

Application of opera rehearsal to promote exploration of vocal music teaching

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Abstract. opera performance is a high grade performing mode of singing, as well as one of art forms with strong comprehensiveness, integrating singing, performance and shape. Opera rehearsal teaching requires performer's good vocal singing ability and extremely strong musical coordination ability and ability to express figures. Conducting opera rehearsal is an important method to adapt to the new situation and improve vocal teaching effectiveness, as well as an effective measure to improve teacher's quality. This article has elaborated the significance of opera rehearsal to improve vocal music teaching and discussed detailed application measures of opera to promote vocal music teaching.

Introduction

Introduced to China from western countries, opera is made up singing, and other musical elements and presented by means of stage play. By means of singing art form, opera as a drama to sing out, can express drama by using music, songs, and other means. With the help of other musical elements such as background music, performer's costume, makeup and performing forms in the opera performance, it is different with ordinary art expression forms as it pays more attention to performer's mastery of vocal music and expression of emotions. But it is auxiliary for other elements, so it should be confirmed depending on the specific conditions. Some opera performance requires for the assistance of dancing, thus it is a comprehensive expression form integrating dancing, vocal music, orchestra and other art forms with very high requirements for performers and vocal music performing staffs. Therefore, usually opera is an elegant art manifested as very large-scale performing form unable to be prevalent as pop music. Due to great comprehensiveness in opera, it is a test of performer's various abilities. Thus, integrating opera into vocal music learning is of great value for vocal music teacher's instruction and student's learning.

Significance of opera rehearsal for promoting vocal music teaching

Improve learner's stage control

It is the most important target for performers to present songs in the stage as opera is an elegant stage performing art form. Different with that in actual life, body movements in the stage are conducted at the same time of music paying more attention to the physique feelings. Opera as a comprehensive art focuses on scientific singing ability and also pays attention to the collaboration between physique, performance, libretto, and other elements, so as to intensify figure's characters and shale good figure image, thus to accurately present figures' different emotions. Even aerobic dance course is set in a lot of schools' vocal music teaching, students still practice movements without close integration with vocal music. Under such circumstance, a lot of learners have problem of inconsistency between singing and body movements so as to greatly influence the overall performing effect. Therefore, it is

necessary to apply opera rehearsal to vocal music teaching so as to constantly improve learner's stage control.

Strengthen learner's comprehensive singing ability

By previous teaching means, learners just sing mechanically according to the pitch of musical scores. Song performance looks very easy but hard to get people touched, which can never separate with the lack of connotation and emotions in song performance. There are compact plots in opera with different contradictions and conflicts between roles, which objectively requires students to actively understand the plot in it before performing and finding out the developing trend of plot, so as to constantly deepen the understanding of contents. During the process, learner's comprehensive lyric expression skills can be improved greatly. We can say that vocal music teaching without performing practice is not integral. High quality stage performance is an important supplementary of vocal music. Both are important entireties interdependent and linked with each other.

Shape learner's perfect mastery of singing psychological quality

Introducing opera rehearsal into vocal music classroom teaching can shape learner's perfect singing mental quality. In traditional education, vocal music singing usually emphasizes training on rhythm, melody, sound and other hearing skills and performing ability, pays attentions to solidifying theoretical foundation, but ignores practical application. This teaching method cannot help students to achieve the purpose of applying their knowledge and lack enough confidence in stage performance with fear. Based on this condition, integrating the form of integrating opera rehearsal can fundamentally eliminate learner's dread feeling and constantly improve their confidence and music quality.

Extend the thinking mode of vocal music education

Integrating opera rehearsal element in vocal music teaching can greatly enrich specific forms of vocal music education but can constantly expand the thinking mode of vocal music education, provide an important platform for learners to explore in progress. At the beginning of opera rehearsal, arrange the rehearse site in classroom and carry out singing training in classroom, and ask other learners with no performing tasks as audience to watch at site. In this way, the specific scene of opera rehearsal can be constantly expanded under the guidance of vocal music educators. Focusing on this reasonable examination can make selected songs conform to learner's specific conditions so as to help them develop their good art expression ability and help them joyfully express opera works, realistically control and reduce learner's singing mental pressure so as to quickly improve personal music expression ability and aesthetic ability.

