

The Construction Of Students' Aesthetic Ability In Opera Singing Teaching Based On Vocal Aesthetics

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ABSTRACT

Vocal aesthetics is an important part of music aesthetics, especially in opera singing, the human voice has a unique charm, and its aesthetic characteristics should be highly valued. However, in traditional vocal music teaching, teachers partly emphasize the cultivation of voice technology and neglect the construction of aesthetic ability, which makes students relatively lack of aesthetic knowledge of opera singing, and then leads to unsatisfactory singing results. Based on this, this paper studies the analysis of opera singing teaching based on vocal aesthetics, and summarizes the path of cultivating aesthetic awareness in vocal education on this basis, so as to provide certain reference for the enhancement of students' aesthetic ability in opera singing teaching.

Keywords: vocal aesthetics; aesthetic ability; vocal teaching; opera

1 Introduction

Under the background of the new era, in order to promote the further development of vocal performance, it is necessary to deeply analyze the role of modern music aesthetics in vocal performance, and explore the connection between the two as well as the effective way to combine them. Vocal performance and the theory of modern music aesthetics do not only stay at the artistic level, but also reflect the current life. Modern music aesthetics is a new theory derived from the background of continuous development of society, with certain modern characteristics[1]. The combination of vocal performance and modern music aesthetics can effectively make up for the deficiencies in traditional vocal performance, improve the effect of vocal performance, and adapt to the public demand and the development of the times. For this reason, the significance of modern music aesthetics for vocal performance should be further clarified, and on this basis, the effective combination of the two should be explored, so as to provide the necessary support for the development of vocal performance in the new era.

2 Analysis of opera singing teaching based on vocal aesthetics



Fig. 1 Stills of "Love is a Thief"

2.1 Analysis of song structure

"Love is a Thief" is an aria in the second act of the opera "A Woman's Heart", and its aria is in iambic pentameter, consisting of 112 bars, which can be divided into three parts, the first part of 1-41 bars, the second part of 41-62 bars, and the third part of basically repeats the first and second part of 62-112 bars, with the tempo of 6/8 beats, and the rhythm of joyfulness and vivaciousness, in the key of B-flat major, which was transposed twice, namely, the 22nd-23rd bars, and the 22nd-23rd bars. The key is B-flat major, which has been transposed twice, from B-flat to F-flat at bars 22-23 (see Example 1).

Example 1

The musical score for Example 1 consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major) and a 6/8 time signature. The lyrics are "fa, che l'a - ni - ma in ca". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

The second transposition is from B-flat to E-flat at bar 45, but the tendency is at the accompaniment at bar 43, where the main part contrasts with the interludes, and although the main part occurs four times, each time it varies and unfolds from the original[2]. In bars 72-76 there is a reduction of b, which gives the tonality a C minor tendency, which shows that the compositional techniques are very rich, and the contrast between major and minor is carried out, highlighting the musical colors. Although there are more unstable chords, except at the connecting section the rest end in the dominant chord and terminate completely.

2.2 Language analysis

The aria "Love is a thief", as a foreign language work, it adopts Italian as the singing language[3]. When we sing this piece, we must first read through the lyrics in strict accordance with the standard Italian pronunciation, and when reading through the Italian lyrics, we need to master: the Italian pronunciation pattern, the tone of voice, the combination of vowels and consonants, etc. Among them, we need to pay attention to the five Italian vowels: a, e, i, o, u in the open and closed mouth, the correct grasp of the vowels in the Italian language is very important. For example, in the language aesthetic teaching of the piece "Love is a Thief", we have to learn from the steps of monophthongal vowel pronunciation-letter combination spelling-sentence processing of speech intonation. As shown in the following score example 2:

"E amore un ladroncello, un serpentello e amor, ei toglie e da la pace, la pace come gli piacei cor." (Love is a thief, a viper. It can give you surprises and at the same time destroy your peace...) This part is the first two lines of the whole song.

Example 2

The musical score for Example 2 consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major) and a 6/8 time signature. The lyrics are "È a - mo - re un la - dron - cel - lo, un ser - pen - tel - lo è a - mor, ei to - glie e dà la pa - ce, la pa - ce". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. A dynamic marking of *p* (piano) is present in the piano part.

In teaching, first of all, we need to regularize the original part of the score according to the regular order of the syllables of the words, and organize it into the language of the sentence, and then carry out the work of translating the original text, and then carry out the grasping of the voice intonation and stress after understanding the meaning expressed in the lyrics. In Italian, the stress is usually on the penultimate syllable, for example, in the first sentence: *E amore un ladroncello*, the stress should be placed on the syllable "cello", and the teaching emphasizes the students' grasp of the stress in this syllable in the process of singing[4]. Secondly, in the language aesthetic teaching, in addition to reading the whole lyrics skillfully, we also need to emphasize the students in the rhythm and melody of each word syllable accurate correspondence and arrangement. For example, in *un serpentello e amor*, the last syllable *lo* of *serpentello* needs to be sung in unison with the *e* and the *a* in *amor*, and it is distributed in the same time value (within one beat) of the same sound (small group of *si*) to complete the unison singing. Teaching in such a linguistic and aesthetic standard will enable the students to have a more pure style of singing the work. Based on the premise of correct pronunciation, the rhythm and melody are perfectly integrated with the lyrics.

