiguous and affects the entire music effect. This is the result of the singer often paying attention only to the shaping of the sound and ignoring the song biting. Therefore, often a singer with innate sound conditions and musical feelings is quite good. When using the Bel Canto to sing Chinese songs, the whole state is put on how to make the sound more beautiful and louder, and ignore the language that the song itself should convey. The concept of biting words and words, the result is that the audience only hears the sound and can't hear what is sung, which is the "voice pack" phenomenon [2-3]. This phenomenon directly affects the overall musical expression of the singer. The listener does not even know what to listen to, and then loses the most fundamental spirit of singing, that is, expressing thoughts and feelings in words and infecting the audience with language art. The Bel Canto learners have not paid much attention to the concept of Chinese songs. They believe that the center of the beautiful singing is "exquisite vocal skills plus a wonderful musical feeling", as long as the breath is coherent and smooth, the breathing point is clear, and there is a higher The sound position, the high and low sounds are naturally connected, and the unified resonance chamber, so that you can sing very well, and think that the perfect voice is supreme and above all. In the concept of bel canto, in the wording and voicing on the question of speaking, the words must be obeyed under the premise of resonating, under the premise of sound unification, and the words must be obeyed by pronunciation. Under this concept of "sound over everything", the singer's unclear is also natural. The singer of the Western singer often does not have the Chinese folk songs or the traditional actor's vocabulary. This is because the pronunciation of the national vocals in our country is close to the natural pronunciation, especially close to the pronunciation of the speech, while the singing of the Western vocal singing is one. It is distinguished from the state of natural occurrence.

3.3 Cognitive Misunderstanding about "Natural Relaxation" in Singing Teaching

When a good singer sings, the sounds and singing performances are natural, not pretentious, making the audience feel intimate, not nervous, and comfortable, just like telling the audience. Moreover, this kind of vocal singing allows the viewer to get a good artistic appeal, and the expression is also deeply rooted in the hearts of the people [4]. It should be specially pointed out that this kind of singing state, which looks very "natural", is not a natural one. It is a long-term training of singers on the basis of method and technology. It is a long process. Grinding "cultivation" comes. Many singers have relied on their good sense of music and innate voice conditions before they systematically learn the beautiful singing method. They sing boldly and confidently without any ideological burden and rules, and do not want to sing and feel too much. Very strong. Because there is no constraint on the frame, the idea of singing is simple, which gives people a more natural feeling of singing. But it must be said that this "natural" is not based on scientific methods, it is very rough, lacking artistic specifications. Therefore, this "natural" is completely different from the scientific method of singing "natural". However, many teachers, especially beginners, often confuse them. This is one of the common misunderstandings in the teaching and learning of Bel Canto.

4. Ways to Improve the Quality of Vocal Music Teaching in Bel Canto

4.1 Cognitive Essence, Return to True Self

Originally Qingyuan, Italy's "Beauty Singing Method" is a relatively scientific singing method confirmed by hundreds of years of practice tests and a large number of successful examples in the world. It gradually matures and perfects in its production and development process and forms a unique system. A complete scientific vocal system [5]. It not only has a deep vocal and singing skills, but also reflects a unique singing style, but also has its own mature aesthetic principles and artistic ideology. Its characteristics are: scientific sounding method, simple and natural pronunciation, beautiful sound, freely changeable, large volume plasticity, strict distinction of voice parts, uniform vowel sound, rounded sound and full of magnetism, clear words, harmonious harmony of sound zone, uniform voice, sound and The sound connection is smooth and uniform, the resonance potential is excavated to the extreme, the sound range is wide, the vocal performance is long-lasting, the vitality is strong, the voice is full, and the singer is required to have good music cultivation and artistic accomplishment. It is the essence of the Italian "beautiful singing method". Connotation and its original appearance.

4.2 Strengthen basic Exercises and Re-Cognize “Natural Singing”

The nature of singing is to use the very natural "natural" after the vocal method and sound state have been systematically trained. This "natural" is modified and cannot see the state of deliberate, everything is like a natural. Look like. The singing and singing of the famous singer Zhang Ye are very natural. You can hardly hear any traces of her singing skills and sounds and expressions. The "natural" that Zhang also sings is actually the singing effect that the singing skills reach in an extremely comfortable realm. The singing of the world-famous Italian singing master Pavarotti also gives people the feeling. Even many people think that Pavarotti sings without any skill, and it is the feeling that people open their mouths and sing. In fact, this one-sided understanding is an illusion and a big misunderstanding. Strictly speaking, Pavarotti's "natural" under the super "free" is almost super-natural that does not have any traces of singing skills, and is a high-level realm of singing skills. This "natural" singing that the general public mistakenly believes is definitely not a simple, primitive natural singing. It is a "natural" that is sung by the singer after long-term training. The singing skills and expressiveness of many excellent singers at home and abroad are very "natural". They can hardly see the traces of deliberate carving in the expression of singing, and they do not see any feeling of contrived, as if they are inside their emotions. Naturally exposed. This kind of realm and appearance is a profound external manifestation of the singer's "internal strength".

