On the development of Bel Canto in China

Xiaolan Xie
College of Music, Hengyang Normal University, Hengyang 421002, China.

Abstract
Bel Canto originated in Italy. The existence of Bel Canto in China is related to the modernization of music education in China. Bel canto has been constantly improved in the process of development, forming the most healthy, scientific and reasonable voice production mode. In the current diversified cultural and artistic background, the audience’s art appreciation level is constantly improving. Under this background, the audience also has further requirements for vocal music singing art. This paper mainly discusses the development of Bel Canto in China.

Keywords
Bel Canto; development; communication; path.

1. Introduction
After more than one hundred years of development, the development of bel canto in China has gone through two stages of "Chinese Bel canto" and "Chinese Bel canto", and it is bound to move toward the direction of "Chinese Bel canto". "Chinese bel canto" means that The Chinese use bel canto to sing western works. Chinese modern professional music education 'of a mark of success, is through the specialized education, cultivate the closer to international professional standards of music performing people with traditional Chinese music education, modernization of China’s professional music education of outstanding achievement more focus on cultivating the’ batch of excellent performance of western music: to this achievement itself, which proves that Chinese professional music education in the effectiveness of training professional talents, also proves that China’s professional music education in western music system as the main body of the system to wow.
"Chinese bel canto" refers to Chinese people singing Chinese works with bel canto. It includes two aspects: one is the first creation of Chinese cultural expression in western musical vocabularies; the other is the idiographic transformation of bel canto in the second creation to adapt to "Chinese cultural expression". If "Chinese bel canto" is the introduction stage of bel canto in China, then "Chinese Bel canto’ is the digestion and absorption stage of bel canto in China.
"Chinese bel canto" is not only a response to the powerful development inertia and attraction of Chinese folk music life, but also an effort to reconcile the cognitive conflicts between Chinese and Western music. The formation of bel canto is the result of the formation and development of Italian music perception system, which reflects the systematic cognitive characteristics of Italian culture. It is inevitable that it conflicts with the Chinese music perception system. Of course, we can not deny the identity of the existence of the overall musical perception system of human beings, which is the basis of bel canto’s existence in China. However, we can’t deny the differences between different cultural characteristics, especially in the field of vocal music, which causes more conflicts than other types of music. To be specific, the lyrics and music in vocal music works are the synthesis of literature and music. Singing western works with bel canto is actually a synthesis of western musical vocabularies and Western languages, so naturally there is no conflict. This phenomenon does not exist in the tradition of Western bel
canto performance. Instead, it is a pure Chinese problem that arises when bel canto meets Chinese. The sum of the solutions to this Chinese problem is the category of Chinese bel canto. The concentration of Chinese original operas exposes the conflict between western musical vocabulary and Chinese local musical perception system. The synthesis of opera is the synthesis of music, literature and drama. The development difference between Chinese music and Chinese literature and Drama in the process of modernization is the root cause of the conflict in the synthesis of Chinese opera. The conflict between the specific demands of Chinese audience for musical language expression and character image building based on benbu cultural cognition and western musical vocabulary is a realistic dilemma faced by Chinese opera. To solve this dilemma has become the specific goal of Chinese bel canto, which is also the realistic stage of the development of Chinese bel canto.

"The Sinicization of Bel canto" is the ideal state of the development of Bel canto in China. It represents the reconstruction of Chinese musical performance system after the development of Chinese music has gone through a special historical process. This construction does not negate the history of western musical vocabulary into Chinese musical life, but absorbs this historical existence as a factor into the music perception system based on Chinese pop music. Just as the contribution of western music to Chinese music, the Western music vocabulary will eventually be integrated into the reconstruction process of Chinese music cognition system as a factor. The premise of the realization of the ideal state is that eight gates should seriously reflect on the development of Chinese music in the past hundred years, which also constitutes the important significance of the concept of "Chinese bel canto". The proposal of the concept of "Chinese bel canto" and the discussion around it are reflections on the modernization process of Chinese music.

2. Three stages of bel Canto development in China

Bel canto has a history of more than 300 years in Europe, but only 60 or 70 years in China. There are three major stages of development.

2.1. The spread and development of bel canto in China in the 1930s

There are two main factors in the spread and development of bel canto in China. First, some foreign vocal music teachers came to our country to give lectures. They teach in national music colleges and other music schools (such as Su Shilin, Krylova, etc.), and cultivate a group of Chinese singers according to western bel air singing, such as CAI Shaoxu, Lin Junqing, etc. Second, some young scholars with vocal talent (such as Ying Shangneng, Huang Youkui, Yu Yiyang, Zhou Xiaoyan, etc.) went to the United States and Europe to learn bel air singing. They are the forerunners of the development of Chinese vocal music singing by absorbing western singing.

