

## THE MAIN AREAS OF PERFORMING TRAINING IN CHINA ACCORDING TO THE PROFESSIONAL PURPOSES OF VOCAL MUSIC

**Introduction.** Chinese national vocal music is the artistic crystallization of the ancient Chinese culture for thousands of years. It is the precipitation of objective history. It is determined by the unique historical culture, language characteristics, regional characteristics, expression methods, and aesthetic characteristics of the Chinese nation. It is Chinese Independent school of vocal music.

Chinese national vocal music includes four aspects: opera, folk art, folk songs and opera. In a broad sense, national vocal music refers to a type of vocal music or music genre that the people (especially the working people) are historically produced in social life, socially inherited, collectively retained, and widely sung in daily life. In fact, modern national vocal music refers exclusively to folk songs and operas.

**The purpose** of this article is to analyze the main directions of performance training in China in accordance with the professional goals of vocal music.

In recent years, under the comprehensive influence of Western music, Chinese national vocal music has entered a period of prosperity of national vocal music after years of rapid development, and has achieved amazing results. However, behind this prosperity there are some problems that cannot be ignored. With the increasing influence of bel canto on national vocal music, most singers have learned too much of the vocal technique of bel canto, ignoring the style characteristics of Chinese national vocal music, and "one thousand people have one side, one thousand people have one voice" [1]. In the phenomenon of "canned singers", singers generally lack distinctive personal styles, and even lack unique national style characteristics. Through the influence of the Western approach to teaching, a solid form of vocal music teaching in China has emerged.

The art of vocal music is a highly practical performing art, and the performing art is a dynamic and finalized skill, the art of stage performance, and the soul and life of vocal art. If there is no performance, vocal music works can only exist as the symbolic form of sheet music, and will not really become art.

Vocal music teaching is still a new emerging discipline in China and has its own characteristics. Children can enter a performing company for professional training at age 10, and stay with the performing company after graduation, which used to be called an apprenticeship.

You can learn to sing in China at children's palaces, high schools, universities, clubs, performing companies, opera houses, educational institutions and other places. But professional vocal performance has been around only a few decades since Chinese colleges and universities and art colleges opened up the field.

Due to various reasons, its development is relatively unbalanced. With the progress of the times, the teaching of vocal music performance should also be developed and innovated. At present, the performance courses of music performance majors in China's higher music academies and art colleges are set for two years (one year for basic stage performance and one year for opera performance) and one year for junior college.

The teaching of vocal music performance lies in teaching theory, teaching methods, and emphasizing practice. Its purpose is to develop students' performance potential and liberate their creative nature, and teach students how to arouse their creative nature and creative inspiration. The difficulty of performance is not to have a correct concept and clear performance principles to have a wonderful performance, but to have a process of repeatedly honed skills and feeling comprehension.

As a discipline, the performance major has experienced centuries of practical accumulation and evolution, condensed into the efforts of countless artists at home and abroad, and formed a systematic and scientific system and method. The traditional performance mode is specially designed for the performance profession, with the purpose of cultivating professional talents in drama performance, which is different from the teaching goal of vocal music performance. The vocal performance major is to train singers, opera actors and musical actors, not to train professional professional actors in theatrical performances. Therefore, when determining the focus of training, the following points should be done.

First of all, students need to understand theoretically what is performance, what is stage performance, and the role of performance in singing. At the same time, they also need to understand the three major performance systems recognized worldwide (that is, the Stanislavsky performance system in Russia, the Brecht performance system in Germany, and the Mei Lanfang performance system in China) and their aesthetic principles.

Secondly, students are required to understand that vocal performance is a combination of music, poetry, words, body, language, action and emotion, which is different from drama (theater, film and television) performance. Drama (theater, movie) is a complex of performing arts and language arts. Its main acts are "acting" and "speaking", and character creation is done by large monologues. The main acts of vocal performance are "acting" and "singing", which use large sections of arias, narration and body language to complete character creation. Therefore, the teaching of vocal music performance should establish a service thought that cooperates with line training and body training, and requires students to learn body and lines well.

The most important and basic point is to let students understand that performances rely on the actors' own body, language, and emotions as creative materials and means to create artistic images on the stage. For students of vocal music performance, the focus of their training is to liberate the students' performance instincts and physical movement sense training, from the unconsciousness of the performance to the unconsciousness, so that the students can "sing" and "movement" on the stage. In this way, students' ability to perform in different roles can be enhanced, so as to cultivate and train them to become comprehensive vocal performers.

Based on our own pedagogical practice, let us draw attention to the importance of flexible teaching methods for teaching vocals. Vocal performance students began to have the problem of "two highs and two lows", namely: "high desire to sing, high musical quality"; "low literary quality, low starting point for performance development". Singing is their specialty. They have a certain understanding and practical accumulation of vocal music, and they also have a strong interest. They have a certain understanding of vocal music theory and techniques. However, the number of people receiving performance training is rare, and the performance foundation is low. Some students are even in a primitive natural state. Accordingly, the author tried several teaching methods in teaching practice in order to improve their performance skills and performance ability.

