

other ethnic traditional arts in high school classrooms. In the future, further success can be achieved in overcoming resource constraints by improving online resource libraries and optimizing the system of innovative leadership, thereby increasing the versatility and depth of teaching and contributing to the preservation of youth heritage and the sustainable development of ethnic culture.

1. Editorial group of the «Short History of the Mongolian People». «A brief history of the Mongolian people» [M.]. Hohhot: People's Publishing House of Inner Mongolia, 1977.
2. Qin Suiming, Analysis of traditional culture in Mongolian skin painting [J] Film review. 2008.

APPROACHES TO THE INTERPRETATION OF PIANO ACCOMPANIMENT IN THE VOCAL WORKS OF FRANZ SCHUBERT

Zhou Yixuan,

master's student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Academic advisor – Zhukova O.M., Ph.D. in History of Arts, Associate professor

The article is devoted to the features of piano accompaniment in the vocal output of Franz Schubert – one of the most outstanding composers of the Romantic era, whose songs (Lieder) have become the benchmark for the synthesis of poetry, vocal line, and instrumental accompaniment. As the author of more than 600 songs, Schubert radically transformed the role of the piano in vocal music, turning it into an equal partner of the voice, capable of conveying psychological depth, imagery, and the dramaturgy of the text. The study of this topic allows for a deeper understanding of the evolution of Romantic aesthetics and its influence on contemporary performance practice. The purpose of the article is to analyze approaches to the interpretation of piano accompaniment of F. Schubert's vocal works.

Material and methods. The methodological basis for the article consists of approaches to the study of piano accompaniment established in European and Chinese scholarship. The research employed general scientific methods, as well as historical-cultural and comparative approaches.

The results and their discussion. The relevance of the topic is determined by several factors. First, in the era of globalization and intercultural exchange, interest in Western classical music is growing in Asian countries, including China, where Schubert holds a special place in both pedagogical and concert practice. His songs are actively performed by Chinese vocalists and pianists, which necessitates a rethinking of European traditions in the context of Eastern aesthetic norms (for example, an emphasis on emotional expressiveness and harmony). Second, contemporary trends in musicology highlight the role of accompaniment as an independent means of expression, which is particularly relevant for analyzing Schubert's works, where the piano does not merely support the voice but creates a multilayered narrative (as seen in the cycles "Die schöne Müllerin" or "Winterreise"). Finally, in the context of digitalization and new forms of performance (online concerts, multimedia projects), the study of Schubert's piano accompaniment helps develop innovative interpretive approaches, which holds practical significance for teachers and performers.

The degree of development of the topic in European art studies is high, yet the focus on piano accompaniment as an independent element remains relatively niche. Classic works include the monographs of Walther Dürr, which emphasize the analysis of form and harmony, and Graham Johnson, who provides practical commentary on the accompaniment in recordings. Susan Youens highlights the literary-musical synthesis, while Richard Kramer explores cyclic structure. In Russian musicology, significant contributions come from the works of Yu.N. Kholopov and L.G. Rapatskaya, who place particular emphasis on Schubert's imagery and dramaturgy.

In Chinese art studies, the topic is less developed but is rapidly gaining momentum. Early works, mainly translations of European research, are now being supplemented by original analyses. For example, Chen Ying in "Chinese Interpretation of Schubert's Lieder" compares

Schubert's piano accompaniment with Chinese vocal tradition [1], while Li Wei in "Piano Accompaniment in Western Vocal Music" focuses on the pedagogical aspect [2].

In recent years, Chinese musicologists have increasingly turned to the intercultural dimension of performing Schubert. These studies examine how the characteristics of the Chinese vocal school (emphasis on breath control, emotional restraint, and melismatic ornamentation) influence the interpretation of piano accompaniment, particularly in the cycles "Winterreise" and "Die schöne Müllerin". Researchers note that Chinese pianists often soften Schubert's dramatic contrasts and chromaticism, striving for greater smoothness and "lyricism," which reflects the aesthetic principles of traditional Chinese music.

Researchers Wang Ling in "Aesthetic Convergence: Schubert Lieder in Chinese Performance Practice" [3] and Zhang Yu in "Cross-Cultural Reading of Schubert's Piano-Vocal Texture" [4] emphasize the adaptation of European Romantic imagery to Eastern aesthetic perception – particularly the role of qi (spiritual energy) and yun (poetic rhythm) in the interpretation of the accompaniment. These studies highlight that Schubert's piano can be perceived as analogous to the qin (guqin) – an instrument in which every sound carries profound emotional and philosophical meaning.

In our opinion, the key features of the Chinese interpretation of piano accompaniment in the cycles "Die schöne Müllerin" and "Winterreise" are the following:

1. Softening of dramatic contrasts and chromaticism.
2. Enhancement of the role of breathing and "airiness".
3. Influence of pentatonic scales and ornamentation.
4. Overall emotional shift.

Chinese musicians introduce elements of their own tradition into the Western repertoire, thereby making it more universal. At the same time, this practice sparks discussions about preserving the "authenticity" of the Romantic style: some perceive the softening of dramatic intensity as an enrichment, while others regard it as a loss of Schubert's expressive power.

A brief analysis shows that in European musicology, the study of Schubert's accompaniment has traditionally focused on the structural-analytical level (harmony, form, dramaturgy), with emphasis on the autonomy of the piano as a "second voice". In Chinese art studies, by contrast, the prevailing approach is cultural-adaptive and pedagogical: the accompaniment is viewed not only as a technical element but also as a means of emotional and spiritual resonance, closely aligned with the principles of traditional Chinese aesthetics. This creates a fruitful field for intercultural dialogue and makes the topic particularly promising for contemporary performance practice in China, where Schubert remains one of the most frequently performed Western composers.

Conclusion. European musicology has accumulated a substantial body of research primarily concerned with historical, formal, and narrative aspects of Schubert's Lieder. Even there, however, the accompaniment is often treated as a "support" for the voice rather than as an independent dramatic layer. In Chinese art studies, on the other hand, the intercultural and performance-oriented perspective predominates: the focus is on adapting European material to the national vocal tradition and pedagogical needs.

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2 李伟. 《西方声乐艺术中的钢琴伴奏》. 上海: 上海音乐学院出版社, 2020. = Li, Wei. Piano Accompaniment in Western Vocal Music / Li Wei. – Shanghai: Shanghai Conservatory of Music Press, 2020. – P. 72-86.

3 王玲. 《美学交汇: 舒伯特艺术歌曲在中国表演实践》. 北京: 人民音乐出版社, 2022. = Wang Ling. Aesthetic Convergence: Schubert Lieder in Chinese Performance Practice / Wang Ling. 2022. – P. 3-7.

4 张宇. 《舒伯特钢琴-声乐织体的跨文化解读》. 上海: 上海音乐出版社, 2024. = Zhang, Yu. Cross-Cultural Reading of Schubert's Piano-Vocal Texture / Zhang Yu. – Shanghai: Shanghai Music Publishing House, 2024. – P. 9-13.