

Exploring the Path of Integrating Sichuan Opera Music into the Curriculum Practice of Music Education Majors

Taking the "Vocal Music" Course as an Example

Chenghong Wang¹

¹ Mianyang Teachers' College, Mianyang, Sichuan 621000, China

¹ Corresponding author.

ABSTRACT

Sichuan Opera is the carrier of highlighting Bashu civilization, displaying Bashu culture and reflecting Bashu customs, and is the epitome of Chinese opera and Bashu art. Sichuan opera music is a concrete expression of the cultural connotation of Sichuan opera, with rich content and distinctive features. There are many classical arias in the five tunes of kunqiang, gaoqiang, huqin, tanxi and dengxi, which are important resources for educating people with culture and beauty. Through the practical path of selection of arias, creation and adaptation, teaching practice, and stage display, this article explores the integration of Sichuan opera music into the reform practice of "Vocal Music" curriculum of music education specialty, which has a positive role in cultivating the values of future music teachers, promoting the inheritance of Sichuan opera culture, and improving the quality of talent training of music education specialty.

Keywords: Sichuan opera music, Music education major, Vocal music, Curriculum reform, Path.

1. INTRODUCTION

Sichuan Opera is a gorgeous and wonderful work in the grand view garden of Chinese opera art, a carrier to highlight Bashu civilization, show Bashu culture, and reflect Bashu customs, and an integrator of Chinese opera and Bashu art. It "draws on the strengths of others and embraces all aspects, including the nutrition of the vocal systems of the national operas, and integrates with the local language rhyme and folk music of Sichuan, and has evolved into a large local opera art with rich repertoire, multiple vocal tunes, unique performance, excellent skills, distinctive style, and appreciation of both refined and popular tastes, which integrates kunqiang, gaoqiang, huqin, tanxi, and dengxi".¹ Sichuan Opera is extremely rich in music resources, including not only the vocal system of kunqiang, gaoqiang, huqin, tanxi and dengxi "Five Tunes Republic", but also the flute

score and suona music independent of the singing, as well as the gongs and drums music, known as "vocal adhesive", which fuse the above musical forms into a furnace to make it rich in Sichuan flavor. Sichuan opera music is a concrete expression of the cultural connotation of Sichuan opera, which accumulates and reflects the aesthetic psychology and artistic values of Bashu people, and is an important carrier of educating people with culture and beauty, nourishing heart with beauty, and cultivating nature with beauty.

"Music education is the mother machine for future music teachers."² Its main goal is to cultivate teachers who have comprehensive development of morality, intelligence, physical fitness, beauty and labor, good ethics and style of teachers, profound educational feelings, solid grasp of basic theories and basic skills of music discipline and education teaching, strong ability of music discipline education and teaching, and are competent for

1. Wang Chenghong, Comparative Polyphonic Exploration in Sichuan Opera High-cavity Music [J]. Sichuan Drama, No. 5, 2015, p.53.

2. Wang Chenghong, Research on Inheritance Strategy of Sichuan Opera Music in Musicology Major of Sichuan Universities, Modern Music, 2021 (2), p34.

music teaching and research in primary and secondary schools. "Vocal Music" is the main course of music education, the core course of singing skill training, and the important carrier of inheriting the excellent traditional Chinese culture. This course pays attention to practice, through sound training, theoretical teaching, works singing and stage display, to master scientific sound production methods, establish correct sound concepts, acquire singing ability, and gain stage experience, and lay a foundation for his teaching and research work in music discipline in primary and secondary schools. Vocal music works are an important medium for perceiving the beauty of music, obtaining aesthetic experience, improving singing skills and cultivating musical literacy. The classical arias, which is independent from the repertoire of Sichuan opera, also has the general attributes of vocal music works.

Exploring the integration of classical arias of Sichuan opera into the course of "Vocal Music" has a positive effect on improving the quality of music education professionals. Its path can be carried out from four aspects: the selection of classical arias of Sichuan opera, creative adaptation, teaching practice, and stage display.

2. SELECTION OF CLASSICAL ARIAS OF SICHUAN OPERA

The repertoire of Sichuan opera is vast, and the pronouns of the repertoire such as "Three Thousand Tang and Eight Hundred Song", "Five Robes", "Four Pillars", and "Eighteen Books of the Jianghu" are the basis and foundation for Sichuan opera to stand proudly in the forest of Chinese opera art. The "Dictionary of Sichuan Opera Plays", edited and published by Sichuan Academy of Sichuan Opera Art, contains more than 6000 entries, and there are countless arias embedded in these plays. In the face of vast and dazzling arias, how to select works suitable for the teaching of "Vocal Music" is a problem that cannot be ignored. In combination with the teaching needs of the "Vocal Music" course, in line with the concept of promoting the cross-cultural dissemination of Sichuan opera, educating people with aesthetics and culture, and adhering to the principles of diversity, humanity, representativeness and artistry, the teaching content of the "Vocal Music" course will be enriched by selecting classic arias with rich humanistic connotation, beautiful melody and prominent artistic value from the five vocal tunes of kunqiang, gaoqiang, huqin, tanxi, and dengxi.

