

An Analysis of the Three Realms of Musical Performing Arts in Bel Canto

Hao He¹, Elena Ng^{2*}

¹Singapore Raffles Music College pte ltd. 456 Alexandra Road, Fragrance Empire Building #09-02 Singapore 119962

²Singapore Raffles Music College pte ltd. 456 Alexandra Road, Fragrance Empire Building #09-02 Singapore 119962

ABSTRACT: The three realms of music performance are intuition, interest, and style. Intuition is a feeling in music performance; interest is a choice that one persists in, and style is the result of effort and perception based on it. As the highest artistic achievement in the world of singing today, Bel canto (Italian: Bel canto) refers to the singing method in which the larynx blows the vocal cords with exhaled air while maintaining the inhalation position so that the open resonance cavity can resonate completely and evenly. This article, based on the research of the three realms of musical performing art, analyses the application of the three realms of musical performing art in Bel canto, aiming to let Bel canto performance better grasp the application of this art.

1 Introduction

The three realms in the art of musical performance are intuition, interest, and style. Intuition is a feeling in musical performance; interest is a choice that one persists in, and style is the result of effort and perception. As the highest artistic achievement in the world of singing today, we analyzed how the realms of the art of musical performance can be applied to the enhancement of Bel canto.

2 Review of the literature

2.1. A review of research on the state of the art of musical performance

Music is a flowing melody that brings out people's joy, anger, sadness, and happiness. Jiaxiao WU (2011)[1] believes that there are three realms in the art of music performance, of which intuition, that is, talent, is a prerequisite, strong interest is a condition, and style is the final result. Each of the three realms is indispensable. Chunyu MA(2017)[2] divides music performance into three realms, and he believes that the three become interdependent and closely related to each other, of which the first realm is the human perception of the world. Xiaomang DENG (2021)[3] proposes that life is like a performance, and performance is also an experience of life. Only when it is based on the state of human existence and inner experience can we realize the musical triad of performing art.

In conclusion, there is almost universal consensus on the state of the art of music performance, which is

intuition, interest and style. Intuition is the most basic talent, the most fundamental of the three realms; interest is the choice to be able to persevere, to have a strong interest in order to have a lasting musical performance; style is the final result of continuous exploration and research. All three are interlinked and indispensable.

2.2. A review of research on Bel canto

Most of the literature by Chinese scholars on Bel canto has focused on the origins, development, and analysis of characteristics and integration of Bel canto with other singing styles. For the origin of Bel canto, a review of the literature reveals that Yirong HE (2016)[4] argues that after the introduction of Bel canto to China by castrati singers, it has now developed into a very accessible and grounded art for everyone. Shan JIANG (2017)[5] discusses the origin and development of Bel canto in the same chronological order as the former in his article The Origin and Development of Bel canto. In a superficial analysis of the origins and development of Bel canto in the first part of the 19th world, the historical role of the castrati singers in the origins and development of Bel canto is analyzed by Xiaobo MA (2017)[6]. In terms of the analysis of the characteristics and fusion of Bel canto with other singing styles, Yan LIU (2011)[7] briefly describes the comparison between Bel canto and folk singing in terms of their origins and performance styles, and he mentions the development of the fusion of Bel canto and folk singing in China. Jian ZHANG (2013)[8] compares the similarities and differences between Bel canto and folk singing. Later Jingting LI(2022)[9] describes the characteristics of the Bel canto style and explains in detail how to use the

*Corresponding author. Email: 1344159622@qq.com

vocal cords and the breath in two ways. In the literature, the three realms of music performing arts are undoubtedly intuition, interest, and style, and the study of Bel canto, in addition to the study of its origins and characteristics, is now tending towards a study of its integration with other singing styles. On the one hand, the research is repetitive, with most of the literature focusing on the three realms of English performing arts and the origins and characteristics of Bel canto and lacking in the integration of the two aspects.

3 Analysis of the three realms of musical performing arts

Musical arts performance is a complex process of applying systematic theory to cognition. Theories of musical performance have been explored in many ways in ancient and modern times, including thematic studies of performance styles, specific instruments, and vocal techniques from each period, from different performance styles, performance genres, and the improvement of performance skills, as well as the appreciation and understanding of music. According to the definition of music performance major in general Chinese colleges and universities, music performance mainly studies the basic knowledge and skills of music, instruments, dancing, performance, conducting, masters the analytical methods and deductive skills of musical works of different styles and genres, and performs music performances in musical theater (troupe), cultural and educational units, etc. Music not only cultivates emotions but also enhances temperament, improves the ability to express oneself in speech and speak confidently and boldly, improves the ability to coordinate the body and perform comfortably on stage, improves various qualities, including imagination, creativity, and imitation, improves interpersonal skills, social skills, leadership skills, organizational skills, improves artistic qualities and cultivates the emotions, and improves reading and retelling ability. In the performing arts, intuition is a prerequisite and having good talent and intuition is paramount to making art. Developing an interest in music deserves our attention and needs to be addressed. In exploring the art of musical performance, we need to look at style horizontally and vertically, a topic worthy of long-term consideration, and one of these three realms is indispensable in the art of musical performance.

