

# The Influence of Beethoven's Musical Style on The Development of Chinese Vocal Performance

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## Abstract

**In the modern period, within the framework of the academic style in China, there is a division into the Western-oriented tradition (conventionally called by Chinese practicing musicians “bel canto”) and the tradition associated with national opera drama. The study of these relationships fundamental to Chinese vocal culture is of great importance in the history of Chinese vocal art.**

## 1. Introduction

The Bel canto had and still has a huge impact on musical culture all over the world. After the appearance of the opium war in China, a rapid development of Europeanization from the West began. This period was considered by many musicologists to be the boundary between ancient and modern Chinese musical cultures. It is from this moment that the European musical culture merges with the Chinese one. Since 1860, the Chinese government (the Jin Dynasty) has decided to transform the education system in order to oppose other states. Despite the fact that these new schools had virtually no system of musical art, they established a new system of musical education. Due to the unfavorable geographical communication with other foreign countries, the Chinese people knew first of all only their neighbor – Japan. For a long time, the Japanese education system, including music, was simply copied, along with the active study of Western science and civilization. Back then, it was believed that songs in classrooms were the main form of music education. One of the most important supporters of the reform – Kang Yuwei believed that imitation should be from far Germany to near Japan, only then will its own system be formed. Since 1902, most Chinese musicians have traveled to Japan and Europe for European musical education. There can be mentioned Xiao Yumei, Gao Shoutian, Fen Yaxun, Chen Conzhi, Lu Liyuan, and others. After the formation of the new government in 1912, a number of laws were established to introduce the system of "songs in the classroom" as a musical discipline in the general system of primary and secondary education, and also paid attention to the development of musical culture in children and schoolchildren. The main task of this discipline was the birth of its own national musical style. A prime example is the transformation of the Beijing Opera.

In the early twentieth century, bel canto, a style of European vocal music that brought with it a new culture, greatly influenced the development of music in China. One of the first modern Chinese singers to study traditional Italian bel canto singing abroad was the vocal teacher and soprano Zhou Shuang (1894-1974), who in 1919 went to the United States to study vocal art at the New York Conservatory. In 1920, after returning to her homeland, she began teaching classical Italian singing at the Guangdong Women's Pedagogical University. Since then, traditional Italian bel canto singing has become an important part of vocal education in China.

## 2. The Distribution And Influence of Bel Canto in The Chinese Vocal Music of The Xx Century

### 2.1. Singing Technique in the vocal traditions of the Chinese School of Music

Traditional Chinese vocal singing has formed its own unique theoretical system based on the characteristics of vocalization, articulation, rhyme, exhalation, and comprehensive grasp of timbre and sound quality. These vocal theories reflect many issues, such as the aesthetic laws of vocal art, vocal skills, vocal morals, vocal teaching methods, the relationship between words and vocabulary, and vocal and emotion. Among them, words and vocals are the most common problems in the theory of vocal singing, and the ancients also noticed them long ago. Therefore, this article will focus on the relationship between words, vocabulary, and dialectics, in order to clarify the essential relationship between them, analyze and demonstrate the unique pursuit of the vocal aesthetics of the Chinese invisible in vocal art, and carry forward the contemporary The research and practice of Chinese traditional vocal music theory, vocal music teaching and singing are of great reference value.

Singing art is "singing music with language", is a linguistic music art, and is also a musical language art. Therefore, it is a comprehensive art that integrates music and language perfectly and unify to express emotions. If the word is not correct, the meaning of the word is unclear, and it will be confusing to the audience. It is difficult for the viewers to be infected with the lyrics, and it is more difficult to communicate with the singer, so that they are not moved by the music. China has a long history of rich vocal theories. In the Spring and Autumn Period, people's cognition of vocal music has reached a high theoretical level. Since Zhou Wenwang formulated the ritual music system, Xiao music has been more closely related to etiquette politics and has been valued by rulers and the world. So far we can still feel the grand occasion of singing from the Book of Songs and Chu Ci. Song Yu said in "Question to the King of Chu": "Anyone who has a song in Langzhong starts with "Xiali" and "Baren", and there are thousands of people in the middle of the country ...". Because the prosperity of singing has promoted the development of vocal theory, the importance of "laryngeal cavity" has been mentioned in ancient Chinese vocal theory. For example, when talking about "the throat is the word, that is, the voice of antifall."

