

Taking into account the specificity of the activity of students of primary school age, the exercises contain elements of a game with various dynamic and rhythmic shades. I also use associative images: mice, birds, foxes, bears, etc., which, due to the specifics of age, contributes to a greater understanding of the child's requirements of the teacher and the effective formation of skills to use the head and chest register.

Formation of articulation skills. Both in speech and in singing, pronounced words should be clear in pronunciation, expressive and loud enough. It is necessary to have good diction, i.e. clear and precise pronunciation of words. To achieve good results, you need to work on improving the articulation apparatus, to develop its technical capabilities. The main condition for the work of the articulation apparatus is naturalness and activity. Comfort and freedom of speech is a normal way of life, but it is not an affectation. Naturalness and active freedom are the essence of rational pronunciation. Activation should not create new constrictions. It is desirable that in classes with children, all techniques and exercises include playful elements. Also, a great assistant in the work on the formation of natural and comfortable sound production is a mirror, as many clamping is reflected not only in the sound, but also on the face of singing and speaking. All these techniques contribute to the formation of skills of rational pronunciation. Fixing the acquired skills on the piece in the process of performance. The principle of selection of vocal repertoire: selection of repertoire taking into account the age features of students; correspondence of the work to the vocal capabilities of students (taking into account the range); correspondence of the work to the character of performers; correspondence to their external data.

For greater interest at this stage of the lesson, different musical repertoire is used through the use of different types of artistic genres (duets, trios, mini plays, skits), taking into account the musical tastes, preferences and desires of pupils. Consequently, a properly structured lesson, as well as a variety of approaches to achieve the goal, gives me the opportunity to significantly increase the effectiveness of the formation of vocal skills in primary school students

Conclusion. For successful formation of vocal skills in primary school children it is necessary to apply individualised methods, oriented on game-based learning, use of appropriate exercises and attention to the physiology of children's voice. The key aspects are the diagnosis of vocal data, the teaching of expressive and free singing, and the creation of a favourable learning environment conducive to the development of technical and expressive skills.

List of cited sources:

1. Noskova, A.A. Development of methods and techniques of formation of singing skills in schoolchildren / A.A. Noskova // Modern Pedagogical Education. – 2022. – No. 3. – URL: <https://cyberleninka.ru/article/n/razvitie-metodik-i-priemov-formirovaniya-navykov-peniya-u-shkolnikov> (access date: 07.02.2025).

2. Zhestkova, K.B. Vocal training of preschoolers in the system of additional education as an element of musical development of the child / K.B. Zhestkova // Chio. – 2019. – No. 2 (59). – URL: <https://cyberleninka.ru/article/n/vokalnaya-podgotovka-doshkolnikov-v-sisteme-dopolnitelnogo-obrazovaniya-kak-element-muzykalnogo-razvitiya-rebenka> (access date: 06.02.2025).

ZHAO YANGXIAO

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masharov

**THE MAIN ASPECTS OF THE PROBLEM OF THE INFLUENCE OF WESTERN OPERA
ON THE FORMATION OF CHINESE OPERA**

In the early stage of its germination and development, the creative concept of Chinese opera was deeply influenced by Western opera. In the early 20th century, with the vigorous rise of the May Fourth New Culture Movement, Western culture surged into China like a strong wave, which had a profound and extensive impact on many fields, including the reform of drama art. During this period, "opera, a musical art form that grew in a foreign land, was also included in the vision of Chinese musicians" [1]. As a comprehensive stage art that integrates drama, music, dance, fine arts and other art forms, opera has attracted the attention and exploration of many people in the literary and art circles with its unique charm and rich expressiveness, and has become an important field of their research. Faced with the core issue

of the integration of national characteristics and the world, Chinese opera creators have conducted in-depth and meticulous exploration and practice. The purpose of this article is to reveal the main aspects of the problem of the influence of Western opera on the formation of Chinese opera.

The main part. Western opera is renowned worldwide for its exquisite artistic skills, unique expression methods and profound cultural heritage, providing valuable reference and inspiration for Chinese opera creation. However, as an important carrier for inheriting and promoting Chinese culture, Chinese opera shoulders a unique cultural mission and responsibility. Therefore, how to maintain the national characteristics of Chinese opera while learning from Western opera creation methods has become a difficult and important task facing Chinese opera creators, that is, to adhere to the national characteristics of opera art, learn from Western creation methods, combine Chinese and Western elements, strive for authenticity, and connect with the audience's aesthetics [2].

In order to achieve this goal, Chinese opera artists always adhere to the organic combination of national characteristics and worldliness in their creation. On the one hand, they actively absorb the essence and expression forms of Western opera, and on the other hand, they extract the essence of folk music and traditional opera, and continuously improve the artistic level and international influence of Chinese opera. Through in-depth study and research on the structure, musical language, and expression methods of Western opera, Chinese opera creators gradually mastered the artistic laws of Western opera and integrated them into their own creations, making Chinese opera more mature and colorful in artistic expression.