3.1. Intuition in musical performance empowers the creative power of artistic thinking

Intuition is very important to the artist. The possession of intuition is a prerequisite for creation. Baidu explains that intuition is an intuitive feeling, a point of view that has not been analyzed and reasoned. Intuition refers to a particular way of thinking that is not controlled by human will. It is a form of thinking based on human occupation, experience, knowledge, and instinctive existence. It seems that intuition is common to all. In the case of the artist, however, this intuitive approach

develops into an intuition of the language of art, or artistic intuition. Artistic intuition contains a deep inner psychological element, and intuition is a fundamental rational activity. It is a process of perception and profound psychological experience of the objective world. Intuition is by no means a mere perception, but a synthesis of multiple psychological functions interwoven with emotional imagination and perception.

Intuition is the intuitive feeling that a person has about something or someone; it is an opinion that can be reached for no reason at all, without any rigorous logical analysis or rigorous reasoning. Intuition is usually a special way of thinking that is not controlled by human will; it is a form of thinking that exists based on human instinct. Intuition is characterized by its rapidity, immediacy, and instinctive awareness, and deliberate development often achieves little. In the art of music performance, the musician's artistic intuition plays a huge role in his or her perception of the objective world and his or her grasp of artistic forms. It enables musicians to constantly discover and inspire their artistic thinking and constantly improve their ability to create music artistically. Intuition is thus the extraordinary ability to recognize the truth by direct and sensitive speculation, a gift that is free, flexible, contingent, and unreliable, also highly susceptible to disappearing with time.

3.2. Interest in music performance as a fundamental motivation for artistic creation

Interest is another realm of musical art performance, which, unlike intuition, is neither an uncaused feeling nor can it be swayed or dictated by the will of others. Everyone gives priority to and actively explores what interests them and shows a fascination for it. Interest is based on spiritual needs and is more than a superficial interest in things; any interest arises from the emotional satisfaction one experiences as a result of acquiring knowledge of or participating in such activities. If a person feels a strong spiritual need for something or an activity, he or she will be keen to touch it, observe it, actively engage in it and pay attention to exploring its mysteries. Interest is also linked to awareness and emotion; if one has not known something or an activity for a long time, one will not be emotionally attached to it, and therefore will not be interested in it. Conversely, the deeper the knowledge, the more intense the emotion, and the stronger the interest.

Interests are positive and tendentious, selective attitudes and emotions that an individual develops in response to particular things, activities, and people. Each individual gives priority attention to and actively explores things that interest him or her. Interest is a prerequisite for hobby, and hobby is the expansion and action of interest. Hobby is not only a mood of priority attention and desire for something but also some kind of practical action. Interest is particularly important in the art of musical performance, where it is necessary not only to master the technique but also to grasp the spiritual connotations of the art, and therefore interest

plays a large role in musical performance. The musician Chopin's keen interest in Polish music and culture shows up significantly in his works for the rest of his life, and he composed such beautiful melodies for us that we still recall them to this day. Interest is therefore the basic motivation for learning music, the prerequisite for maintaining a close connection with music, enjoying it, and beautifying our lives with it, and the mental strength to take the initiative in our studies and research.

3.3 Different styles in musical performance are what express the richness of the music

It is because of interest that the art of musical performance can be expressed more richly, and a variety of styles can be developed. A style is a representative and unique appearance of a work of art as a whole. The formation of style has its own subjective and objective reasons. Subjectively, due to their different life experiences, ideological concepts, artistic qualities, emotional tendencies, personality traits, and aesthetic ideals, artists are bound to form a creative personality consciously or unconsciously in their artistic creation that is different from other artists, with relative stability and significant characteristics. Style is the natural expression and concrete manifestation of a creative personality. Objectively, the formation of an artist's creative personality is inevitably influenced by the social and historical conditions of the time, society, nationality, class, and family environment to which he or she belongs. The object of the artwork, the subject chosen, and the genre and art discipline to which the work is subordinated also have an intrinsic role in the formation of style.

The formation of musical performance art style is different from the general artistic characteristics or creative personality, it is expressed through artworks, and therefore relatively stable, and can also reflect more intrinsically and profoundly the ideology, aesthetic ideals, and spiritual temperament of the times, the nation, or the artist. This is why we often say that style is the external imprint of an artist's inner identity. The formation of a style is a sign that an artist has transcended the infantile stage in art and has freed him or herself from the constraints of various models, thus tending towards or reaching maturity, and is also the threshold at which a good musician moves from being a virtuoso to a master.