"A larynx with a ringing sound passes Jiu Mo", "But tongues, teeth, lips, and teeth have different strengths, and they can't leave their throats." In the era, Baichuan, such as miscellaneous operas, legends, Kunqu operas, and Peking operas, turned into a torrent. The sages of the ancestors carried out in-depth and unique research on spitting, vocalization, articulation, and energy use. Traditional Chinese vocal art has historically emphasized the characteristic of "spitting words", and singing theory has a lot of discussions on the "character and sound of words"; in "Shang Shu. Yao Dian", "poems and poems, songs are always spoken," Harmony and harmony, in the singing to be clear and accurate bite words, the words are round, clear and concise, that is, the ancients often said singing with love, with the sound of the words, with the lines of the words, the lines of the words are round. Li Yu, a famous opera theorist in the Qing Dynasty, said in the section "Unscrambling the Meaning" in "Xian Qing Ou Ji": "Singing a song should have a feeling for the song. The person who has the feeling should also have the plot in the song. When the plot is clear, knowing its meaning Where it is, when you sing the exit, you have such a look"; If you want to sing a good song, you must first ask the master to explain the meaning of the song. The teacher may be puzzled. You may wish to refer to the literati. Run through it. To get the feeling of the song, you must first understand the meaning of the song, inject vitality into the tone, and turn it into an emotional tone. He also said, "People who learn to sing, don't talk about clumsiness, just look at the mouth and mouth; people who listen to music, speak slowly and concisely, first ask whether there is word or word" Look at his mouth to know his kung fu; admirers judge the quality of a singer, don't talk about thickness and fineness, and listen to the rhyme and tune. "Xian Qing Ou Ji" is a masterpiece of Li Yu's careful observation of the opera

after many years, and to a great extent, he emphasizes the standardization and strictness of the singer's rhetoric. His views in this monograph have great academic value and operability for guiding the singing at that time. Second, the development path of rural tourism culture under the background of urban and rural integration.

China is the country with the most interest-adjusting luck. Qigong has been used effectively to treat patients. Physical fitness has attracted worldwide attention. Traditional Chinese vocal art is not only good at expressing expressions, but also has the characteristics of "sounding with qi, and the emotions are strong"; the training of national vocal music is more "seven-point breath and three-point singing". "Shuai" said; the singer's ability to express emotions is also very high. The Tang Dynasty was when China's vocal art was very prosperous, and many famous vocalists came out at the time; Singing training issues: The good singer, if you have the skill, you can curb the wonders of Yunxiang Valley, etc., that is, whoever sings well, You must learn to adjust and control the breath. When you sing, you must breathe in Dantian. The weather-like clouds and smoke are slowly emitted from the navel, and the voice comes to your throat. According to the tune of the tune, there is also a high and low voice. Qi comes from the technology of the umbilicus (that is, "dantian qi", the fulcrum of the diaphragm) that we are used to. It concentrates the thoughts on the abdominal umbilicus and promotes the movement of the internal qi, so that a sufficient breath is emitted naturally from the abdomen, and the sound can be straight The sky seems to stop the clouds in the sky and make the whole valley ring; a first word of Duan Anjie reveals that the breath is the mystery of singing, that is, the mastery of using Dan Tianqi can make the sound bright. The distance is long, and the sound has a resonance effect and a strong penetrating power. Duan Anjie talked about the stage singing at that time, and it was very rich. After Bao, especially the singing art of the late Tang Dynasty, has a very high academic value. It is often cited by people today and has become the theoretical basis to guide the development of vocal art in China today. The increasingly perfection of vocal theory is to promote the prosperity of the singing art in the Tang Dynasty Reasons for prosperity. According to historical research, Tang Xuanzong Li Longji was the designer and founder of the Tang Dynasty music. He himself advocated the combination of music culture and art and the strategy of governing the country. The pear garden he created fostered many well-known musicians and singers. Performers, and people who are engaged in theoretical creation, such as a throbbing throat, Yongxin, who passed Jiu Mo, Jiu Tiange, and Nianlang who played the role of a slave. At the same time, a large number of song prostitutes in the Tang Dynasty were also active in Liyuanfang, such as: Yang Qiong, is a Jiangling wine hooker. Her voice is euphemistic. Nightingale, the breath is uninterrupted, and the voice is full of emotions; "The ancients sing and sing, the current person sings only singing, if you want to ask the monarch, you can try to ask Yang Qiong", the famous poem of Bai Juyi is true Records the superb skills of Yang Qiong's singing. The Tang Dynasty was a period when China's economy was strong, literature and art were strong, and military and diplomacy were the strongest. It can be described as the center of the world, "Paris in the East." At that time, the messengers and cultural exchanges of various countries were endless. active. "Hu Curly's eyes are green, and high-rise buildings are quietly blowing bamboos at night, while purple lotus roots are glaring at Hu's eyes, inspiring to make a speech." Bai Juyi vividly depicted the Tang Dynasty in his poem "Guo Guo Le". In this regard, Datang's musical style and singing skills were transmitted to Europe through Japan and other Asian countries, which greatly enriched European culture and art, and the western science of breath did not appear in the 19th century as the scientific theory of singing in the "Dantian" atmosphere; In terms of vocal music, there is also the "Yuefu Chuansheng" written by Xu Dazhuan of the Qing Dynasty. In this book, the author fully discusses the relationship between "Rhythm" and "Exhalation" in singing. Sing back, relax your throat" singing principle. This shows that the singers at the time had paid attention to the singing atmosphere and the