On the other hand, Chinese opera artists deeply explore Chinese local cultural elements and national characteristics, making Chinese opera closer to the lives and emotional world of the Chinese people. They excavated and sorted out traditional cultural resources such as Chinese folk music and traditional opera, and integrated them into opera creation, so that Chinese opera showed unique national characteristics in terms of musical language, dramatic structure, and performance techniques.

The creation of the opera "Bai Mao Nv" is a vivid embodiment of this fusion concept. On the basis of learning from the structural form and performance techniques of Western opera, the play cleverly integrated Chinese folk music and opera elements, achieving a perfect combination of artistic innovation and cultural inheritance. This combination of Chinese and Western creation not only improved the artistic level of Chinese opera, but also enhanced its international influence, making Chinese opera stand out in the field of world opera art.

In the early exploration and development of Chinese opera, artists showed a strong interest in Western music theory and form, and boldly tried to integrate them into local folk songs and traditional opera. This innovative fusion practice laid a solid foundation for the formation of Chinese opera music style. Li Jinhui's children's musical is a model of this fusion attempt. In his works, he skillfully used musical forms such as chorus and duet in Western opera, which not only enhanced the stage performance, but also significantly improved the artistic effect of the work. This practice not only shows the artist's mastery of Western music techniques, but also reflects their deep understanding and innovative spirit of local music culture.

With the continuous introduction and deep integration of Western opera music techniques, the musical style of Chinese opera has gradually shown a diversified development trend. In this process, the creators not only borrowed classic forms such as recitative and aria from Western opera, but also skillfully combined unique musical elements such as Chinese folk songs and traditional opera with Western opera techniques to create an opera music style with both distinctive national characteristics and international vision. This fusion of styles not only enriches the musical language of Chinese opera, but also enhances its artistic expression.

Taking "Bai Mao Nv" and "Xiao Er Hei Jie Hun" as examples, the music of these two works makes extensive use of folk songs and traditional opera elements, which not only retains the characteristics of Western opera with a brisk rhythm and liveliness, but also incorporates the softness and affection of Chinese folk music, forming a unique artistic charm. This musical style that combines Chinese and Western elements not only makes Chinese opera more colorful in musical expression, but also enhances its international influence and competitiveness.

With the progress of the times and the continuous development of music, new musical forms such as electronic music and pop music have gradually emerged and become the focus of Chinese opera creators. They boldly tried to incorporate these modern music elements into opera music, injecting new vitality into Chinese opera music. These operas represented by works such as "Yuan Ye" cleverly use modern music

elements such as electronic music while maintaining the traditional musical style, making opera music more fashionable and avant-garde, and closer to the aesthetic needs of young audiences.

The Western opera performance concept is known for its rigorous "voice, lines, body, and performance" training system, emphasizing the comprehensive cultivation of actors in voice control, language expression, body movements, and emotional transmission. The performance of traditional Chinese opera has a unique artistic standard of "singing, reciting, acting, and fighting" [3], which focuses on the comprehensive training of actors in vocal music, language, body movements, and fighting skills. In the development of Chinese opera, its performance form has been deeply influenced by the dual influences of the "Stanislavsky" system and the "Mei Lanfang" system, forming a unique performance style.

As an important theoretical basis for Western drama performance, the "Stanislavsky" system emphasizes that actors should follow the true emotional logic in their performances and pursue the inner truth of the characters and the natural expression of emotions. While absorbing this system, Chinese opera has also incorporated the performance logic of the "Mei Lanfang" system, that is, focusing on the exquisiteness and charm of the external performance forms such as the actors' posture, singing, and expressions on the stage. This cross-cultural integration has enriched the performance level of Chinese opera, which has both the deep restraint of Western drama and the gorgeous charm of traditional Chinese opera.

In practice, Chinese opera creators have boldly tried to integrate the performance forms of chorus, duet, dance and other performances in Western opera with the singing, posture and stage steps of traditional Chinese opera. This integration is not just a simple patchwork, but a creative transformation and innovative development based on a deep understanding of the essence of the two cultural performing arts. For example, the use of chorus and duet in Chinese opera not only enhances the layering and expressiveness of the music, but also makes the emotional communication of the characters in the play more three-dimensional and diverse. At the same time, the singing, posture and other performance techniques in traditional Chinese opera have also been cleverly integrated into the opera performance, adding more cultural connotations and artistic charm to the characterization.

In terms of singing skills, Chinese opera actors have also shown outstanding innovative spirit. In the process of learning and drawing on Western bel canto singing, they always pay attention to combining it with nationalization and localization, and gradually formed singing methods with Chinese characteristics such as "national plus bel canto" and "national plus popular". This fusion of singing not only retains the scientific and artistic nature of Western bel canto singing, but also incorporates the charm and emotional expression of Chinese folk songs and traditional opera singing, making Chinese opera singing more layered and appealing.

