

PERFORMING CULTURE OF VOCALISTS AS A QUALITY OF PROFESSIONAL HIGHER EDUCATION

Vocal singing training is an important part of music education. It is aimed not only at improving students' singing skills, but also at nurturing their all-round artistic qualities. In vocal performance, stage ability, as a comprehensive form of artistic expression, directly affects the singer's artistic appeal and stage effect.

Training of highly qualified specialists in this sphere is one of the priority directions of professional music education. The need for personnel who can effectively carry out pedagogical activities, who know the art of singing, today is great.

The main part. Improving the level of performing culture is a constant task that requires continuous attention from all participants of the artistic and pedagogical process.

Future teachers in higher education should be prepared to select repertoire in school music classes in order to develop students' vocal performance skills. The selection of repertoire for students is a complex creative process that requires knowledge of psychology, the characteristics of the singing voice, methods of working with students. The song material that forms the basis of the repertoire should take into account the already established vocal performance skills, be guided by existing preferences, take into account the possibilities of musical cultural development. In order to create a repertoire for students at the initial stage of vocal performance training, future teachers should master musical materials that promote students' creative development. The content of the songs should express emotions, meet students' needs, and form a positive attitude towards life.

Performing culture of vocalists represents the final-formative component, which largely determines the quality of professional higher education. As an important part of vocal music teaching, the cultivation of stage performance ability has gradually become a hot topic of academic research at home and abroad in recent years. Whether it is the combination of technical training and artistic expression, or the exploration of emotional expression and stage adaptability, scholars' research has provided important inspiration for vocal music teaching in colleges and universities. Domestic vocal music teaching research started late, mainly focusing on technical discussions, such as vocal skills, breath control and musical expression training, while research on stage performance ability is relatively small. In recent years, with the diversification of art education concepts, some scholars have begun to pay attention to the combination of vocal music teaching and stage performance ability.

In domestic vocal music teaching research, more attention is paid to the theory and practice of technical training, while the research on stage performance ability is relatively lagging behind. In recent years, with the deepening of educational reform and the increasing importance of art education, some scholars have begun to pay attention to how to systematically cultivate students' stage performance ability in vocal music teaching.

Combination of technical training and artistic expression. Domestic scholars generally believe that technical training is the foundation of vocal teaching. For example, Li Kun (2020) pointed out that in vocal teaching, vocal skills and breath control are the core skills that students must master, and these skills are the prerequisites for achieving artistic expression [1]. However, focusing only on technical training cannot meet the needs of students in stage performances. The lack of teaching content on emotional expression and stage practice leads to students showing an unconfident and unnatural state in actual performances.

However, the cultivation of performance ability in traditional Chinese opera and folk music can be a good reference. The teaching of traditional Chinese opera emphasizes the combination of "expressing emotions through voice" and "expressing meaning through form". For example, the "fusion of scene and situation" method mentioned in "Mei Lanfang's Theory of Stage Art" by Mei Lanfang (1981) is the core concept for cultivating actors' stage performance. These methods not only help actors master performance skills, but also cultivate their ability to control the stage atmosphere.

With the establishment and development of the modern music education system, the Beijing Central Conservatory of Music is one of the earliest universities in China to incorporate the Western

vocal system into its curriculum. Since its establishment in 1927, the school has drawn experience from the Italian "bel canto" singing method and combined it with elements of traditional Chinese music to explore vocal teaching methods suitable for local students. However, early teaching focused on skills rather than performance, a problem that was gradually improved after the reform and opening up. In recent years, top art colleges such as the Central Conservatory of Music and the Shanghai Conservatory of Music have opened comprehensive stage performance courses. Taking the "Vocal Performance Art" course of the Central Conservatory of Music as an example, the course cultivates students' comprehensive stage abilities through simulated opera stages, situational performances, and interdisciplinary cooperation (such as lighting design and acoustic optimization). Many large-scale domestic competitions, such as the Chinese Music "Golden Bell Award", also provide vocal talents with opportunities to exercise their stage performance.