strictness of singing. Since opera music flourished in various places, opera music has become the mainstream of national vocal music in the Ming and Qing Dynasties.

The development of traditional Chinese vocal music is better than that of Europe. The "Singing Theory" by Yan Nanzhi of the Yuan Dynasty is an earlier work in ancient China that specialized in vocal theory. It is the most complete and systematic singing monograph in the professional books on vocal music series. It integrates the delicate aesthetic taste of the Chinese people; that is, our national vocal music originally has a solid theoretical foundation. Chinese traditional vocal music has its academic value, which is of great significance in guiding the practice of today's people and even in promoting the development of the world's vocal art. Chinese traditional music should not only pay attention to sound, but also be good at singing songs. Emotional people are especially important. However, the feelings expressed in the content of each song are different ... To sing a song well, you cannot learn by mechanical formula. Even if the singer's voice is beautiful and beautiful, and contrary to the content of the song being sung, then the song cannot be moved, but the listener will feel dull. In Yuan Dynasty scholar Yan Nanzhi's "Singing Theory", he talked about the characteristics of singing art, as well as the timbre and category of singing. He put forward same as bamboo, bamboo is not as good as meat. The throat is more natural and full of natural flavor. It can be seen that simplicity and nature are the characteristics of singing, and it is also the most important point of singing. Pursuing certain tones in violation of nature cannot win people's love and appreciation for a long time. Singing Theory also explores the timbre of singing and the different classification issues. It is proposed that different people, different vocal conditions, and different language accents. It is important to sing your own understanding of vocal music to make your own characteristics more prominent.

The traditional vocal art theory of our country summarizes and summarizes the scientific and delicate singing language art. Through the evolution and development of thousands of years, during the Song, Yuan, Ming, and Qing periods, singing activities began to be separated from many music arts and became specialized. A form of vocal art, especially after modern Chinese society, Western vocal art began to enter China. After a long period of exploration and practice, modern Chinese vocal art has gradually formed a scientific and systematic school of Chinese vocal music. Although ancient Chinese vocal art is different from modern and contemporary music education in terms of teaching form and teaching content, Studies of practical and theoretical books have seen the inheritance and influence of ancient Chinese vocal art. Practice has proved that some singing methods and techniques of ancient vocal music still have a lot of guidance and reference for the study and practice of our contemporary vocal art. Through the study of ancient Chinese vocal art, we can get a glimpse into the development level of ancient Chinese vocal art. Therefore, the author looks into the leopard, analyzes the artistic characteristics of traditional Chinese vocal art, and hopes that more people will make deeper explorations and studies, and further inherit Chinese vocal art.

## **2.2. Similarities and Differences between the Manners of Chinese National Singing and Bel Canto**

National vocal music is the treasure of Chinese traditional culture. It is an important bridge of our various ethnic groups. It mostly achieves the purpose of reflecting diverse singing styles by folk spread. Our national vocal music art has experienced long-term inheritance and development. It has absorbed the outstanding culture of other nations and combined with Western bel canto, which make it progress and develop constantly. China is a multi-ethnic country, and the national characteristics and origins of culture are diverse, which has laid the foundation for the diversified development of national vocal music. National vocal music represents the quintessence of Chinese culture in a sense, and also lays a solid backing for the cultural development of the country. Learning vocal music also brings

a lot of joys to our life. Further there will be revealed the differences between the bel canto and the national vocal music, and on the basis of this, discusses the application of bel canto in national vocal music.

