

# *The Role and Value of Yuefu Chuansheng in the Formation of Chinese Opera Sound Cavity*

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**Abstract:** Yuefu chuansheng was published in the 13th year of Qianlong in the Qing Dynasty. The author Xu Dachun not only inherited the previous opera research, but also carefully studied the singing practice in the early Qing Dynasty and systematically studied the formation of sound cavity. This work contains 35 chapters, including the words, singing, decision, emotion and other aspects of Kunqu opera singing, which has a very important reference significance for Chinese vocal music singing, and lays a profound foundation for the development of Chinese national vocal music singing. With the theme of "vocal cavity formation", the book discusses the three parts of "physiological basis", "language basis" and "music selection", reflecting the gradual and logical structural relationship.

## 1. Introduction

"Yuefu Chuansheng" is China's first comparison system of vocal monographs, published in the qing dynasty qianlong thirteen years,The author Xu Dachun inherits the Chinese singing theory in the Yuan Dynasty, "Changlun" and "Qulv", "Duqu Xvzhi" in the Ming Dynasty, on the basis of Chinese singing theory, not only in the qing dynasty singing practice, and for our current national singing theory, Chinese traditional music aesthetics has profound guiding significance.<sup>[1]</sup> Among the previous research results, systematic research has been carried out, but it is still necessary to continue further research in some aspects. This paper follows from the philosophy of "sound cavity" in Yuefu Chuansheng and discusses its influence on the formation of Chinese opera opera.

## 2. Test

### 2.1 Xu Dachun and Yuefu Chuansheng

At the age of 20, Xu Dachun studied under zhou Zhenye, a famous local scholar, which gave him a further contact and understanding of the study of lyrics and music.His mother Ding played an important role in xu Dachun's biography of Yuefu Chuansheng . His father, Xu Yanghao, involved in the study of water conservancy, once participated in the compilation of Wuzhong Shuilizhi. In such a family environment, it played an important foundation for Xu Dachun's future knowledge accumulation.

Xu Dachun's most prominent humanistic character is the Confucian feelings.Xu Dachun has his

own views on the specific ways of singing. It not only focuses on the content of the formation, form and beauty of the sound cavity, but also believes that the content of the music determines the use of the sound cavity, that is, a certain sound cavity is consistent with the content contained in the music. It reflects Xu Dachun's dialectical dialectics to the aesthetic of drama and shows Xu Dachun's rigorous attitude. It reflects Xu Dachun's dialectical dialectics to the aesthetic of drama and shows Xu Dachun's rigorous attitude.

The biography of Yuefu was written in 1774 and consists of 35 sections. Around the part of "acoustic cavity", this paper discusses the physiological basis of acoustic cavity formation, the basis of acoustic cavity, and the relationship between acoustic cavity and music. This paper will classify and summarize the physiological basis of vocal cavity formation, the language foundation and the choice of acoustic cavity.<sup>[2]</sup>

## **2.2 Yuefu Chuansheng discusses the physiological mechanism of the formation of opera cavity**

On the physiological basis of the formation of the vocal cavity, there are great differences between Chinese and Western singing art. Western musicians pay more attention to the development of the voice, emphasizing its dominance. However, Chinese opera music has certain differences, although emphasizing the sound of clear and bright effects. Xu Dachun believes that the nasal sound is "profound and profound", reflecting the author's profound traditional cultural background, and reflects that the voice adjustment of Chinese singing theory is based on "nature".

The whole book of Yuefu Chuansheng focuses on the state of singing organs and follows the logic of "one word, one word". Its "five tones" is the sound of the voice, "four calls" is the sound of the rhyme.<sup>[3]</sup> The process requires that the process of speaking and biting words is relatively complete, word head, word belly, word tail are explained in place, singing mouth can be found naturally, the form of the word will be presented.

Secondly, as for the use of "throat", the throat, as the pronunciation organ of singing, is the most important factor affecting the formation of various vocal vities. In the book of "Yuefu Chuansheng— sound throat has the middle side above and below", the author uses the vertical and horizontal theory that the five parts of "throat" are combined with "tongue, teeth, teeth and lips", and theoretically there are 20 sound methods about the throat. However, there are more than five types of throat parts. If they are combined with the pronunciation organs such as "teeth, teeth, tongue, lips" and their "opening, closing, pinching and closing" are combined, there are hundreds of ways to sing the "throat" theoretically. His research on the throat is far more research than predecessors in terms of thinking and aesthetics, which emphasizes the instability of the "throat" of opera singing and enriches the theoretical research basis of the vocal cavity system.