Guo Lanying and other older generation opera singers are outstanding representatives of the fusion of Chinese opera performance art. When singing classic works such as "Bai Mao Nv", they skillfully combine the singing and body of traditional Chinese opera with the bel canto singing of Western opera, forming a unique performance style, which not only shows the charm of Chinese opera performance art, but also lays a solid foundation for the international development of Chinese opera.

The richness, creativity and advancement of Western opera in the field of stage design undoubtedly provide extremely valuable inspiration and practical experience for the development of Chinese opera. On the stage of Western opera, directors not only create a visual feast for the audience through carefully conceived lighting layout, stage art design and the use of props, but also cleverly strengthen the dramatic conflict, so that the artistic expression of opera has reached a new height. The subtlety of this stage design lies in its ability to deeply explore the connotation of the script, and present the emotional tension, plot development, character personality, etc. of the drama to the audience in an intuitive and impactful way through visual art.

In terms of stage design, Chinese opera actively absorbs the essence of Western opera, and on this basis combines its own cultural characteristics for innovative integration. In the process of learning from Western opera stage design techniques, Chinese opera creators did not simply imitate and plagiarize, but focused on integrating Chinese local cultural elements and national characteristics, making the stage design full of rich national customs and international vision. This integration and innovation not only reflects the Chinese opera creators' deep understanding and respect for local culture, but also shows their open attitude towards international art exchanges and integration.

Take the opera "Yun He Yao" as an example, its stage design is a successful attempt and innovation. In this work, the composer and director, based on the elements of traditional Chinese opera,

vividly show the local customs, historical changes and cultural heritage on both sides of the canal through carefully designed stage elements such as scenery, lighting, and props. Every detail on the stage reveals a deep understanding and respect for traditional Chinese culture. The ancient buildings in the scenery, the traditional costumes and musical instruments in the props are full of strong Chinese characteristics. "Yun He Yao" stage design also cleverly incorporates elements of modern stage technology, such as advanced lighting control technology, multimedia visual effects, etc., making the stage performance more vivid and three-dimensional. This stage design technique that combines tradition with modernity not only enhances the visual impact of the opera, but also improves its artistic expression. Through the clever use of stage design, "Canal Ballad" not only shows distinct national characteristics in stage performances, but also reaches a high artistic level, becoming a successful practice of Chinese opera stage design.

With the in-depth development of global culture and the comprehensive integration of world music, the Chinese music industry has ushered in unprecedented development and innovation. In the process of development, Chinese opera, as an important part of Chinese culture, has experienced a transformation from inheritance to innovation, from single to multiple, forming a "second wave". During this period, a group of 21st century Chinese composers emerged. With their unique artistic perspective, profound cultural heritage and innovative creative techniques, they have left a deep mark on the international music stage and won unanimous recognition and praise from the international community. Among them, Guan Xia, Xiaobai, Sanbo, Lei Bo, Lei Lei, Meng Weidong, Tang Dong, Du Yong and other outstanding representatives have demonstrated the style and strength of Chinese modern composers with their peak works.

Conclusion. The works of modern Chinese composers in the 21st century not only carry new directions and paths for contemporary music, but also represent the deep integration and exploration of tradition and innovation. In the process of creation, they not only inherited the long-standing musical tradition of the Chinese nation, but also absorbed the essence of world music, combining the concepts of traditional Chinese folk music and Chinese opera with modern creative techniques, and opened up a unique path for music creation. These works, with their novel artistic forms, profound ideological connotations and unique aesthetic values, have become treasures in contemporary music art and deserve special attention from the academic and art circles.

The new generation of Chinese composers has continued to move forward along the creative path pioneered by their predecessors. They have not only inherited the essence of many Chinese folk music, but also integrated the national traditions of ancient and modern times, both at home and abroad, forming an overall style of multiculturalism. In their works, we can see the charm and charm of traditional music from various regions and ethnic groups in China, as well as the diversity and tolerance of world music. This cross-cultural integration and innovation not only enriches the artistic expression of Chinese music, but also provides a broader space and possibility for Chinese music to go global.

List of cited sources:

1. Wan, Herong. Diversified creation and its value during the exploration period of Chinese opera / Herong Wan // Beijing: Literary and Art Controversy. – 2011. – 36 p.
2. Tian, Yaru. Thoughts triggered by the three climaxes in the history of Chinese opera / Yaru Tian // People's Music. – 2004. – 24 p.
3. Li, Zijun. Research on Chinese folk opera performances since the new era / Zijun Li // Shanxi: Normal University. – 2017. – 68 p.

ZHAO YUANBIN

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

INTERPRETATION OF BEL CANTO SINGING TECHNIQUE IN CHINESE VOCAL MUSIC PERFORMANCE ART

Vocal music performing art, as an important part of human music culture, carries multiple functions of emotional expression, cultural inheritance and artistic innovation. In the broad field of vocal music art, bel canto singing has become a widely praised singing method in the world with its unique vocal skills, rich artistic expression and deep cultural heritage. The changes in China's musical