Bel canto originated in Italy in the 17th Century. After more than a century of development, it gradually became mature. The original meaning of bel canto is goodness in Italian, which is mainly reflected in two aspects. In singing method and vocal aesthetics similar to ours, music has no border. With hundreds of years of joint efforts of musicians around the world, the bel canto also strode over the borders. Especially it integrates well with our national vocal music. In comparison, China is composed of many ethnic groups. The language of every ethnic group has its own unique pronunciation characteristics. However, they are adapted from the presentation of some folk songs, forming a specific style. Many patterns of performance, such as, opera, rap art and national opera, appeared. It can be seen that the two are not completely contradictory. They have common points and respective characteristics. In the following the paper mainly discusses the differences of bel canto and national vocal music in order to realize the integration of bel canto and national vocal music.

First of all, differences in breathing patterns should be mentioned. Breathing is the soul of singing. Although Chinese national vocal music attaches great importance to breath way, there are no specific theoretical rules. In the folk teaching, we still use the method of mentoring teaching. This teaching mode has great limitations. Disciples mostly inherit from master, and make little changes and explorations, which isn't conducive to the in-depth study of national vocal music. In reality masters live on the unique skills, so they often have reservations to their disciples. It results in the deficiency of the inherited culture. Chinese vocal music lovers may have many doubts in the exploration, especially in singing pattern. Singing pattern of national vocal music is developed from chant. Perhaps we know chant of poems emphasizes the combination of breathing, poetry and emotion. The way of stressing each word reflects in singing. With deep breath, the overstress of deep breath affects the subsidence of breath. As for breathing pattern of national vocal music, it stresses to "blowup ribs and stomach and lessen lower abdomen". In other words it lifts breath by subsiding breath to abdomen. Songs singing in this method are shallow and thin, with sharp sound. As for breathing pattern of bel canto, it is particular about natural breathing which can be gotten when lying down. After long-term training, one can breathe in fully. It is very different from that of national vocal music which takes thoracic diaphragm as bearing of breath. Flexibly expand waist and abdomen, and keep the sounding state to flow breath of thoracic diaphragm downward and provide force for throat sounding. Singers mainly blowup their abdomen and lift breath by counterforce, for it can make singing sound with a sense of columnar. It sounds like a voice in the whole movement, with flexible breathing.

Secondly, there are differences in sounding techniques. A blend of Eastern and Western culture influences the sounding technique of our traditional vocal music, like folk opera and rap art. It collides with original ethnic region and culture, and produces the following several sounding techniques, mainly including true voice singing, false voice singing, and the combination of falsetto in treble and true force in bass. True voice singing widely appears in singing songs. We usually hear singers use false voice in singing. It reflects that true voice singing accounts for the vast majority psychologically. For example singers mainly use the true voice in singing undertone of national music and folk songs. We can usually see Mongolian singers using true voice in singing Mongolian songs. Many people think it is related to the prairie style of the region. Open and large area creates this singing style. But truly it is determined by sounding technique. Sounding of treble often tests endurance capacity of throat. Many singers pursue true voice singing excessively which often overload their throat and reach a poor effect.

Traditional folk performance is also associated with the centuries-old development of folk culture. The cultural characteristics of the provinces of China contributed to the formation of

various types of folklore representations. For example, in the Chinese region of Gansu and Ningxia, the performances of "Hua-er" are very popular, in Northern China - "Jingdong Dagu", in Southern China- "Suzhou Pingtan". Currently, there are about four hundred types of folklore performances in China, most of which have three main characteristics. In the folklore performance, a simple spoken language is used. Such words are often exchanged in life. This technique helps the audience to feel like the same participant in the game on stage, and the performance becomes more exciting. In traditional Chinese opera performances, each actor plays only one role, while in folklore performances, the performer usually has to play many roles and imitate a variety of characters. Thus, such performances can attract viewers of all ages. A simple and flexible form of performance. Folk performance does not require a special stage, does not need a large accompaniment of musical instruments, and does not need complex makeup. The duration of the performance is usually no more than 20 minutes. This performance gives you the opportunity to relax after a hard day's work.

Of particular importance to the Chinese singer is the mastery of various styles. When he turns to national art, he finds himself confronted with an extraordinary diversity of local traditions. For example, the Northern and Southern traditions differ significantly. Thus, Yang Bo characterizes these traditions as follows: southern songs are relatively free, iridescent, charming; steppe songs are long, smooth, unbridled; highland songs are high, percussive, have a wide range, undulating melody. In general, each of the 56 nationalities has its own unique traditions, such as Hu Nar folk scenes, Qinghai genre of folk songs, and northeastern Erzhenzhuan. Therefore, a huge amount of erudition, great listening and research experience in the field of both vocal and theatrical art is required.