1. Relying on the form of the stage to improve the performance of students.

Through years of experience and the psychological process of continually improving stage practice, combined with research and study of teaching practices, it is important to make the point that a comprehensive and collective approach that is compatible with vocal specialization and consistent with theatrical stage performance is necessary to enhance vocal training. Therefore, in practice teaching, lay a solid foundation for singing, combined with the training of basic skills such as opera walking, stage step, cloud hand, etc., through the rehearsal of sketches, dramas, operas and musicals, can well improve students' performance ability. At the same time, more attention should be paid to guiding students to establish stage awareness and role awareness. That is to say, no matter when and where to sing, you must use the stage as an imaginary place, be able to truly enter the play and enter the role, and be able to use the "fake me" emotions from the play to replace the "real me" performance. In specific practice, the requirements for the students who enter the play are the process of transforming the student's "real self" into the "fake self" in the play. The play is not real, but the emotions are real. Tell them to learn to communicate openly with "hypothetical" audiences. Practice has proved that this approach can enable students to add their own emotional understanding of the role (song) to their singing, and can improve their performance potential.

2. Give full play to the students' own advantages and seek breakthroughs in the combination of "acting" and "singing".

If you sing a song, you always stand motionless from beginning to end, either "covering" your belly with your hands, or holding your hands in a "circle", it will look very ugly and rigid. In the art teaching of traditional Chinese opera, it is necessary to achieve "singing must move" and "action must sing". Most of the students majoring in vocal music performance have the problems of being able to sing and not acting, and lack of "voice" but insufficient "movement". Most students sing freely and confidently on the stage. Some students' limbs are tense and stiff during the performance, while some students are lazy and lazy. They don't know where to look, don't know how to put their hands, and don't know where to put their feet. Where did you go? In response to these problems, we should first

start with the students' performance psychology and make them "active". Combined with the singing content, students must be "walking and singing" and "singing and walking", so that students can perceive and understand the image characteristics of the work and tell them to perform.

Art is the art of stage action. The physical movements on the stage are processed and refined and created through imagination. It is an important means of stage expression and a core element of performance. To learn to analyze the content and roles of songs in action, body movements and singing are complementary and closely coordinated with each other, body movements are the continuation of emotions, and the emotion of singing must always run through the body movements, and conversely, the body movements during singing correspond to Singing must have emotions as well. "Preface to Mao Poems" said: "There is a lack of words, so sighs; sighs are insufficient, so chants; if chants are insufficient, they do not know how to dance with their hands, but they are sighed" [2].

So, the physical action is the "extreme" of expressing emotion in vocal performance. Performing on stage, students should be as natural and inspired as children in life. A master once said: "The best performances should be learned from children." Under the conditions of artistic fiction, students can learn to listen, see, and make decisions easily and naturally under the conditions of artistic fiction. "Scenery" and "feeling in the heart", and at the same time complete the technical skills of singing, the timbre of the voice, the expression style of the work, and the expression of emotions. Mobilize students' enthusiasm for performance and stimulate their desire to sing. Always have an impulse to perform to "burn" themselves, and ask them to learn to "perform" in "singing" and "sing" in "performing", and do the same "Sing must move" and "action must sing", so that students can complete the perfect unity of "acting" and "singing".

3. For many years, the author has been studying how to shorten the distance between students and real actors, so that students can grow into a qualified actor as soon as possible, so that they can adapt to the stage and society as soon as possible. School students often take on some performance tasks temporarily, and they are often between "students" and "actors". When performing on stage, they are neither students nor actors. In our opinion, it is necessary to improve theoretical teaching, to change its usual mode. It is important to rationally adjust the relationship between the "stage" and the "classroom", to integrate the inner qualities of both, so that artistic practice and teaching in the classroom run parallel and complement each other.

The path of "podium"—"stage"—"podium". Singers and performing artists cannot be cultivated in the classroom, and the practice of stage art must be strengthened. Only by playing hard and practicing on the stage can you not become a "piano room singer". Students are required to participate in social practice and social competitions to create space for artistic practice and build a platform for artistic practice. Social practice is another door opened for students, and it is an indispensable and excellent stage for students who learn to grow into talents. It truly enables students to "learn" in "practice" and "practice" in "learning". Some people say that the best way to gain knowledge is through personal experience, which is to "enlighten" in practice.

**Conclusion.** Thus, the main directions of teaching in the Chinese vocal school are determined in connection with the unique historical culture, regional and linguistic characteristics, methods of expression, and aesthetic characteristics of the Chinese nation.

The process of vocal performance is related to the stage, which determines the importance not only of students acquiring singing skills, but also the rules of stage behavior and acting skills.

An important aspect of successful vocal instruction in China is performing practice, which becomes an extension of classroom instruction. Performing practice is seen as the result of testing vocal music teachers to enhance their theoretical level and cultivate their artistic innovation.

It should be emphasized that the emphasis of performing arts teaching is on practical experience, which is not only in accordance with the laws of education and training, but also follows the principles of innovative talent education, ensuring the healthy growth of students and allowing them to move forward in the practice of performing arts and scientific theory.

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2. Preface to Mao Poems / Edited by Li Xueqin, Mao Shizheng. – [Electronic resource]. – Access mode: <https://doi.org/10.2307/495245>. – Access date: 08.02.2022.