It can be said clearly that the "nature" of singing is definitely not a "natural" singing. Its essence is the "natural" developed by a large number of "unnatural" piles, and the inevitable result of "quantitative change" to "quality change". In the vocal music teaching of the Bel Canto, the teacher often asks the students to "sing naturally". It is very problematic. It is very easy to cause students to misunderstand, thus delaying the progress of students learning vocal music, and even ruining the voice of students learning vocal music [6]. Singing as a far-reaching art, its craftsmanship is endless. The singer from the inevitable kingdom to the free kingdom, from the unspoken natural singing to singing "natural", first requires a certain talent, but also requires more rigorous training in scientific methods. The practice of singing in the Bel Canto shows that this is definitely not a one-time thing. Therefore, singers should be good at using reverse thinking, dialectically thinking about the inner connection and difference between singing and nature singing, so as to grasp the mystery of singing and singing more quickly and better.

4.3 Teachers Innovate and Optimize Teaching Methods to Stimulate Students' Enthusiasm for Learning

Bel Canto teachers must actively innovate and optimize teaching methods, and constantly stimulate students to learn the enthusiasm and initiative of the Bel Canto. Bel Canto teachers must work hard to learn the teaching methods, and constantly innovate and optimize their teaching methods

through continuous exploration and accumulation. Specifically, vocal teachers must first have the ability to teach in accordance with their aptitude, and carry out different teaching for students of different levels and levels [7]. Secondly, teachers should strive to build an equal and harmonious teacher-student relationship and walk out of the traditional teacher-led classroom. Teaching mode, we must respect the different opinions and opinions of students, and guide them correctly. Finally, we should teach more by means of demonstration teaching, which can effectively exercise students' ability to listen to sound quality and pitch, correct students' beats, and continuously improve students' Ability to speak. Through the reform and innovation of these teaching methods, the students are also reflected in the subjectivity on the basis of full respect, so that students can continue to stimulate the enthusiasm and initiative of learning the beautiful singing.

5. Conclusion

Master Bergangzi once pointed out: To train a good singer, the music school needs to invest and create a good learning atmosphere and conditions, create good learning conditions for young singers, equip them with the necessary teachers, and provide them with stage performances. And the opportunity to practice, the only way to cultivate outstanding talent. The author believes that music schools such as the Central Conservatory of Music and the Shanghai Conservatory of Music should be fully capable of establishing a system of training and teaching of American singers in line with international standards, and creating the learning conditions for the development of outstanding singers proposed by Master Berganzi. Through these outstanding singers, they have a wide range of social influences, and then radiate and spread to other professional colleges. Through mutual exchanges and learning, common development and progress, China's vocal music industry is more prosperous and prosperous. The teaching method and singing experience of Bel Canto is a valuable vocal cultural wealth, with reliable science, we can learn from it, enrich our teaching content, broaden teaching methods, and open up new teaching fields.

References

- [1]. Li Zhongchuan. Pursuing the High Realm of Natural Singing with Scientific Method——The Practice of Bel Canto Singer Liu Xunmei's Bel Canto Teaching. *Art Exploration*, Vol. 6 (2005) No.19, p. 84-85.
- [2]. MA Bing. Problems and Teaching Ideas of Bel Canto Teaching in College Vocal Music Teaching. *Theatre House*, Vol. 1 (2016) No.23, p. 223-223.
- [3]. Li Yupeng. Discussion on the Importance of Putonghua Pronunciation in the Teaching of Bel Canto in Colleges and Universities. *Sound of the Yellow River*, Vol. 5 (2016) No.10, p. 52-52.
- [4]. Hu Yiting. Reflections on the Diversified Mode of Contemporary Bel Canto Teaching. *Theatre House*, Vol. 9 (2016) No.32, p. 201-201.
- [5]. Li Qiong. Discussion on the Importance of Putonghua Pronunciation in the Teaching of Bel Canto in Colleges and Universities. *Northern Music*, Vol. 3 (2017) No.37, p. 94-95.
- [6]. Zhang Xin. Reflections on the Teaching of Bel Canto by Cross-border Singers——Taking Sarah Brightman as an Example. *Northern Music*, Vol. 7 (2016) No.36, p. 92-93.
- [7]. Wei Wenfei. Research on the Research Literature of Chinese Bel Canto Teaching in the Past 50 Years. *Art Science*, Vol. 9 (2016) No.29, p. 103-105.