## **2.3 The discussion of Yuefu Chuansheng on forming the language foundation of opera sound cavity**

On the basis of the language formation of sound cavity, the art of singing has been inseparable from the study of characters. "Yuefu Chuansheng" believes that the formation of the northern cavity is based on the northern music, and the characteristics of its vocal cavity are influenced by the pronunciation of the north character. The book focuses on three aspects.<sup>[3]</sup>

North Word, "Yuefu Chuansheng" did not directly discuss with "North Word", but first asked the question of "Central Plains Rhyme", that is, a book summarized on the basis of the northern language and followed by the creation and singing of North Music. In the section of "North Word", two important points are put forward: one is that "for those who sing the northern song, his word is from the north sound to the harmony." That is, when singing as the north song, the song is the most ideal, in order to avoid the "sound will be discord" situation. The second is that the north and south

characters can be appropriately changed, the use of word sound, word meaning is relatively close, can be appropriately replaced, to facilitate the north and south appreciation.

From the perspective of singing and aesthetics, Yuefu Chuansheng follows the research idea of "aesthetic-sound-word", and Starting from the aesthetic feeling of Chinese characters, the construction of the relationship between "language and music" is formed. In the "four sounds", "falling tone" can reflect the tone of the style of the north music, in the "singing method", "the falling tone is true, then the sound is also strong and powerful"<sup>[4]</sup>. It has the feeling of rising in the melody and gradually advancing the climax, and stops abruptly at the end to achieve its "wonderful" unique musical aesthetic experience.

As a vocal art, even songs without words also have relative phonetic support, as well as words. Therefore, whether it is from the perceptual perspective of music aesthetics or from the rational perspective of singing music, whether the words are clear directly affects the quality of singing works. Xu Dachun, on the basis of predecessors' attention to "end of singing and value of phonology", further developed that singing the end sound of each word well is very key to the next word. Later, the rhyme theory of Gu Wulu co-written by Wang Dehui and Xu Yuanzheng appeared later, has something in common with the theory of "true understanding and read correct" in the sound of Yuefu Chuansheng, which highlights the necessary position of his "correction of word sound" in his vocal music art.

#### **2.4 The discussion and of Yuefu Chuansheng which the selection of music in the formation process of opera sound cavity**

Xu Dachun in "Yuefu Chuansheng" inherited the yuan dynasty Yana Zhian "sing" about the use of voice and the relationship between palace tone, think what kind of story, you need to choose what kind of voice to express, and what kind of voice is a fixed tone for selection, a piece of music want to sing its reason, according to the rules. This theory reveals that when singing and dealing with singing works, we must sing according to their own emotions, and then go to sing, which has a certain practical significance.

On this basis, "Yuefu Transmission of Sound" believes that the harmony between sound and music should be the understanding of lyrics, the grasp of the plot, the control of the expression means such as the light and intermittent sound, and the deep understanding, grasp and reproduction of the three points of "meaning, emotion and meaning" in singing songs.

The Yuefu Biography also talks about the problem of true and falsetto cavity.<sup>[5]</sup> At the same time, the "bottom board singing method" points out that the board of the northern song is different from the southern song with a few words as a section, but with sentences as a section. This gives the singer a relatively free space to play. At the same time, because of its longer syllables, the singing atmosphere is more demanding, so we should further develop the singing, which can better reflect the style characteristics of northern Opera.

### **3. Conclusion**

To sum up, "Yuefu Chuansheng" is a collection of vocal music theory and singing, which inherits the singing experience and experience of wei Liangpu and other artists in the Ming Dynasty, and also contains the author's research results of opera. Although there is no lack of writings in ancient vocal music theory, it is rare to talk about the formation theory of vocal cavity pronunciation.<sup>[6]</sup> Therefore, from the perspective of "sound transmission", Xu Dachun talked about the singing practitioners and singing voice creation, which is particularly precious. This work, with a very high theoretical value, can be called the master of the ancient Chinese vocal music performance art theory, and still has a high significance and practical role in the contemporary vocal

music singing. Xu Dachun's of Yuefu Chuansheng is also the creative transformation and innovative development on the basis of his traditional singing works, which to a certain extent reflects the continuity of its Chinese roots and is inspired by times.

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