The current status of vocal singing and stage performance training abroad, the characteristics of stage performance teaching in European and American countries, and the European music education system particularly emphasizes the "Opera Performance Art" course. For example, the Milan Conservatory in Italy combines opera performance with voice training, and improves students' stage performance by rehearsing real repertoires. The Juilliard School in the United States is practice-oriented, and its "Performance Workshop" course helps students pass. European and American countries attach great importance to the cultivation of stage performance ability in vocal teaching, especially in the field of comprehensive arts such as musicals and operas. This ability is regarded as one of the core contents of vocal teaching.

In contrast, foreign vocal music teaching systems focus more on the cultivation of stage performance skills. Music schools in Europe and the United States generally regard emotional expression and stage practice as the core content of vocal music teaching, especially in musical and opera performances, focusing on the comprehensive training of role shaping and artistic expression.

Systematic performance training models, such as the Royal Academy of Music in the UK and the Juilliard School in the United States, focus on the combination of technical training and stage practice. For example, Music teaching should adopt a phased teaching strategy to gradually guide students from technical training to emotional expression and stage adaptability. Wang Jingjing (2024) Vocal learning is a complex process. Learners need to gradually develop their vocal skills and expression abilities at different stages. In the in-depth study of the practice and application of the "stage theory" in the vocal learning process, the importance of individualized teaching and attention to the learning stage for vocal learning is emphasized [2]. The University of the Arts offers a "Comprehensive Performing Arts" course, providing students with interdisciplinary training covering drama, music, stage performance, etc. The systematic performance training model effectively improves students' comprehensive abilities and allows them to calmly cope with various stage challenges [3].

Interdisciplinary educational concepts. Foreign research generally emphasizes the combination of music performance and other art forms. For example, Fang Chuan (2023) proposed in his research that music performance is a way to express and convey emotions, and the success of a musical performance often depends on whether the role is successfully portrayed. Role shaping is a crucial part of drama art and an indispensable part of vocal performance art. The theories of drama and psychology can provide a new perspective for vocal performance, helping students to understand and express music works more deeply through role analysis and emotional training [4].

This interdisciplinary educational concept provides important inspiration for the diversified development of vocal teaching. Vocal music teaching abroad attaches great importance to interdisciplinary education, combining drama performance, psychology and music education. For example, Yang Yujuan (2020) If you want to perform vocal music to the fullest and give people a sense of being there, the performer must have a proper grasp of emotions. Vocal performance requires both technical training and the ability to establish emotional connections with the audience through performance [5].

Empirical research and teaching effectiveness. Foreign research also focuses on verifying the effectiveness of teaching strategies through empirical research. For example, Harris (2020) found through an experimental study of 50 vocal students that after 12 weeks of systematic performance training, students' emotional expression and audience interaction abilities were significantly improved

[6]. This data-based research method provides a scientific basis for the improvement of teaching strategies.

Take the University of Music and Performing Arts Vienna as an example. The school's "Music and Drama Performance" course requires students to participate in opera stage performance rehearsals from the first semester. Through cooperation with professional directors and lighting engineers, students not only master performance skills, but also learn how to cope with complex stage environments. In addition, the college also introduces psychological knowledge to help students relieve stage tension.

The Curtis Institute of Music in the United States emphasizes interdisciplinary education. In its vocal teaching, students are required to take courses related to performance psychology and musical theater design, aiming to improve stage performance by understanding the audience's psychology (Bennett, 2015) [7].

Driven by the international education model, many international masterclasses have become an important way for students to improve their stage performance. For example, the "Young Artists Program" at the Salzburg Music Festival not only provides high-level performance practice, but also invites famous opera directors to provide on-site guidance for students. This model greatly enriches students' practical experience and helps them quickly adapt to the stage needs in different cultural backgrounds.