The style of musical performance is therefore the result of hard work and perception, a true connotation of the richness of artistic development. While talent is important in the study of music, it is also essential to work hard. It is only through perseverance and unremitting effort that one can reach the climax of the art of musical performance.

4 Analysis of the characteristics of the performing art of Bel canto

Over the centuries since the European Renaissance, Bel canto has gained widespread recognition and popularity throughout the world. In terms of Bel canto itself, it has been richly nourished and developed, from artistic theory to artistic practice to form a distinct artistic school and a complete artistic system.

4.1. A wide range of smooth and unified

The Bel canto is based on the breath, from the low to middle vocal area and then into the high vocal area that is supported by a strong breath. The breath support point is in the diaphragm, the diaphragm's strong toughness and support make the voice smooth and elastic. The use of the shut-off method after entering the upper register, and the change of voice leave no trace of the change of voice and greatly expands the range of the upper range. Bel canto singers are generally able to sing up to two octaves, flowery sopranos and some singers can sing up to two and a half octaves and even up to three octaves.

4.2. Beautiful tone embodies the metallic penetration

The beautiful and unified tone of Bel canto is pure and flawless, with powerful penetrating power. It is the most representative and beautiful voice in the world of the opera vocal genre, so the title of opera Bel canto is true to its name. We all know that the voice is produced by the vibration of the vocal folds. The vocal folds grow in the laryngeal apparatus, which is made up of three pieces of cartilaginous tissue that singers call the laryngeal chambers. The vocal folds produce the vocal frequencies, and the laryngeal chambers expand the pure sound source. Bel canto requires opening the laryngeal apparatus to bring it into the singing state. The vibratory function of the vocal folds' frequencies is organically controlled with consciousness, giving full play to the beautiful timbre of the vocal folds and the unity of the sound quality. The sound is expanded even more through the resonating organs such as the pharyngeal and oral cavities, which are concentrated in the head cavity to produce this wonderful sound with great penetrating power.

4.3. Stable and smooth breath is a solid foundation

Bel canto has a coherent voice, beautiful tone, wide range, pure tone quality; voice with penetrating power, but these foundations of the more important foundation is the stable and smooth breath.

4.4. The overall resonance makes the sound a very shocking effect

Another major feature of Bel canto is the overall resonance. This is distinctly different from the resonance systems of other genres, where the acoustics produced by partial resonance and overall resonance are completely different. The effect of overall resonance shows the natural charm of the human voice, which is magnetic and extremely powerful.

5 The Application of the Three Realms in the Performance of Bel canto

In terms of singing, breathing is the driving force of the voice and is the foundation of singing. The most important feature that distinguishes Bel canto from other singing styles is, in a word, the fact that Bel canto is a mixed vocal range singing style. Bel canto has influenced not only the art of vocal performance in China but also in other countries.

5.1. Intuitive thinking training in the art of Bel canto performance

The types of thinking used in vocal singing are action thinking, figurative thinking, logical thinking, aesthetic thinking, and creative thinking. Action thinking is a thinking activity in which the brain directs the action and requires the singer to use specific behavioral actions to solve problems. For example, the singer's expressions and stage gestures need to be conceived in advance so that they can be thought of while singing. Figurative thinking requires the singer to have a rich imagination and to be able to express the image vividly, through figurative thinking, the singer shapes the image with which he or she integrates and expresses the understanding of the lyrics and the expression of emotions in a vivid way. Logical thinking is an activity in which the singer makes a rational judgment, recognizes problems, and solves them according to certain logical rules. Through logical thinking, singers can fundamentally realize the problems that arise in singing, master the relevant knowledge, and constantly summarize their singing experience to make their singing more organized. Aesthetic thinking is the singer's ability to express his or her own aesthetic emotions to the audience through singing, intertwining emotions with the song, singing with the heart, moving oneself, and causing resonance. Creative thinking is the singer's constant summing up of singing experience and creating new ways to solve practical problems' thinking activities. Creative thinking is an advanced form of thinking that requires the singer to have some artistic talent and to be able to recreate the art.

Developing learners' mastery of correct thinking methods is a key part of thinking development and is a sign of an individual's maturity. Correct thinking methods include figurative metaphor, analogical association, reverse thinking, and the identification of correctness and error. Figurative metaphor is a more

active way of thinking, as it allows the singer to develop their thoughts and understand the principles of things visually. The analogical association method is based on the perception of other learning objects to cause the same type of things, help learners understand new things, conversion of knowledge, and thus learn knowledge more deeply, is the transfer of knowledge thinking method. The reverse thinking method is the use of reverse thinking to help learn and solve problems that arise in the learning process. The identification of the correctness and error method is a logical way of judging whether the actions between objects are correct. In the development process the singers themselves cannot detect the wrong action, using the correct action to demonstrate, so that the singers can compare and identify. The incorrect movements are then corrected.