In Kunqiang, the arias can be "Plums Bloom on Lonely Island" of "Red Plum Pavilion" (performed by Pei Yu), "I Will Save the Six States" (sung by Su Qin) in "Golden Seal", "The Curtain Is Soft" of "The Story of the Pipa" (sung by Zhao Wuniang and Cai Bojie), "The First Turn of the Ice Wheel on the Island" of "The Drunken Imperial Concubine" (sung by Yang Yuhuan), "Chang'e Was Beautiful as the Immortal" of "Sifan" (sung by Se Kong), "It Is Difficult to Dispel the Melancholy" of "Writing an article" (sung by Xu Ziyuan). These arias correspond to tunes such as "Liangzhouxu", "Houtinghua", "Jintangyue", "Xinshuiling", "Songzi", and "Liuqingniang", with different emotions and beautiful sounds, showing the graceful, elegant and graceful characteristics of Kunqiang.

In gaoqiang, the "Yizhizhua" tunes category selected the arias of "Three Years Reading on Nishan" (sung by Liang Shanbo and Zhu Yingtai) in "The Story of Willow Shade", and "Suddenly Hearing Wild Goose Sound in the Sky" (sung by Jiao Guiying) in "Incense Burning"; Selection of "Xinshuiling" tunes can be "Be in a Hurry" (sung by Lin Chong) of "Lin Chong Runs at Night", "The Vast Road in the North" of "Han Zhenlie" (sung by Wang Zhaojun), "Being Joyful and Shy" of "The Waves of the Dead Water" (sung by Deng Yaogu), "Lotus Blossom" of "Lotus Fairy" (sung by Chen Qiulin); "Xiangluodai" tunes choose the arias of "Where Is Pan Lang" of "The Jade Hairpin" (sung by Chen Miaochang), "Hear the Word and Heartbreak" of "Zhao's Orphan" (sung by Cheng Ying), "The Light Moonlight in the West Wind" of "Shi Huaiyu's Dream" (sung by Shi Huaiyu); "Hongnao" tunes choose arias of "Red Apricot Flowers Send Fragrance to the Garden" of "Embroidery Mattress Record" (sung by Li Yaxian), "Close the Door and Launch the Month in Front of the Window" of "The Groom in Three Difficulties" (sung by Su Dongpo and Qin Shaoyou), "How Good It Is to Think about Being Angry" of "Farewell Cave View" (sung by Baishan Xiang), "Lament the Fate of the Lonely Family for the Dragon King Is Too Bitter" of "Subdue Lan Long" (sung by Lan Long); "Suosugang" type of tunes selected arias of "The Picturesque Scenery of the River" "Bie Dong Guan Jing" (sung by Baishan Xiang), and "Thinking of the First Time in Central Korea" of "Second Plum" (sung by Chen Xingyuan). These arias boards are rich in forms, covering the professions of male characters, female characters, comic roles, etc., and show the characteristics of the high-pitched duet singing.

In huqin, "Xipi" selected the arias of "Carrying Jade Hands and Fragrance Shoulders Together" (sung by Li Longji and Yang Yuhuan) of "Hall of Eternal Life", and "Walking like a chess array" (sung by Zhuge Liang) of "Empty City Plan". The "Erhuang" category selects the arias of "Bright and Bright Lights Forward" (sung by Chen Rong) from "The Horse House", "Lament That This Life Can't Be Saved" (sung by Wen Tianxiang) from "Chaishi Festival", and "Shula Copper Chopper, Bao Mian Son Dead" of "Cut the Nephew's Head Down" (sung by Bao Zheng). These arias show Hu Qin's unrestrained generosity and babbling characteristics.

In tanxi, the "Kupi" category selects the aria of "Several Piles" (sung by Wang Chunai) of "Qiao Zikou", and "Three Uncle Cry" (sung by Sun Shangxiang) of "Three Sacrifices to the River". The "Tianpi" category chooses the aria of "Zhang Xiangong Is a Literary Chief" (sung by Hong Niang) of "Kao Hong", "Stealth Listening in the Carriage" of "Father Qiao's Adventure" (sung by Qiao Xi), "School Field Command and Military Exercise" of "Mu Guiying" (sung by Mu Guiying). These arias are bright in color, showing the characteristics of the drama, which is characterized by grief, joy and excitement.

