

# On the Application of the Nationalization of Bel Canto in Vocal Music Teaching in Higher Vocational Art Schools

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**Abstract:** In the new curriculum standards, the Ministry of Education encourages higher vocational art schools to carry out more national explorations in art teaching and to dig in-depth ethnic resources. The history of the introduction of bel canto is not very long, but it is respected by almost all industry insiders. To a certain extent, bel canto does have its professionalism and advantages, but it cannot be denied that it is inevitable under the vision of the dominant Western voice. As a result, we are rediscovering the value of traditional culture today, so we cannot ignore the importance of national singing. Based on this position, this paper will use the analysis of literature and empirical data to explore how to better integrate the national singing of bel canto in vocal music teaching. change.

**Keywords:** Higher vocational art schools; Vocal music teaching; Bel canto; Nationalization

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## 1. The concept definition of bel canto singing method and national singing method

Theoretically speaking in our country, vocal music can be roughly divided into two categories: traditional singing and popular singing. (The local folk tunes are usually classified in the opera major.) Traditional singing methods are divided into ethnic singing and bel canto. In the previous concept, the bel canto method is to sing the voice against the back pharynx wall, and rely on the resonance of the cavity to achieve the purpose of singing. Of course this is just a feeling thing. Therefore, the sound of Bel Canto sounds thicker, and the sound conduction is behind. The national singing method learns the scientific method of vocalization from the bel canto, opens the posterior pharyngeal wall, that is, lifts the epiglottis, conducts the sound in the head cavity, and “closes” the sound to the point between the eyebrows from the conscious concept, so as to emit a small sound. And fine tone.

In the process of production and design of the project of ethnic bel canto fusion singing, although we may require that the amount of sound space and distance that can be clearly transmitted by this ethnic bel canto singing is less than that of traditional bel canto singing among other ethnic minorities, if we want to be in the venue All seats of the audience can clearly hear the full national bel canto singing tone at the same time, but the audience still needs to have their own voice singing needs. In this special sound situation, the resonance and the volume of the bel canto amplifier constitute the two most important components in this traditional bel canto. We can use the bass resonance and mid-range harmonic resonance of the chest sound and the maintenance of the treble throat position to achieve a fuller and more penetrating tone. The treble below the throat position can have a high-pitched throat cavity and a pharyngeal cavity with sufficient volume. Good resonance is also an important key factor for the treble to effectively ensure the chest sound. Therefore, bel canto is often considered to require a lower throat position. Although there are also soft and weak voices mainly represented by “half-tone” in bel canto, the system singing method of weak and strong voices is still the main method. And because it is mainly to ensure better musical resonance and improve timbre, it has a narrower range compared to Bel Canto folk music singing and Bel Canto pop music singing. There is an old saying that highc3 uses Bel Canto to sing tenor. A touchstone of bel canto, but in fact, hc5 is not too high for Bel Canto folk music singing and Bel Canto pop music singing.<sup>[1]</sup>

Ethnic singing or folk singing is actually a general term. It is a summary of the unique singing styles of traditional regions in my country. The main songs sung are folk songs, which have strong national characteristics. There is a big difference between the ethnic singing styles of different regions. For example, the folk songs in the north are more rough and simple than those in the south, which can bring people a straightforward and unrestrained feeling. In the south, the second minor melody of Jiangsu is the biggest and most

famous feature. These two different singing styles of Han folk songs represent the basic singing expressiveness and style of the two ethnic folk singing methods in China. However, in terms of the basic skills and application of skills of the ethnic singing methods, the ethnic folk singing method also emphasizes the “true character”. “Cavity round”, pays attention to the high naturalness of the overall vocalization and emphasizes the speed of the sound in the front, the strong and perfect coordination of the lips, tongue and teeth in the line cavity and the bite of the word, and the best singing effect that can achieve “clear words” and “positive rhyme”.

## 2. Exploring the Importance of Nationalization of Bel Canto

Bel Canto is very particular about adhering to the classification of human voices and tones and rhythms, the unity of vocal regions and tones and rhythms, the coherence of voices, the unity of vowels and tones, and good nutritional support for the human lung respiratory system. Sufficient training can completely open a person’s lungs. Throat, because modern music bel canto is very particular about music performance skills and music rhythm singing ability, it can not only express some modern bel canto songs with fast music rhythm and high difficulty, but also enrich the melody and layering of some bel canto songs. At the same time, we also need to adjust the resonance point and tone of our music melody through continuous training, and use these methods to enable us to master the melody singing style and music rhythm or singing strength of these Bel Canto songs flexibly, so that Some of the modern vocal songs and artworks we sing can also become richer, more interesting and more appealing.<sup>[2]</sup>

Bel Canto can not only really expand the volume of acquired singing and entertainment, but also enrich the tone of our acquired singing and entertainment. Bel Canto is not only an effective way to improve those who have poor sound quality due to congenital singing and entertainment. Students, let our acquired singing entertainment tone sound can be said to become more and more appealing, because we are very particular about a training method in learning bel canto, so we can not only be completely relaxed. With great effort, not only can we sing a good bel canto treble easily in this way, but not only may it seriously damage our voice and the function of vocalization, it can also be said to make our Innate music singing timbre and sound can become more appealing, so that our acquired singing timbre and sound can become more and better. Bel Canto articulation system products can precisely control and automatically adjust various kinds of articulatory organs through the articulation system, thereby greatly improving various visual music artistry and musical expressiveness that enriches various types of vocal performance art works. Bel Canto use system management can effectively extend the service life of our traditional music Bel Canto products. Bel Canto management system has been recognized as the most scientific music sound and singing management system at present and even in the world today. It can It is completely in line with the vocal integrity of our human voice and the law of vocal changes, and the use of the maximum and minimum effective limits can effectively reduce the mutual agreement between it and our vocal cords, even if it takes a long time to bel canto singing. As for the serious damage to the vocal cords due to fatigue, it is fully guaranteed to effectively extend the service life of our traditional music bel canto singing products.