Cultivate with a solid foundation of knowledge, which is an important part of thinking, and learners with a solid foundation can enhance the ability to think about learning. Educators need to strengthen the singer's professional knowledge and master the basic elements of music in order to facilitate the singer's rationalization and re-working of sung works. As singers continue to accumulate and deepen their knowledge, the singer's knowledge structure will be optimized and adjusted, and the singer's thinking will be more open and detailed.

5.2. Interest development in the performing art of Bel canto

The art of Bel canto and performance is a constant cultivation of the artistic expression of Bel canto so that enthusiasm and interest in music can be constantly stimulated. The prerequisite for the development of interest is therefore the development of artistic expression in Bel canto.

People engaged in the vocal performing arts career should not only listen to concerts, listen to famous singers' singing performances, ponder their singing vocal methods, observe their artistic performance, watch opera performances, and listen to instrumental music, but also often watch films, enjoy paintings, read novels, visit painting exhibitions and various art exhibitions. Because one's direct life is very limited, being good at drawing from other forms of 'sister art' is a good way to enrich one's musical knowledge and strengthen one's musical training. It also requires a lot of practice, from the practice of singing methods and techniques, the practice of singing works, the practice of accumulating repertoire, the practice of singing on stage, especially the process of creating art by communicating directly with the audience, which is an objective stimulus for the actor and can stimulate the actor's potential passion for creating art, so that the singer can make a breakthrough in vocal technique and be sublimated in emotional expression.

It is one of the prerequisites for learning to sing beautifully, and it is as important as mastering the vocal technique of singing. Artistic expression aims to use skilled vocal techniques to vividly express the ideological content of a song and to infect the listener

with a beautiful and emotionally appealing singing voice. Therefore, the correct handling of the relationship between voice and emotion in a singing performance is crucial to the development of the singer's artistic performance ability. The voice is the technical means by which the singer brings the emotional content of the work to the listener. The emotion is the subjective emotion of the lyricist, i.e. the direct reflection of the original emotion and meaning given to the work by the lyricist at one point in the composition, and is also the true emotion of the singer.

Only by combining the above factors can the love and interest of the audience be aroused, and only by applying emotion to the voice, strengthening the artistic impact of the voice, and by achieving empathy, can the interest in the art of performance be cultivated. In any case, it is necessary to perform in a prescribed context, based on the personality of the character to carry out the artistic expression, to convey the feelings of the character to the audience, to arouse the audience's empathy, and to achieve the purpose of artistic recreation is also the basis for interest in the arts.

5.3. Stylistic choices in the performing art of Bel canto

The performing art of Bel canto requires the selection of a suitable style. The difference in styles is the connotation of artistic development and the goal pursued by the performing art. Bel canto requires the singer to understand the lyrics in depth, to strive for natural simplicity, to pursue a high degree of artistic expression, to develop an aesthetic conception of the voice, to improve appreciation, to make singing more in line with the requirements of the Bel canto, to sing with special emphasis on breath control, to emphasize and beautiful tone, to require singing with a varied tone and sincere expression of emotion. The main areas of voice training are correct breathing, accurate voice onset, vocal coherence, vocal flexibility, vocal resonance, diction, and language, etc.

The artistic style of Bel canto is specifically expressed as follows: Bel canto has specific requirements for the singer's singing posture and singing performance, and only when the singer sings Bel canto in a relatively free and natural state can he or she better control the breath and more easily evoke the emotional resonance of the audience. This requires a high level of singing skill and expressive ability. The aesthetic requirements for the singer are also very high, requiring the singer to have rational artistic thinking, to pursue the unity of specifications and concepts, and to attach great importance to the skill and rigor of the vocal style in the singing process, and to pay attention to the application of good resonance cavities. Some Bel canto styles are very closely related to national languages and therefore have different degrees of regional characteristics, which require singers to integrate their singing skills and expressive abilities with the characteristics of different nationalities.

6 Conclusion

In summary, Bel canto is one of the most representative vocal arts in the world of music, and the artistic style and singing techniques of Bel canto have always been an important object of study for other vocal singing styles, and singers must have a fuller knowledge and understanding of the artistic style of Bel canto and master a higher level of singing techniques to be able to perform more beautiful American songs. The development of the performing art of Bel canto is also based on intuition, interest, and the realm of style, allowing the three realms of musical performance art in Bel canto to be better applied in Bel canto performances to enhance one's musical aesthetic realm and literacy.

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