

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.

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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

culture have manifested themselves vividly and prominently in the vocal art, which is "due to the vast historical experience that has been accumulated over the centuries-long history of the development of national music and performing skills" [1, p. 16]. As a result, the vocal art of modern China has organically entered the space of world musical culture.

In China, since the introduction of bel canto singing in the early 20th century, after several generations of vocal artists' unremitting efforts and exploration, it has gradually integrated with the traditional Chinese vocal music art and formed an interpretation system of bel canto singing with Chinese characteristics. In this regard, the issues of studying the peculiarities of bel canto singing interpretation in Chinese vocal music performance art are currently topical. Chinese scholars Han Peng, Cui Shanzi, Wang Yuanpeng and Liu Jiaying conducted their research in the context of this scientific problem. The purpose of this article is to examine the periods of interpretation of bel canto singing in Chinese vocal music performance art.

The main part. The issues of the peculiarities of the adaptation of Western bel canto technique in Chinese national cultural tradition are revealed in the article by Han Peng, who argues that "in Chinese vocal practice, the academic style itself is divided into its two constituent parts: the Western-oriented one, defined by Chinese musicians as bel canto, and the national one, closely related to the national opera drama" [2]. Bel canto vocal technique, in Chinese terms, is a fusion of Western vocal culture and the national Chinese vocal school. Western vocal culture combines Italian, Russian, French, and American vocal schools. Comparison, comparison of the performing manner of any classical Western vocalist with the national singing culture of Chinese singers reveals a significant difference in sound and metrical stylistics, artistic and figurative and ideological embodiment, colourful expressiveness, breathing technique. This is why the Western style, called bel canto in the PRC, is of interest for conscious understanding and comprehensive study, as well as for maximum assimilation and subsequent introduction into the national vocal art.

Bel Canto singing originated in Italy, and its history can be traced back to Renaissance Europe. Under the promotion of opera art, bel canto singing has gradually developed and matured, and has become a recognized singing standard in the international vocal industry with its scientific vocal method, wide vocal range, rich timbre changes and excellent artistic expression. Since it was introduced into China in the early 20th century, bel canto singing has experienced a development process from initial contact to learning and imitation, and then to localization and innovation. In this process, Chinese vocal artists not only draw on the scientific voice method and artistic expression means of bel canto singing, but also combine the traditional Chinese culture and national aesthetic habits, and gradually form the interpretation style of bel canto singing with Chinese characteristics. This style not only retains the essence of bel canto singing, but also integrates the unique charm of Chinese culture, showing the pluralism and inclusiveness of Chinese vocal music performing art.

In terms of technical characteristics, bel canto singing has shown its unique interpretation characteristics in Chinese vocal music performing arts. First of all, bel canto singing pays attention to the use and control of breathing, emphasizing the combination of chest and abdomen breathing, so that the singer can inhale enough breath, and keep the breath stable and lasting in the singing process. This breathing mode not only contributes to the coherence and fluency of the sound, but also enhances the penetration and expressiveness of the sound. Secondly, bel canto singing emphasizes the moderate tension of the vocal cords and the full opening of the larynx to achieve the resonance and expansion of the sound. By adjusting the vibration frequency of the vocal cords and the shape of the resonating cavity, the singer can produce the sound with rich timbre change and high artistic expression. In addition, bel canto singing also pays attention to the clarity and accuracy of the enunciation, and conveys the meaning and emotion of the lyrics to the audience accurately through precise pronunciation skills.

In terms of artistic expression, bel canto singing also shows its unique charm in Chinese vocal music performing art. Chinese vocal artists combine the scientific sound method of bel canto singing with the aesthetic characteristics of traditional Chinese vocal music art to form a unique artistic style. Through delicate timbre changes, rich emotional expression and vivid stage performance, they vividly present the emotional connotation and artistic conception of the songs in front of the audience. At the same time, Chinese vocal artists also pay attention to the combination of bel canto singing with China's national culture and the background of The Times, to create vocal works with strong national

characteristics and sense of The Times, and further enrich the artistic expression of bel canto singing in Chinese vocal performance art.