2.2. Development of bel canto in China in the 1950s

The teaching and dissemination of bel canto developed greatly in the 1950s and 1960s. First, as many of them returned to China and devoted themselves to the vocal education in the new China, they not only sang but also nurtured a group of talents for China, who later became the mainstay of bel canto singing and teaching in China. Secondly, the further development of vocal departments in Shanghai Conservatory of Music, Central Conservatory of Music and other professional music colleges has laid a solid foundation for the spread and development of bel canto in China. However, as a result of the 1960s, China’s policies in politics, economy, culture and other aspects began to show the extreme left tendency, and China was isolated and opposed to western countries. The vocal music industry in China was mainly influenced by the Soviet Union, Bulgaria and other Eastern European countries.
2.3. Since the end of 1980s, bel canto has flourished in China in an all-round way

With China's reform and opening up, China's vocal music art has appeared an overall prosperity. Chinese American Si Yi GUI as the representative of vocal music experts brought western vocal music theory and singing methods to China. They have brought advanced teaching concepts to the people. Teaching means and rich vocal music teaching materials. At that time, there was a wave of learning bel canto, which made the Chinese bel canto art develop rapidly. At the same time, there also appeared a large number of young singers, such as Hu Xiaoping, Zhang Jianyi, Liang Ning, Dilebeyer, etc., who successively rose in the singing circle and became the main force in the cause of Bel Canto in China. Up to now, China has become the world's leading country in cultivating bel Canto singers, and its achievements have attracted worldwide attention.

3. The Nationalization of Bel canto in China

Countries and regions all over the world have their own folk singing styles with distinctive national and local characteristics. Due to differences in language, local conditions and customs, people's cultural quality and appreciation habits, they have produced various artistic styles. Germany, France, Russia and other countries combined the advantages of bel canto with the "native" culture of each country, and produced the German school of vocal music, the French school of vocal music and the Russian school of vocal music in the world vocal music history. The development of bel canto in China should also follow the trend of international development, take nourishment from our national vocal music culture, and strive to develop bel canto with Chinese national characteristics on the basis of following the principles of bel canto.

Many vocal music educators put forward the idea of "nationalization of bel canto", which is the right way to make our vocal music art go to the world. Chinese vocal music artist Mr. Zhang Quan once pointed out that "the so-called nationalization is to preserve the basic characteristics of European singing and all its outstanding achievements, on the basis of expressing our national language, style and thoughts and feelings, and strive for its in-depth perfection, so as to truly be popular among the masses of our country.

Mr. Ying Shangneng, an old-timer in China's vocal music field, made great contributions to the study of how to combine bel canto with Chinese characters. He combined teaching practice, continuous research, starting from the vocal music art language of different living habits in different ethnic areas of Our country, summed up the essence of art in the long history of Our country, and finally came to the conclusion that we should sing our own national songs "with the words", "with the words", "with the words", "with the words" to sing our own national songs. It is a basic principle of Chinese and Western language and singing. Mr. Ying Shangneng explores a feasible development path for the nationalization of bel canto in the combination of bel canto and Chinese characters.

In addition, Mr. Zhang Quan also made a significant contribution. He with great enthusiasm and perseverance in earnest study our country folk songs, opera, singing method of vocal art, especially his language, voice of all ethnic groups and different singing styles are studied, and efforts to traditional singing and bel canto organically, formed its own unique artistic ideas and singing style. Zhang Quan's singing not only expands the performance art of bel canto, but also condenses the national melody, making the audience feel intimate. "Everything we do should be based on reality and our national conditions," he said. "We are facing a large Chinese audience, especially singers who have graduated from music schools. They should not only sing well in foreign songs, but also work hard to sing well in Chinese songs. Today, we learn the western European traditional singing method, the purpose should not only to sing those
excellent western European traditional art songs and opera selections, but mainly to learn the strengths of others to make up for their own shortcomings. They can sing Chinese songs more beautifully, more sweetly and freely, give better play to the national characteristics of Vocal music art in China, and develop the cause of vocal music art in China.

4. Conclusion

Vocal music art with the development of the society and people’s aesthetic concept change in progress, we must learn to master the world’s most advanced theory of vocal music and singing methods, and combined with the Chinese language pronunciation, with the voice of correct concept to guide Chinese vocal music singing, only in this way can we build a charm school of bel canto in China, with the vocal music art practice, more suitable for the taste of the Chinese people, better accepted by Chinese people, to better service for the Chinese people.

References