Falsetto singing is also an important sounding pattern in singing folk songs. In life we may feel that Sichuan dialect is characteristic which is actually falsetto. It has a strong force of penetration and toughness. Compared to simple and honest characteristic, the falsetto often gives people a thin and sharp sense and makes us nervous with relative compact pace. Before many bel canto singers pursue this specific effect. They obtain this singing effect through surgical operation. Comparatively the training method of national vocal music has seriously violated the principle of humanitarianism.

In addition, the combination of high-pitched falsetto singing and bass true voice singing has been widely used in the national vocal music. It is, in fact, to make up deficiencies of true voice and falsetto singing, so as to make singing more coordinated. The effective combination of their advantages can greatly improve singers' singing technique and enrich performance of music and make singing more coordinated. Now singers are using this style in singing the Northeast Folk Songs, folk songs of Mongolia and some local minors. It has both low and deep characteristics of bass and loud and clear characteristics of treble, and organically combines them together. It makes up deficiencies of singers in singing treble, and improves the technique of singers. It also enriches performance technique of music and expands sounding range and makes singing scientific. With sharp contrast of bass and treble, singers have a skillful switch of the two ways and improve the whole singing effect. But in fact, Chinese-style combination of true voice and falsetto singing is different from bel canto singing.

Sometimes it even has a substantial difference. Bel canto more emphasizes the processing of voice transition region, making tone smooth and difficult to perceive the switching trace. But in singing our national vocal music, the process methods of singers are quite different. Singers often overemphasize the contradiction in switching region, forming a sharp contrast. In addition, the above three basic vocalizations also produce other singing techniques, such as, the white voice singing technique and the singing technique of language narration, which all have very unique timbres. So we can combine the unique basic sounding technique with Western advanced cultures to carry forward our national characteristics of culture better.

The national vocal music in bel canto can be an important part of our cultural industry. We can make constant improvement and inherit the essence in it by fully combining ethnic languages and ethnic styles and perfectly present this art. We can learn the essence of Western singing on the basis of our national singing style, and reveal true feelings through this singing style.

Bel canto is a mixture of resonances. Generally it includes the upper resonance and the lower resonance. The wonderful sounds we hear are from resonances. The full and passionate voice can stimulate the soul of hearers. Singers can really sing by grasping the technique of resonance. The mixture of true and false voice in bel canto can produce a beautiful and pure sound according to certain rules. It mainly takes oral cavity, cavity head and thoracic cavity as three supporting points, so that singers can switch freely in sounding region. Singers in singing national music often express with loud and clear sound, which gives hearers a sense of both excellent in voice and affection. They often take breath in treble and use true voice in the whole process. But in fact singers slightly lift throat, reduce openness and shorten sounding tube, giving hearers a fine and smooth sense. The mixture of resonance can improve and enrich the singing techniques of national vocal music. No matter in bel canto or national singing style, singers should sing clearly. Bel canto originated in Italy. Some pronunciation rules are reflected in the form of the letter. It requires singers to sing clearly and fluently. In other words they should sing with clear articulation and a mellow and full tune. In reality some singers sing sharply and far from pleasing the ear. In order to make an improvement, we can absorb exotic advanced culture and integrate our national elements with the essence to make up deficiencies of national vocal music. The advantages of bel canto can complete it and make up deficiencies in our singing. The clear and neat expression can make our national vocal music more artistic.

In some concerts in real life, we may find that the overtone of bel canto is wider than that of national singing. Many national singings are sharp and with obvious ups and downs. But it does not affect the aesthetic standards, as long as singers can skillfully combine language with emotions together. Singers' emotion can touch hearers. Bel canto relies on coordination of waist and abdomen in using breathing. Its mouth openness is larger, and the sound is obviously loud and clear. Just because of this, it often is not clear. But our national vocal singing can make up this deficiency. Bel canto is not popular in China. The main reason is the unclear pronunciation in singing. We can combine our national vocal music with bel canto effectively, which can keep the simple and honest characteristics of bel canto and the clear pronunciation of national vocal singing. It helps our national vocal music show its charm and makes it popular. It requires singers to grasp the sounding principles of bel canto. According to characteristics of national vocal music, singers should find the correct sounding patterns and learn from other's strong points to make up our deficiencies to make a resonance among hearers.

Breathing is important for singers. The length and frequency of breathing and the intensity of sounding affect the beauty of chorus. Many singers are different due to their special breathing patterns. So, breathing is a key link. We often hear the phase of subsiding the breath to abdomen. But this degree differs from man to man. The standards of subsiding the breath are not clear, so singers often cannot grasp it accurately. This will affect the singing effect. In this point, bel canto has its advantages. Singers use the singing principle of resonance chamber to control sound characteristics. It is easy to render the atmosphere of the stage and affect emotions of hearers.