In dengxi, these arias are chosen: "It's Qingming in the First Month" of "Please Live Long" (sung by Gong Lao'er), "The Sisters Smile" of "Cutting Cloth" (sung by Aunt Wang and Gong Tailor), "The Eighteenth and Twenty-eight Days of the Eighth Festival" of "The Pi Jin Rolling Lantern" (sung by Pi Jin), "The Beating Song" of "The Embroidery Bedding Record" (sung by Wanshe Ren), "What a Beautiful Flower" of "The Red Plum Pavilion" (sung by Hua Gupo). These arias are short and humorous, corresponding to the tunes such as "Pangtongtong", "Dieduanqiao", "Xiaodiao", "Xianglong", and "Xianhuadiao", which show the characteristics of the light opera, which is folk, free and funny.

The selected arias above shows the characteristics of Kunqiang, gaoqiang, huqin, tanxi and dengxi, including the characters of male roles, femaleroles, painted-face and comic roles. It is suitable for students with different gender and voice characteristics to carry out independent study and cooperative display. The characters in these arias are distinctive and easy for students to understand, grasp and express. The selection of arias also takes into account the content of music and performance, which is difficult to balance and suitable for teaching display. At the same time, the content of

the repertoire and the plot behind these arias are well known to the world. The ideological concepts, humanistic spirit, value pursuit, and moral norms displayed are important sources of cultivating socialist core values, and are good ideological and political elements. While improving the professional quality of music education students, these can also enlighten the mind and moisten the soul, cultivate and inherit the awareness of excellent traditional Chinese culture, promote their good ideological character and behavior habits, carry forward the spirit of Chinese aesthetic education, inherit local traditional music, and enhance cultural self-confidence.

3. CREATION AND ADAPTATION OF CLASSICAL ARIAS OF SICHUAN OPERA

The teaching, inheritance and performance of Sichuan opera arias on the chain of operas need the cooperation of drummers and zither players with flute, gongs and drums, huqin, cover plate, fat barrel, suona and other instruments. It is obviously difficult to meet the needs of these personnel in music education majors in colleges and universities. Therefore, the creative transformation concept advocated in the "Opinions on the Implementation of the Project for the Inheritance and Development of Chinese Traditional Excellent Culture" can be used to adapt the selected classical arias of Sichuan Opera to solve this problem. The so-called creative transformation is "to transform those connotations and old forms of expression that still have reference value according to the characteristics and requirements of the times, and endow them with new era connotations and expressions".³ Vocal music works taught and displayed in the course of "Vocal Music" in colleges and universities are usually presented in concert with the piano. Therefore, it is a feasible way to endow the connotation of the era of traditional arias of Sichuan opera, enhance the expressiveness, and achieve creative transformation by adopting the form of piano accompaniment, with the support of multi-sound music written in technology, to enrich the form and content of traditional classical arias, and to create music texts that are easy for communication and spread.

The creative transformation of classical arias of Sichuan opera can be carried out from three aspects.

3. A Reader on the Series of Important Speeches by General Secretary Xi Jinping, Study Press and People's Publishing House, 1st edition, October 2016, p. 203.

The first is to analyze and layout the music structure. It is necessary to find out the characteristics of the tunes, the type of the board, the arrangement of the paragraphs, the falling tone syntax, and the speed emotion of these arias, and then carry out the structural layout of the introduction, the main paragraphs, the interlude, the connection, and the ending to lay the foundation for the follow-up work. The second is to use polyphonic music technology to enrich the content of the arias. On the basis of the layout design of the arias structure, the harmony technology is used to provide polyphonic support, color contrast and artistic conception creation for the arias melody, and the polyphonic technique is used to supplement the image, extend the connotation, reveal the character of the arias melody, and enhance the expressiveness of the classical arias melody of Sichuan opera. At the same time, it is also necessary to deeply explore the role of music elements and highlight the charm of music elements such as speed, tonality and rhythm. The third is to design piano fabric to set off and express. For example, in combination with the structural layout and polyphonic arrangement of the arias, it is a way to select the arpeggio texture to create the beautiful scenery of mountains and rivers, select the columnar and chord texture to set off the warm atmosphere of the fast passage, absorb and draw lessons from the performance techniques of the guzheng, pipa, dulcimer and other national instruments to enhance the national flavor of the texture, and use the accompaniment texture suitable for expressing the content of the work and full of image characteristics to enhance the appeal of the classic arias.

