

Research on the inheritance of Chinese traditional vocal art in contemporary opera

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Abstract: *In the current traditional vocal music and opera art fusion process, trains talents whose has professional, high level of traditional vocal music teaching and the integration of opera performances is the need of the cause, also is the need of The Times, also can help China's national opera performance art and the development of singing skills open up new roads. In view of this situation, this paper emphasizes the importance of integrating opera performance into the singing method of national vocal music, and discusses that the training of performing elements in national vocal music is a kind of inheritance of Chinese traditional vocal music art. To grasp opera art, especially national opera art at different levels, such as theoretical construction, comprehensive performance and other ability training, is one of the important tasks of the current professional art college teaching; In addition, on the basis of their comprehensive practical ability, students' pursuit of artistic creation is also a necessary accomplishment to help them achieve success. The author hopes to bring some enlightenment for the development of contemporary national vocal music on the basis of putting forward beneficial suggestions on the development and cultivation of national vocal music in contemporary opera performance art.*

Keywords: *National vocal music; Performance; Opera; Integration and Development*

1. Introduction

Although contemporary opera exists as a modern art form combining vocal music and drama, it still inherits the traditional vocal music form, namely opera performing art, in its creation and performance core. This is undoubtedly a high requirement for vocal music singers in performance. It is also an important means to improve the performance level of singers in essence.^[1] For example, since the and opening up, in the development history of China's national opera, the heroic image of Tian Yumei, created by peng Liyuan, a national vocal artist, in *The Daughter of the Party*, has become an iconic. When she was mastering the character image, she first attached importance to the reality of the performance, and was not limited to the text prompt of the script. She creatively showed the in life on the stage artistically, so that the performance was more real and closer to life. Secondly, in the grasp of modern national opera art, she not only has a set of scientific vocal methods, but also fully lessons from the comprehensive performance of traditional opera. Through multi-level and multi-angle performance, she skillfully combines singing with character, and shows the character's image and fate incisively and vividly. Thus, she not only effectively improved her own level of artistic performance, also made outstanding contributions to the development of national opera.

2. The realistic significance of the revival of Chinese traditional vocal art in contemporary opera

The realistic significance of the revival of Chinese traditional vocal music art in contemporary includes two aspects: first, the inheritance and revival of Chinese traditional vocal music art can be realized, and the Chinese traditional vocal music art will continue; Second, it is beneficial to the development of contemporary opera into a real "national opera", standing on the world art stage^[2]

2.1 It is conducive to the inheritance and revival of Chinese traditional vocal music art

Using contemporary opera as the carrier of art to inherit and revive the Chinese traditional vocal music art this way, can let the Chinese traditional vocal music art conform to the objective law of social development, follow the characteristics of modern aesthetic thinking, in the new art form of rebirth,

continue to inherit and develop.

First of all, the main reason for the decline of Chinese traditional vocal music art lies in the objective law of the development of things. Chinese traditional vocal music art has lost the social environment for its generation and prosperity. With the development of society, people's aesthetic needs have also changed, along with the artistic aesthetic needs of the public, many new vocal music art forms have been produced. Chinese traditional vocal music art does not conform to the characteristics of The Times, can not adapt to the contemporary public vocal music aesthetic, has been replaced. Therefore, relying on the improvement of traditional Chinese vocal music art itself, or the protection of policy, the appeal of government departments and other traditional means, it is impossible to change the current plight of traditional Chinese vocal music art, or to inherit the traditional Chinese vocal music art.^[3]

Secondly, the art of opera has flourished for hundreds of years, and is still active in the international stage and loved by the public. Opera is a form of vocal music art with great inclusiveness, and at the same time with the Chinese traditional vocal music art has the same origin, and modern China's creation of many national operas have fully demonstrated the great success of Chinese traditional vocal music art applied to contemporary opera. Therefore, it is feasible to take contemporary opera as the carrier of the inheritance and revival of Chinese traditional vocal music art.

2.2 Conducive to the development and prosperity of contemporary opera

As far as the development of contemporary opera is concerned, it needs to absorb the distinctive nationalized elements and artistic essence of thousands of years in the traditional Vocal music art of China, so as to form a worldwide national opera with unique Oriental charm and national personality, which can shine the light of Chinese opera art on the world opera stage.

Although western opera provides the artistic form for the development of Chinese opera, the cultural differences between China and the West and the difference in aesthetic concepts determine that national opera should not only absorb the excellent nutrients of Western opera, but also be rooted in the cultural soil of the nation, so as to develop into a national opera that meets the appreciation habits of the Chinese people. Moreover, in the case of western opera dominating the world stage, contemporary opera can only take the road of nationalization and independence if it wants to stand out in the world and endure. The more national, the more global. Moreover, the art accumulation of more than five thousand years in China is enough to provide continuous artistic nutrients to contemporary opera and make it develop into an important force of opera art in the world.