Bel canto has an inclusive research on the structure of human body. It clearly expounds the singing principles of the body parts. We lack this kind of research in national vocal music. In addition, we lack theories and have weak foundation. Music lovers generally have no direction. Sometime they may be seriously misled. Aiming at these problems, we can use bel canto research methods. Make detail explanation on parts of body and combines content of explanation with bel canto and national vocal music, focus on the positions of body parts and their functions, and coordinate application methods. It is easy for learners in the first stage to



grasp it. We are a multi-ethnic group country, and all singing styles show a diverse tendency, including folk song, opera, Chinese folk arts and other art forms. The rich and colorful artistic performance forms generally meet our national aesthetic concepts, including national pronunciation characteristics and regional styles. Chinese characters in national singing highlight its beauty, and the language features of each group reflect different singing styles. For example, Mongolian songs generally give us a loud and clear sense; singing styles of Uygur mostly are lively. It is closely related to their pronunciations. So, it is considered to collect and edit pronunciations of representative ethnic groups to facilitate later researches and provide a solid foundation for the integration of Western and Eastern culture.

From the above aspects we have learned that bel canto has many advantages. On both control methods of pronunciation and singing range, it has formed a kind of standard system which has been recognized by many countries in the world. It has a long history and scientific characteristics. Many countries have regarded this as the highest level in singing expression, and some singers pursue to reach this level for lifetime. In constant development, it also attracts a large batch of domestic bel canto lovers to learn. They introduced this singing style into our country, and our people have found the differences of this singing style and national vocal music. They have made collisions in mutual reference. Especially in the period of the May 4th Movement, the combination of Chinese and western styles had been emphasized to help us make improvement.

People gradually realized the similarities between these two kinds of singing styles. After adjustment of pronunciation and words in singing methods, a lot of works were showed in a combined style. But there were a lot of problems. For example, some excellent singers ever sang songs with bel canto. They sang well, but hearers often cannot hear the content clearly. The end sounds of Italian generally are vowels, while ends of Chinese are simple or compound vowels of a Chinese syllable. Therefore, it is difficult to reach the effect of clear articulation and a mellow and full tune. This problem can be solved. Most singers solve it by gradual grinding-in in training to improve fluency of breath, which makes our national vocal singing scientific and keep its national characteristics. At same time, it reflects our music lovers have spanned borders in pursuit of music. The constant reference and exchange can help realize the inheritance and development of national singing style.

Through the general understanding of bel canto and national vocal music, we know the advantages of the two singing styles. They all belong to performance. If we overemphasize the boundary of them because of their differences, it will seriously hinder the development of performing arts and the inheritance of culture. Bel canto also has both advantages and shortcomings. We shall keep our cultural connotations in national vocal music and actively learn advantages in bel canto to make up for deficiencies. The paper has discussed the differences of bel canto and national vocal music and application methods of bel canto in national vocal music. It is useful for singers to learn from foreign singing skills. By changing our training ways and singing forms, it can add diversity for our national vocal music and make further improvement. The author hopes that later scholars will not only focus on the aesthetic elements in appreciating the national vocal music, but also put their eyes on the international stage in order to carry forward our Chinese culture and let foreign people understand our national vocal music and Chinese stories.

### **2.3. The Main Representatives of the Chinese Vocal School**

In the early twentieth century, bel canto, a style of European vocal music that brought with it a new culture, greatly influenced the development of music in China. One of the first modern Chinese singers to study traditional Italian bel canto singing abroad was the vocal teacher and soprano Zhou Shuang (1894-1974), who in 1919 went to the United States to study vocal art at the New York Conservatory. In 1920, after returning to her homeland, she began teaching



classical Italian singing at the Guangdong Women's Pedagogical University. Since then, traditional Italian bel canto singing has become an important part of vocal education in China. During this period, there were two ways to introduce the Chinese to the bel canto style: first, through Chinese students returning from the United States, France, Germany, Italy, Belgium and other countries; and second, through Russian vocalists who came to China after the October Revolution and taught there. In the 1920s, the first foreign performer to bring bel canto to China was the Russian singer V. Shushlin, who introduced Chinese musicians to the technique and theory of the Italian style. Since he himself was personally an adherent of the technique of "mask singing", many traditional designations of the main exercises for extracting sound (for example, "mask", "closure", "resonance", etc.) They were introduced to Chinese vocal art at this time. It is worth noting that one of the ten great basses of the world, Si Yigui (1915 — 1994), studied under Shushlin at the Shanghai Conservatory. After studying in the United States, Si Yigui remained there to live, and in 1979 he gave a course of lectures in the People's Republic of China, introducing his compatriots to the scientific concepts of teaching singing.