2.3 Vocal perspective

Singing physiological practice is the most basic and important factor, only mastered the vocal cords and muscle memory, in order to do 'instinctive' singing, and then take into account other aspects[5]. From the score, "love is a thief" this piece of singing melody is mainly short, light and fast tone type, in order to show the frivolous and changeable character of *Dora Bella*, and we not only use our voices to show the character of the character but also to follow the "coherent principle" (*legato*), and control of the American vocal singing method, the scientific domination of breath, resonance, and the ability to control the voice. The scientific domination of breath and the constant change of the resonating cavity can achieve the correct aesthetics of the singing voice. In this piece, we will first teach the correct aesthetics of the voice from the principle of *legato*. For example, music example 3:

Example 3

The image displays three systems of musical notation for a vocal piece. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff).
 - The first system (measures 98-101) features a vocal melody with lyrics: "ca, fa tut - to quel ch'ei - chie - de, ch'ei chie - de che anch'". The piano accompaniment includes a steady eighth-note bass line.
 - The second system (measures 102-105) continues the vocal melody with lyrics: "io fa - rò co - si, co - si, che anch' io fa - rò co - si, co - si, che anch'". The piano accompaniment features a more active eighth-note bass line.
 - The third system (measures 106-108) shows the vocal melody concluding with the lyrics: "io fa - rò co - si." The piano accompaniment continues with eighth-note patterns.

From 102-108 bars, we can conclude that the melody is mainly sung in short eighth notes and sixteenth notes, and its singing can be divided into several rhythmic combinations according to the melody and the language of the first sixteen and then eight rhythmic patterns, which requires that our voices not only show the rhythmic combinations of the sub-tempo sense of the singing but also maintain the coherence of the melodic singing.

For example, "che anch'io faro cosi,cosi. che anch'io faro cosi,cosi, che anch'io faro cosi." [6] The starting phrase starts weakly from the second half beat of the previous bar, and forms a complete utterance with a whole bar behind it. When we sing, we have to make use of the characteristics of the language tone to sing the lyrics in a regular manner, which will be linguistically disconnected, and we have to use the breath to keep the voice position uninterrupted, so that the voice is always kept at the same point of the pipeline to sing, in order to achieve the sense of consistency and linearity of the musical melody. Secondly, the voice is taught aesthetically from the control of the breath. The interaction between the vocal cords and the breath creates the sound effects in singing. In this piece of work because the melody is relatively light and fast, for us to sing in the breath requirements are particularly strict, in the teaching of the students want to let a more complete singing mastery of this piece, must be practiced for the breath of the specific exercises. Because the singing speed of this piece is more cheerful, so we have to sing more 'rapid inhalation and exhalation' and 'slow inhalation and exhalation' two kinds of breath techniques, fully mobilize every organ of the body to sing. Take the part of rapid inhalation and exhalation, for example, music example 4:

Example 4

The musical score for Example 4 consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line is written in a soprano clef and includes the lyrics: "Ea mo reun la . dron cel . lo un ser . pen tel . loca mor . ei to . glie eda . la". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

In this part of the song, since there is only 1 beat (6/8 at a lively Allegro) of breath change between each sub-phrase of the song, we need to use the 'sharp inhale and exhale' method of breath processing. For the singing between "Eamore un ladroncello" and "un serpentello e amor", the eighth-note rest after the ladroncello is used for a sharp inhalation. The sharp inhalation is required to quickly maintain the singing state in a high position and ensure a certain sense of space, in order to ensure the unity and consistency of the tone of the next phrase, and when it comes to the part of "un serpentello e amor", we should evenly apply the breath to the coordination with the vocal cords, so as to achieve the consistency of spitting out every syllable and word [7]. The words. Inhale slowly and exhale quickly, as in example 5:

Example 5

The musical score for Example 5 consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line is written in a soprano clef and includes the lyrics: "por ta . dol cez . za dol cer zae gu . sto se". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