Specific measures of using opera rehearsal to promote vocal music teaching

Transform pure vocal music classroom teaching to practical teaching

Vocal music teaching usually is to help learners to master a relatively solid vocal music fundamental theories and skills by scientific, standard, and comprehensive vocal music teaching so as to establish accurate music concepts and master accurate vocalization, really solve different problems in language, intonation, rhythm, and song expression so as to sing vocal music with difficulties in different times and composers and different national features. In the process of teaching, it is usually conducted on the precondition of completing vocal practice and using teacher's analysis, singing and training of music works in classroom to continue completing the whole teaching process which is conducted one to one between the educator and learner. Teacher is not only an important scale but also the important audience of student's performance. In this kind of teaching environment, a lot of students may have mental barriers, and become feared and not confidence, even dare not to sing under teacher's mighty requirement and supervision, so that they cannot have an ideal performance when singing opera songs. Except for few learners with good comprehension, the majority of students have a lot of problems

such as not give a full play, stiff movements, terrible looking in their figure and not natural in facial expression. By using the new teaching method of opera rehearsal, learners can study together in the rehearsal site and communicate friendly with each other, so that they can carry out study and creation in a vivid and lively environment and bring them a unique freshness and excitement different with classroom theoretical teaching. Even there is no change of the teaching object, objects between communications have changed greatly. Learners live together thus own very natural amiability mentally and familiar with each other so that they can easily communicate in language and behavior ways. Even they have forgotten technique requirements, breath, resonance and position instructed by teachers, they can carry out singing in a relaxed state. Due to ordinary intense education, they cannot reach some tone and position, but they can make it at the opera rehearsing site especially when starting singing with body movements, students can obtain unexpected encouragement so that they can improve confidence and performance desire. When having interaction partner means owning audience so that their singing will be more fluent and passionate. For example, a girl has great voice and strong comprehension but cannot achieve the tone required in the music and gets stuck during singing, or gets more nervous when the teacher gives more instruction, so she can make few progress. But after introducing opera rehearsal, the teacher and students think she has changed with great passion in the rehearsing site and always helped other students to correct mistake movements, and have better performance in singing. She can express the music tone which could not be performed well previously under the promotion of performing emotions. Considering this, even one of the important basic procedures which is inseparable, if not connecting with practical teaching, it is likely to get into mechanical and stagnated loops greatly influencing learners art creation ability and imagination. The guidance form from inherent classroom into the rehearsing site and the middle of stage then is the variation of the site and even a huge change of teaching thinking ability, which will greatly influence the next step vocal music reform.

Transform the attention of expressing figures in simply performing operas

Opera performance is a strongly comprehensive stage expression art which requires performers have good basic singing foundation but own mature and ability to accurate shape various figures, and comprehensive coordination ability integrating voice expression, performance and body movements, perception, and other aspects. At first, learners have no idea how to perform or cannot find the tone or follow the rhythm, even they cannot hear or express the basic intermediate move when just arriving at the rehearse site. More frustrating, some learners who have high professional quality cannot get into the sense of singing or get into blankness in a sudden. Above problems seem vocal music problems but actually issues of stage comprehensive performance which has close relation with singing, body movement and accompaniment. Through training for quite a long time, especially intensification practice of stage performance and body movements under the guidance of experienced opera teachers. In this process, performers can be found greatly improved in their singing ability. Some can even solve problems which cannot solved in vocal music classrooms. For example, in "Ashima", when singing the part "Horse bell rings and birds sing", it requires singer's excellent articulation, clear pronunciation, especially extremely accurate in the beat and rhythm. During the teaching process, some students think they cannot control the rhythm of song or lack of happy and lively emotions even sing the rhythm stably so that they cannot consider both. But under the careful guidance of performing teachers, with the orchestra's attentive playing, figures in opera can well express their emotions. Thus students can naturally sing by combining rhythm with emotions well in a relaxed state. Therefore, the practice of comprehensive stage performance art has rich teaching connotation compared with previous teaching with one teacher, one piano and music song. After students enter into the rehearsal site, they no longer face up to unaffectionate music scores and abstract sound treatment, but figure and emotions in a lively environment. In relevant time and spatial field, students can completely use their rich imagination and transform from merely completing a song to an important method of expressing figure's emotions in the opera. They have communication partners in the stage for mental interaction just as if shock occur by throwing a tone to the water. With the

relation combining rationality and non-rationality, they will wholeheartedly express and render their feelings and emotions. As long as they get into this artistic state, their physic function can be activated extremely so as to show great passion in opera performance in very vivid expression form, which is exactly hard to be presented in vocal music theoretical teaching.

Conclusion

To sum up, introducing opera rehearsal into vocal music teaching is of great value to cultivate learner's vocal music quality so that it is in urgent demand of application in specific teaching process. Vocal music teachers should actively create superior conditions so that learners can participate into opera rehearsal practice as quickly as possible. In nowadays new situation that music talent market demand is continuously changing, vocal music teachers must change their inherent teaching concept, continuously expand their own teaching method, and carry out purposeful teaching guidance based on each learner's condition. Thus, introducing the content of opera rehearsal into vocal music teaching is a good way to expand vocal music teaching content, improve learner's comprehensive ability, and increase learner's employment.

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