After the formation of the People's Republic of China in 1949, the state began to constantly send singers to study abroad to improve their knowledge, and foreign vocalists and performers, in turn, visited the PRC. After the end of the cultural revolution, China's interaction with the West in the field of singing has significantly increased, first-class world performers - L. Pavarotti, P. Domingo, M. Caballe and others have repeatedly come to China with concerts. This revival of the field of vocal performance was an important factor that led to an increase in the level of modern Chinese vocal art and determined the direction of further development of vocal culture in China.

In the 1950s - 80s, such famous vocalists and vocal teachers as Professor Kirkin of the Sofia Conservatoire, Professor of Vocals at the Venice Conservatoire Clattoldi, the famous Italian opera singer-baritone Becci, Dean of the Faculty of Singing at the Juilliard School (USA) Professor Fello, the famous Dutch soprano singer Ameling, who perfectly mastered the art of German romantic song, and a number of others visited China with lectures, master classes and concerts.

In China, the greatest advantage of Western vocal technique was seen in the use of advanced knowledge of physiology and acoustics to explain the process of sound production, which formed the basis for the developed complex of theories and methods of performance, for example, theories of the use of breathing, sound zones, resonance, sound reproduction, methods of chest breathing, singing "mixed sound". The practical application of these theories and techniques allowed Chinese singers to correctly understand the mechanism of sound production.

In the second half of the twentieth century, China and Europe continued to interact in the field of vocal art. Chinese performers gained wide access to foreign bel canto materials through television and radio broadcasts, recordings on various media, which caused the accelerated development of the bel canto style in China.

The system of modern professional music education begins to emerge in China only at the beginning of the twentieth century, which is associated with the emergence of the current "Xue Tang Yue Ge" ("Music lessons at school"), the main content of which was singing. Some time later, solo and choral singing becomes more popular, and choral and orchestral groups are created.

Among the Chinese musical works of this period, a new vocal genre is particularly distinguished — classical Chinese art melody, represented by two varieties: 1) harmonization of traditional methods of ancient Chinese chants, 2) modern songs based on ancient texts. A characteristic feature of the performance of Chinese art songs is not only the borrowing and use of bel canto

technique and style, but also their connection with traditional Chinese forms of performance and sound production techniques.

Among the performers of the artistic song of the older generation, the name of the famous tenor Jiang Jiaqiang (b.1935) should be mentioned. He made a significant contribution to the development of the art of performing Chinese songs and folk tunes. Jiang Jiaqiang used the traditional Chinese gaoqiang (high note) technique, while relying on the principles and style of bel canto. In addition, he took into account the influence and requirements of Chinese language culture, and explored various ways of articulation. He revealed the inner, semantic component of the works, which gave his performance a special expressiveness.

A recognized master in the field of recitation in the performance of Chinese songs was the baritone Ying Shang Neng (1902 -1974). Studying the problems of connecting Bel Canto with the peculiarities of the Chinese language, he put forward an important principle — "the word is the basis of intonation". This means that the correct articulation is based on a complex of interrelated phenomena-breathing, diction, the ratio of words and sounds. This theory has played a leading role in the study and performance of Chinese vocal music up to the present time. When singing, the connection between the transitions of the four tones of the Chinese language and the melody is important, it contributes to the harmonious unity of the text and music and the most complete expression of the meaning when performing the work.

Thus, the bel canto style played an important role in the spread and development of Chinese art song, greatly stimulating the reform and improvement of Chinese vocal art. Following the spread of the bel canto style in China, the vocal performance art of modern Chinese opera also developed. Since the Song era (960-1368 AD), many works of traditional theater art gradually acquired the features of the opera genre. Chinese theater (siizu) was called "Chinese opera", but this definition was inaccurate, since they are two different phenomena in meaning. One of the most important differences lies precisely in the principles of vocal performance.

In 1920, the composer Li Jinhui (1891 — 1967) created several children's operas with singing and dancing: "The Sparrow and the Child", "The Unfortunate Girl Qiu Xiang", etc. These compositions were the first sprouts of modern opera, opening a new page in the history of the opera genre in China. In 1925, the composer A. Avshalomov (1894 — 1965), who came from the USSR, wrote the opera "Guangyin" in China, which became the first serious attempt to create a modern Chinese opera. In April 1945, He Jinqi collaborated with a group of composers to write the opera "Baimao Nui" ("The Gray-haired Girl" or "The Maiden with White Hair"). It was the first modern Chinese opera in which the principles of performing traditional Chinese opera and folk songs merged into a single whole with Western bel canto.