Because of this part in the beginning of singing before there is a two-bar interlude, so in the teaching of singing we have to use the slow inhalation for the opening of the position, the establishment and dredging of the singing pipeline and the expansion of the diaphragm, in the inhalation of good preparation to quickly and accurately find the singing position of the second group of small words Mi, the slow inhalation of the standard requirements: to reserve enough breath for the back of the singing to prepare for the singing; look for the sense of surprise, the breath inhalation into the accurate singing position. breath into the exact singing position, so that the breath has mobility [8]. After the slow inhalation, we need to have a fast exhalation process, for example, the phrase "ma tempie di disgusto", because the melody is relatively high and it is a phrase that requires strong sustained singing, so we need to teach the students to choose the slow inhalation and fast exhalation technique when they encounter similar situations. Because the aria sung by Dora Bella is more cheerful and in order to show her lively and frivolous character, we have to use a lot of pharyngeal resonance and mask resonance, the voice should be concentrated and the tone should be more delicate. When teaching, we should emphasize to the students the proportion of resonance body adjustment in singing, and when encountering the sustained high register, especially when the range is around and above Fa in the second group of small words, we should send the voice to the mask resonance through the pharyngeal resonance. Therefore, the author believes that when dealing with the aesthetics of the sound of this work, should be combined with

the character of Dora Bella and the content of the work for the selection of the sound timbre and singing skills, in the singing of a more brisk, bright timbre for singing, to maintain the overall melodic sense of jumping at the same time to the sound of the coherence of the requirements[9].

2.4 Emotional expression

The interpretation of a song not only lies in a good voice and skillful technique, the expression of emotion is very important, emotion from the heart, only the emotion into the singing, singing will be played to the fullest. Mozart's comic opera also focuses on portraying the characters and their inner worlds, and more fully embodies the characters' characteristics in the opera.

In the characterization and emotional expression, although Feodiligi is the number one soprano, but from the development of the storyline and singing, are inclined to Dora Bella the role to be more, character relative to the sister, Dora Bella after all, the age of the young, so not mature enough, dare to love and hate, will be bold and straightforward to express the heart of the idea, and Feodiligi is stable, elegant and gentle, more loyal, although the final face of the Compromise in the face of new love, but compared to her sister, Fiordilich is more determined, in the style of aria, Dolabella's aria to be more lively and playful, and the character character perfectly match, more active, and Fiordilich's aria is more deep, melodic soft and gorgeous, the role and the expression of emotion is also complementary[10].

3 Cultivating aesthetic consciousness in vocal music education

3.1 Establish the correct concept of aesthetic consciousness

Vocal music is, in a way, an auditory art and auditory feast, so the first step to carry out vocal music education is to learn to listen. In the process of listening, we start to cultivate students' aesthetic consciousness and guide them to combine the sound and aesthetic consciousness together. Take American voice education as an example, American voice is concerned with the smoothness and three-dimensionality of the sound, but pay more attention to the singing style. Different singing styles express different emotions and contents. France's national characteristics are romantic, beautiful and mysterious, therefore, the French vocal singing method is more inclined to romantic and mysterious; Italy's national characteristics are warm and hospitable, therefore, Italy's vocal singing method is inclined to passionate and exuberant; Germany's national characteristics are diligent, real, serious and punctual, therefore, the German vocal singing method is more inclined to delicate. Letting students understand these singing styles is conducive to the construction of an aesthetic standard system and the appreciation of the characteristics and charms of the vocal singing styles of various countries[11].

3.2 Emphasize the notes in vocal works

The teachers can train their students to sing with the help of some excellent and good quality vocal works, and strictly require their students to make sure that they are able to express all the notes correctly, accurately and at the right time. All in all, when teachers teach students to sing various vocal works, they should give students professional guidance, so that students can deeply understand the connotation of vocal works, and improve their appreciation of vocal art and taste analysis ability. Students should be able to transform the meaning and abstraction of vocal works into the processing of vocal art in a scientific way, and form the students' own vocal performance style. At the same time, teachers should also pay attention to not letting students develop artistic processing ability one-sidedly, but also pay attention to the cultivation of students' aesthetic concept and ideological integrity.

3.3 Deeply analyzing vocal works and analyzing the connotation of lyrics

Deeply analyze the vocal works, so that students can fully understand the beauty of the character's emotion in the vocal works. Teachers can carry out cultural aesthetic activities, so that students can not only have a comprehensive understanding of the sound in the work, but also be able to show the charm of the music notes, and get a better aesthetic experience[12]. The emotion in a vocal work is expressed through tasting and analyzing the connotation of the lyrics of the vocal work, so it is necessary to taste, think and analyze the lyrics of the vocal work carefully. Only by analyzing the connotation of lyrics can we express the emotional beauty of vocal works. Lyrics are a good way of expression, but the lyrics in vocal works should be rich, specific and vivid. Therefore, when teaching, students should be strictly required to achieve a complete and accurate understanding of the lyrics of vocal works.

4 Conclusion

Opera singing aesthetics is an important part of vocal music teaching, but in the actual teaching process, most of the learning singing techniques, ignoring the exploration of the art of singing, making the cultivation of students' aesthetic ability ineffective. This paper takes "Love is a Thief" in Mozart's opera "Woman's Heart" as an example, and summarizes the artistic characteristics and aesthetic experience of the opera singing from the aspects of song structure, language analysis, voice analysis and emotional expression. Based on this, this paper puts forward the cultivation strategy of aesthetic consciousness in vocal education from the aspects of

establishing the correct concept of aesthetic consciousness, paying attention to the notes in vocal works, analyzing the connotation of lyrics, with a view to providing certain references for the enhancement of students' aesthetic ability in the teaching of opera singing.

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