The historical origin of folk song singing Folk song is a traditional Han folk music song, and the way of singing music is also developed from this song. In the era before the official birth of modern Han folk songs in our country, traditional Han folk songs were more meant to be “folk songs”, and the most important thing to learn to sing folk songs is to spread folk songs far. Therefore, the Chinese folk songs we often hear are usually very shrill. In the proportion of the volume of the folk songs, there are more high frequencies, less low frequencies, more head voices, and less chest voices, because such folk songs often convey people. furthest. In addition, another type of music source for folk songs may be Okayama operas. Since these operas may also need to be performed in the open air and there is no radio microphone on the stage, the vocal timbre quality is similar to the needs of Jingtangshan songs. The ingredients may be slightly more, but the actual degree of difference is not large. The joint influence of these two voice singing methods determines that in traditional folk song singing, due to the severe limitations of environmental conditions, stable voice is the first priority. The core requirement is to maintain the stability of the voice pitch position, and at the same time, it is The sound characteristics of far-reaching high-pitched voices jointly shape the singing characteristics of traditional folk songs that the middle and high-pitched voices are mainly regional voices, the throat position is higher, and the falsetto voices and high-pitched mixed voice changes are the main singing characteristics. There are not many singing songs. Since the beginning of this century, the national bel canto has further fully borrowed some of the sound components of the Chinese bel canto, and has gradually developed into a shape. The basic characteristics of the Chinese national singing voice that we finally studied are that there are many high notes, many positions of high notes, and mixed voices are mostly in form. Emphasis is the main, the vocal range is wide, the articulation is round, and the throat is high.

Bel Canto and ethnic singing actually have their own advantages. We need to integrate their advantages in order to promote the development of vocal singing to break through the plateau period. In terms of the integration of bel canto and ethnic singing, we can pay attention to the prosperity and development of China’s ethnic opera. After China entered a new era, many classic plays such as “The White-Haired Girl” have been rehearsed in the field of ethnic opera. After the performance, many performance records have

been set. This revival can be said to have opened a new era of national opera. At the same time, the arrangement of the new repertoire has also shown a flourishing scene. In just a few years, hundreds of original national operas have been staged. This prosperity has to be said to be the result of the fusion of nationality and bel canto, which caters to the aesthetic tendency of the public. Traditionally, these new and old plays have inherited and carried forward the two major aesthetic characteristics of nationality and bel canto. The structural form and other aspects show the characteristics that one plus one is greater than two, and the shocking power of the aesthetic effect produced by the fusion of the two is more obvious, but we must also recognize that these national operas also have their own shortcomings and areas that need to be improved. , it can be said that the national opera has built a Qinghai-Tibet Plateau, but what we need to do is to continue to deepen the integration of nationality and bel canto, strengthen the application of the nationalization of bel canto, and erect a Mount Everest on the Qinghai-Tibet Plateau.

### **3. Methods and strategies for the nationalization of bel canto**

If we want to fundamentally reform the method of vocal music teaching in higher vocational art schools, the first thing we must pay attention to and strengthen is the theoretical teaching of vocal music. The first goal of learning and teaching, but the premise of improvement is that you have a full understanding of this matter. If you cannot recognize the difference and connection between ethnic singing and bel canto, it is impossible to fully realize the history of their development. At the same time, we need to innovate in theory, update some outdated theories, bring in the latest theories in the world, and open a full range of vocal music theory courses.

The second is to pay attention to the compilation of school-based textbooks. Now the new curriculum standard of the Ministry of Education encourages every school to compile school-based courses. We should compile more suitable materials according to the actual learning situation of students in our own schools and the resources that teachers can use. The vocal music textbooks that our students study, the vocal music textbooks that can be selected now are either relatively old, and even the newly published textbooks usually do not apply the theory of nationalization of bel canto. If we want to explore in this direction, then the teaching materials are Updates and improvements are indispensable.

The third is that both teachers and students must update their own ideas. In fact, if you think about it carefully, Bel Canto is the traditional Italian national singing method. There is no fundamental boundary between bel canto and nationality in sound. So why do people feel different from ethnicity and bel canto? is the expression of the work. The content meaning of the work leads us to express different emotions. Most of Bel Canto's repertoires have exotic features, and the national singing style is our local thing. Whether it is the military song Xintianyou, the boatman's horn and the mountain tune have a strong local flavor and characteristics of people's livelihood. The content is different, the expression is different, and the expression is different, the style is different. This further shows the correctness of the attempt to nationalize the bel canto. We should carry forward the strengths of the two singing methods and try to integrate the bel canto into nationalization.

In the end, of course, the reform of vocal music teaching cannot stop at the theoretical level. We must also improve the level of singing. In our daily teaching, we need to explore the nationalization of bel canto and make various attempts to integrate the two. The results of this attempt, whether the effect is good or not, should be widely shared and discussed, so as to promote the development of this teaching reform faster and better.

### **Conclusion**

Bel Canto is the product of the development of Western music, and ethnic singing is the product of the millennia-old music development of the Chinese nation. Bel Canto has scientific foundations such as human anatomy and acoustics, and ethnic singing also has its own unique cultural heritage. In the context of the Belt and Road Initiative in all fields, we should also explore the diverse integration of music and learn from each other to promote growth and learning. This is not only conducive to further breakthroughs in bel canto, but also an important link in promoting national spirit and civilization construction. As vocal music teachers in higher vocational art colleges, we should explore more in-depth national resources around us and develop characteristic bel canto singing.

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