In order to develop the vocal art of the new Chinese opera, its representatives studied the combination of techniques of singing Chinese traditional tsatra and folk songs. This marked the beginning of a new way of singing — shige changfa. It was based on a penis with a natural voice. Shige changfa was a completely new way of vocal performance, which to a certain extent absorbed the bel canto technique. This performance represented a new stage in the development of the vocal art of Chinese opera.

The first performer of Western opera in China was Zhang Quan (1919 - 1993). After returning from studying in the United States, she performed leading roles in such operas as La Traviata, Madame Butterfly, and others together with Li Guangxi (born 1929), Li Weibo (1924 – 2007), and other Chinese opera soloists. Zhang Quan's singing was based on the principles of bel canto vocal techniques, and she also used some of the singing methods adopted in traditional theater. Her singing was characterized by a smooth voice, clarity of sound, and free use of breath. Not only was she an excellent performer in Western operas, but she was also a master of the lyrical performance of Chinese folk melodies and Chinese modern opera. The singer performed music from different countries of the world in six languages. In order for the Chinese to better

understand foreign works, she advocated the singing of foreign operas and songs in Chinese, for the vocal performance of Chinese works in the style of bel canto. Zhang Quan emphasized the need to create a new direction in Chinese vocal technique that would combine the traditions of Western and Chinese vocal art. So the Chinese vocal art could reach the world level and preserve the features of Chinese traditional national vocal styles

Today, the typical representatives of opera vocal art in China are the singers Wang Kun, Guo Lanyin and Peng Liyuan. Their main performing techniques are related to the national song traditions of singing. Wang Kun is known for singing in the spirit of traditional tsatral-vocal techniques (shige chanfa), Guo Lanyin-mixed theatrical vocal techniques (xiju changfa — theatrical singing). The Peng Liyuan style of singing, marked by a mixture of the centuries-old traditions of Chinese singing and the bel canto style, was called honghe changfa (mixed singing) in China. It is obvious that the vocal techniques and style of performance in modern Chinese opera are constantly undergoing changes, depending on the requirements of the audience in a particular time period, which creates the need for the performer to master new ways of singing. Considering the Chinese opera and vocal art from a historical perspective, it can be noted that the development of the new Chinese opera from the very beginning was based on the national vocal culture, the continuation of the vocal traditions of the country, as well as in the conditions of borrowing from Western opera techniques of bel canto. Constantly being reformed, this style marked the beginning of opera and vocal art with Chinese characteristics. Thus, in the development of Chinese opera and vocal art, several directions are distinguished: the use of traditional vocal techniques based on bel canto techniques, the use of mixed techniques of traditional Chinese theatrical vocal art, the use of only bel canto ("bel canto with Chinese characteristics") and even the features of popular singing techniques.

### 3. Conclusion

Traditional Chinese vocal singing has formed its own unique theoretical system based on the characteristics of vocalization, articulation, rhyme, exhalation, and comprehensive grasp of timbre and sound quality. These vocal theories reflect many issues, such as the aesthetic laws of vocal art, vocal skills, vocal morals, vocal teaching methods, the relationship between words and vocabulary, and vocal and emotion.

Breathing pattern of national vocal music, it stresses to "blowup ribs and stomach and lessen lower abdomen". In other words it lifts breath by subsiding breath to abdomen. Songs singing in this method are shallow and thin, with sharp sound. As for breathing pattern of bel canto, it is particular about natural breathing which can be gotten when lying down. There are about four hundred types of folklore performances in China, most of which have three main characteristics. In the folklore performance, a simple spoken language is used. Such words are often exchanged in life. This technique helps the audience to feel like the same participant in the game on stage, and the performance becomes more exciting. Folk performance does not require a special stage, does not need a large accompaniment of musical instruments, and does not need complex makeup. The duration of the performance is usually no more than 20 minutes. This performance gives you the opportunity to relax after a hard day's work.

As you know, numerous styles of Western European opera is based on the aesthetic principles and techniques of bel canto singing. The same principles formed the basis of the national Chinese school of academic singing. The European bel cantop tradition greatly influenced the development of Chinese vocal music in the early 20th century, bringing with it a new singing culture. Chinese vocalists could get acquainted with the bel canto style in two ways: through Russian singers and vocal teachers who taught singing in China after the October Revolution of

1917.Vladimir Grigoryevich Shushlin made a significant contribution to the formation of the school of academic singing based on the bel canto technique in China.

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