4. TEACHING PRACTICE OF CLASSICAL ARIAS OF SICHUAN OPERA

The course "Vocal Music" for music education majors aims at mastering the scientific vocal method of vocal music singing, accurately enunciating words, performing vocal music works with expressive force, and having the ability of model singing teaching. In the teaching practice, the teacher will carry out teaching according to the students' voice conditions, learning stage, singing problems and characteristics, to help students establish correct voice concepts and improve singing ability. The teaching practice of integrating the classical arias of Sichuan Opera into the course of "Vocal Music" is an inheritance chain independent of the operas. Compared with the

inheritance of the original ecological environment through oral instruction on the operas chain, it belongs to the inheritance category of the school education environment in the sub-ecological environment inheritance, and its teaching objectives are also fundamentally different from the inheritance of the operas chain that emphasizes the original reproduction. In the course of "Vocal Music", the teaching of classical arias of Sichuan opera can be carried out, which can pursue the authentic reproduction of Sichuan opera and Sichuan rhyme singing, and can also choose cross-border and cross-cultural concepts to perform the arias with other singing methods. For example, teachers can use national singing to guide students to sing the picturesque scenery of "Jiang Shan Ru Hua Jiu" of "Bie Dong Guan Jing", use popular singing to guide students to sing the "Kekezi" of Sichuan opera rap, and can also combine two singing methods to perform works, and so on. However, no matter how you learn the arias of Sichuan Opera, students must follow the singing principles of natural voice, clear articulation and powerful expression. When learning the arias of Sichuan Opera, students should not only stay in the shallow learning state of reading and singing, but also understand the background of the work, cultural connotation, arias characteristics, type of tunes, and plate characteristics, and think about the environmental state of the role, and strive to perform the work perfectly under the guidance of the teacher.

5. STAGE DISPLAY OF CLASSICAL ARIAS OF SICHUAN OPERA

There is a close relationship between stage display and teaching practice, and they affect and promote each other. Stage display can reflect the learning effect of students and test the teaching effect. It is an important means to improve students' stage practice ability, stage adaptation ability and enrich stage experience. Stage display can stimulate learning interest, discover learning problems, promote performers' self-examination and reflection, and obtain the ability to find problems, and also promote coaches' ability to diagnose, improve, and solve problems. Display and teaching should be combined together to improve teaching quality.

The stage display of Sichuan opera classic singing can be diverse, which can be in the form of a general vocal concert, in which vocal singers and collaborators complete the singing in the concert

hall in performance dresses, or they can wear costumes, put on makeup, integrate into the performance and cooperate with Sichuan opera pianists and drummers to carry out immersive performances of role experience in comprehensive theaters and intangible cultural heritage venues, or they can be simplified and displayed in casual clothes in rehearsal halls and classrooms. The stage display of Sichuan opera classic singing not only deepens the understanding of Sichuan opera culture and Sichuan opera music for music education students, and learns the ability to inherit local excellent traditional culture, but also expands the dissemination scope of Sichuan opera culture and Sichuan opera music from the original fixed Sichuan opera theater to the campus stage, so as to realize the transformation of the communication field, the expansion of the scope of transmission and the development of the communication path. The stage display of Sichuan opera classic singing is integrated into the learning life of contemporary college students, so that they can feel the artistic charm of national intangible cultural heritage up close, absorb them to become Sichuan opera audiences, further cultivate young audiences of Sichuan opera, and promote more young students willing to enter the theater to watch Sichuan opera, understand Sichuan opera and become Sichuan opera lovers, inject fresh blood into the inheritance and dissemination of Sichuan opera, which will make the situation of Sichuan opera culture and Sichuan opera music inheritance become more open.

6. CONCLUSION

The integration of Sichuan opera music into the "Vocal Music" course of music education majors to carry out teaching reform is an important measure to implement the spirit of relevant policy documents of governments at all levels and education authorities, and is a specific action to adapt to the needs of local education development and respond to the demands of employers. During the specific reform and practice of Sichuan opera music in the course of "Vocal Music", through the exploration and practice of selection, creation and adaptation, teaching practice, and stage display path, music teachers in the future can understand Sichuan opera culture, feel the charm of Sichuan opera music, absorb the beneficial humanistic thoughts of Sichuan opera culture, and understand the beauty attributes of Sichuan opera music, such as melody beauty, form beauty, artistic conception beauty, etc., and internalize these contents into the heart and

externalize them into practice, and then promote self-development and grow into qualified music teachers in the new era. This reform will play a positive role in cultivating students' values, promoting the inheritance of Sichuan opera culture and improving the quality of music education professionals.

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