In China, a large number of studies focus on the teaching exploration of vocal technology. For example, pointed out that scientific vocalization methods and breath control are the basis of vocal teaching and the prerequisite for students to master vocal singing skills [19]. However, these studies often ignore the cultivation of stage performance as a comprehensive ability, resulting in a mismatch between students' performance on stage and their technical level.

In recent years, with the diversification of stage art forms, some domestic universities have begun to try to introduce performance ability training in vocal teaching. For example, Luo Xinying (2021) a large amount of practical performances can increase students' in-depth understanding of this major. Colleges and universities should improve students' stage performance ability through systematic practical training courses [8]. In addition, Wang Shiyu (2024) pointed out through a teaching case analysis of a music college that increasing students' opportunities to participate in musical rehearsals can significantly improve their stage adaptability and emotional expression ability [9].

Formal performances are a concentrated manifestation of skills. Through actual performances, students transform what they have learned in class into actual performance skills, and at the same time discover their own shortcomings through audience feedback. For example, in concerts or competitions, students need to face the challenges of the on-site environment, which can exercise their ability to withstand pressure and adapt to situations. Wei Ying (2024) pointed out that regular participation in performance activities can help students develop a stable stage mentality and the motivation for continuous improvement. Teachers guidance and feedback are crucial in stage practice. Through video analysis of student's performances and on-site guidance, teachers can help students identify the strengths and problems in their performances and make targeted suggestions for improvement.

In addition, mutual evaluation among students can also promote mutual learning and common progress.

Conclusion. Stage performance ability is an indispensable and important part of vocal music teaching, but there is still much room for improvement in this aspect of domestic vocal music teaching. In the future, domestic vocal music teaching should learn from advanced foreign experience and combine technical training with emotional expression and stage practice through systematic course design and diversified teaching methods.

Through multi-level practical activities such as classroom performances, stage rehearsals and formal performances, students can comprehensively improve their performance skills and stage expression, laying a solid foundation for their future music career development.

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THE SYSTEM OF TEACHING VIOLIN PLAYING AT A CHINESE UNIVERSITY

The formation of violin art in Northeast Asia played a key role in the formation of musical traditions and the development of national culture. The evolution of the violin in this region reflects a combination of cultural influences and innovative musical practices. Violin, a classic instrument from the West, has won wide popularity for its unique timbre and rich expressiveness since it was introduced to China. In Chinese universities, the professional teaching and practice of violin has developed into an important discipline, which has not only cultivated a large number of excellent violin players, but also promoted the localization of violin art.

The professional teaching of violin in Chinese universities has formed a relatively complete teaching system. In terms of curriculum setting, the violin major in universities usually includes basic music theory, violin playing skills, music history and music appreciation, music composition and arrangement, etc., aiming to comprehensively improve students' music literacy and playing ability. At the same time, universities also pay attention to international integration, introduce advanced foreign teaching concepts and methods, and continuously improve teaching quality.

The main part. In terms of teaching faculty, the violin major in Chinese universities has a high-level teaching team. These teachers not only have solid playing skills and profound music theory, but also have rich stage performance and teaching experience. They are committed to imparting their artistic attainments and teaching experience to students and cultivating a new generation of violin performers.

Institutions of Higher Musical Education in China are Central Conservatory of Music, China Conservatory of Music, Shanghai Conservatory of Music and Nanjing University of the Arts.

The Central Conservatory of Music is located in Beijing and is a prestigious educational institution in the field of higher music education. With its rich history and commitment to excellence, the Central Conservatory of Music plays an important role in educating talented musicians, especially in the field of violin performance and pedagogy. The training plan for violin students is comprehensive, encompassing technical proficiency, musical interpretation, and artistic expression. It is designed to cultivate well-rounded musicians who not only excel in performance but also possess a deep understanding of music theory, history, and culture.

The China Conservatory of Music stands as a prestigious institution renowned for its excellence in music education. Among the various courses offered, the violin course holds a special place, attracting students from across the globe who aspire to hone their skills under the guidance of seasoned professionals. The violin course is meticulously designed to cater to students with varying