3. How to revive Chinese traditional vocal art in contemporary opera

3.1 Inheritance of the tradition of national vocal music

As a nation with a long history, we formed in the course of long-term culture for the typed art form aesthetic habits, on this basis, through years of efforts and time of the RCC, main elements of aesthetic habit gradually rise become a cultural tradition, and thus formed the traditional aesthetic perspectives. To some extent, China's national vocal music art is developed on the basis of the traditional vocal music system, in its cultural heritage, Chinese traditional opera elements is an important part of it. For opera, the body, eyes, hands and steps in the performance are indispensable and important means of expression. The learning of it generally starts with imitation. Through the performers' in-depth understanding of the characters they play, the typified characteristics of the characters they represent can be shaped. Contemporary opera performance with the form of national vocal music as the means of expression still contains performance elements similar to traditional opera, such as action, eyes, expressions and other aspects of performance treatment in the prescribed situation. Therefore, to grasp it, imitation can also be used as a starting point, for example, through imitation to further master the unique flavor of folk songs in different regions, and take this as an important performance basis in the performance of national opera. However, if a careful comparison between traditional opera and the performance of today's national opera is made, first of all, the performance system of traditional opera is larger and more systematic, with more comprehensive requirements on the basic skills and comprehensive qualities required by actors such as singing, reading, doing, fighting and dancing. Secondly, opera often does not focus on the narrative itself, but pays great attention to the beauty of form, its plot content is generally simple, but the form of expression is very complex, the analysis of the inner world of the characters is meticulous and profound, rich ups and downs, sharp contrast. In

addition, the tone design of opera music is usually closely combined with the character's role language, giving full play to its vivid natural expression, so as to strengthen the dramatic effect of singing and help to express emotions. However, the singing in national opera has certain limitations compared with opera in expressing emotions. The expression technique is more concise and modern, and the pace of plot development is accelerated, especially in the artistic treatment of songs, one word for one cavity, easy to understand. ^[4]But even so, such as to fully grasp the inner opera figures, and create a unique image, the singer singing in its own technology to meet certain standards, must deepen the understanding of the lyrics content, combined with their own life experience and imagination, put yourself in situations, which further interprets the character's inner world and character traits, At this time, singing skills are not all, the interpretation of the character's emotional and spiritual realm is the highest requirement for performance.

3.2 The combination of singing

In the same opera, or even the same part of the singing, according to the character's characteristics, different circumstances and different feelings of the characters, the selection of appropriate opera or song art singing method combined with folk singing, bel canto singing, forming different song and opera styles of singing. In this way, in an opera, the vocals of the same character will be more colorful, including the singing characteristics of various traditional vocals. At the same time, let the singing of national opera have more freedom to play, the shaping of opera characters and the development of the plot more rich and vivid.

3.3 Script writing

The scripts and lyrics of Chinese traditional vocal music art are literary works with high level, and the language is extremely refined and poetic, which is the most glorious stroke in the development of Chinese civilization over five thousand years. However, with the development of modern civilization, this proud culture has rarely appeared in the national opera. The scripts and lyrics of the current national opera are mostly in the vernacular, which is the language of life. Although it is easy to understand, it lacks the unique poetic beauty of The Chinese language, and even looks pale and weak. Therefore, in the creation of national opera, we should pick up this literary wealth and try to make opera scripts and lyrics more poetic and literary, so as to adapt to people's constantly improving cultural literacy and inherit the fine genes of traditional vocal art. In terms of performance, contemporary opera can appropriately abandon the imitation of drama and Western realism, and seriously consider the true meaning of artistic performance of "likeness of spirit is higher than likeness of form" and "freehand brushwork" pursued in Chinese traditional opera performance art .^[5]

3.4 Innovation of opera

Try to create a new form of contemporary opera, or adapt it from an existing one. According to the different characters of the people and the region of the event, the new type of cross-opera national opera is designed to reflect the characteristics of local opera, local language or some singing style.

3.5 Seek tacit understanding, organic integration

After all, traditional Chinese opera and quyi are different art forms with their own unique performance, singing and aesthetic characteristics. According to incomplete statistics, there are hundreds of types of opera and quyi, and each of them contains numerous excellent elements of opera. If all these elements and essence are absorbed into the contemporary opera, it is bound to appear complicated and disharmonious. If these opera elements are not well integrated by contemporary opera, it will be like wearing ill-fitting and ill-matched clothes, and become neither fish nor fish art. In this way, not only the traditional vocal art can not be inherited, contemporary opera is difficult to go to the world.

Therefore, the absorption of artistic elements in traditional Chinese vocal music art by contemporary opera is not simply taken over, but organically integrated with contemporary opera through ingenious application, and finally melted into contemporary opera like blood and genetic genes. Such integration is relatively difficult. Since the birth of contemporary opera, all generations of Chinese national opera workers have been exploring and studying this topic, although there are some successful works with slight achievements, such as "Xiao Erhei Married", "Jiang Jie", "The

White-haired Girl" and so on. However, these achievements are far from achieving the goal of opera nationalization. This is also an important reason why contemporary opera has not been completely divorced from the imitation of western opera, and has not formed a national opera brand with national personality and world influence.

4. Conclusion

Under the observation of traditional music culture, China's national vocal music and national opera have been constantly exploring, making progress and summing up experience, thus making continuous progress. At present, the creation and development of China's national opera is still in a stage of slow rise, the number of representative plays is not many, and the typical characters have not made a greater breakthrough. Under this reality, in the teaching task of national vocal music singing, it is more important to train professionals with all-round development of "acting" and "singing" ability as the main content, so as to reserve follow-up power for the development of national opera in China, and to make breakthroughs in the performance of national vocal music. It is true that the teaching of national vocal music is still in the process of continuous growth, and it inevitably has some imperfections. With the continuous development of human science and culture, the teaching and practice of vocal music art must be constantly innovated to meet the needs of contemporary teaching. As we stand in this process of development, we must constantly look back at the road we have traveled to sum up our experience. Look at the road under our feet to find the problem, but also look at the road ahead to determine the goal, and keep trying to explore.

Acknowledgements

This paper is supported by the scientific research project of Xi'an Translation College (21b02). Source: regular school level scientific research project in 2021. Project name: Research on the inheritance of Chinese traditional vocal music art in contemporary opera. Project number: 21b02.

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