In addition, the cultural integration of bel canto singing in Chinese vocal music performing art is also an important aspect that cannot be ignored. While inheriting and promoting bel canto singing, Chinese vocal artists also actively draw on and absorb the essence of Chinese traditional culture and national aesthetic habits. By adapting and creating vocal music works with Chinese characteristics, they combined bel canto singing with Chinese traditional culture and formed a unique style of Chinese vocal music performance art. This cultural integration not only enhances the cultural connotation and artistic value of bel canto singing in Chinese vocal music performing art, but also injects new vitality and impetus to the prosperity and development of Chinese vocal music art.

Based on the aforesaid, the aspects of the development of bel canto singing in China, technical characteristics, artistic expression and cultural integration, as well as the characteristics of the interpretation of bel canto singing in Chinese vocal performance art are the focus of this paper. Through this study, we can not only more fully understand the unique charm and value of bel canto singing in Chinese vocal performing arts, but also provide useful recommendations to promote the innovation and development of Chinese vocal music art.

Bel canto, as an important art form in the history of Western music, its origin and development are full of deep cultural heritage and artistic value. It is not only the essence of European culture, but also an important part of world music history. In the process of mastering the mastery of bel canto, Chinese vocalists face the difficult task of mastering the technique of correct, free diaphragmatic breathing and resonatory sound production, which is quite difficult for Chinese culture, due to the phonetic features of the predominantly Italian language. The practical basis of the teaching method is cantilena singing with plenty of melismatics (virtuoso embellishments), various artistic intonation-filling, subtle and attentive attitude to the sung word, correct articulation and phonetics [2].

The origin of bel canto can be traced back to the European Renaissance. It was first demonstrated in church choirs and gradually expanded its influence as religious culture spread. Later, it slowly moved from the church to the wider social arena in settings such as opera and concerts. Throughout this process, bel canto has undergone many stages of development and improvement to become one of the richest and most varied musical forms of our time.

In the classical period, bel canto focused on the purity of the voice and the beauty of tone, emphasising the harmony and unity of pitch, rhythm and timbre. In the Romantic period, when the expression of emotion became an important theme in music, bel canto began to show more personal and emotional characteristics. In the modern period, bel canto pays more attention to diversity and innovation, fusing a variety of musical elements and artistic techniques, presenting a richer and more varied artistic style.

In the second half of the twentieth century, the special attention of musical art specialists was directed towards the improvement of Chinese national vocals. One of the ways of solving this task was to focus on combining bel canto vocal technique with national specificity.

According to the Chinese scholar Liu Jiaying, specialists "study and boldly borrow the advantages of breathing, sound delivery, and resonance from the technology inherent in Western singing" [3]. But the differences remain obvious to the ear: firstly, the borrowed academic style of bel canto, compared to the folk vocal in any part retains the fullness of timbre. In addition, the basis of the academic sound is reliance on the diaphragm, whereas the sound in the national manner sends the support of sound forward, into the oral cavity. It is becoming an urgent task for Chinese vocalists not only to master the techniques of Western art, but also to preserve their own culture, which needs better singing techniques that do not rely only on the rapidly disappearing oral intuition of tradition.

The achievements of contemporary Chinese vocal culture are embodied in the work of singer Wu Bixia, who is fluent in the vocal layers of Western culture, modern and traditional Chinese singing. She is a singer who has fully mastered two styles of singing: Chinese and European. The uniqueness of singer Wu Bixia lies in the peculiar musical specificity that distinguishes this vocalist's style from other singers who usually master one of the manners and are performers in the academic style or national manner. "Wu Bixia's work put an end to the long-standing problem in Chinese vocal music of combining a folk style of performance and vocal technique of Western origin" emphasises Chinese scholar Liu Jiaying [3].

The vocalist not only demonstrates a synthesised "Chinese bel canto" style, but is also fluent in Western European repertoire and can perform parts of Beijing opera or folk songs in an authentic manner. Wu Bixia has demonstrated full embodiment of the authentic features of Chinese singing and excellence in performing foreign opera repertoire. A representative of a "non-European culture", she was the first to show the world a special vocal art in which different styles and cultures were combined on the basis of the new experience formed in the modern Chinese singing school.

Wu Bixia's synthesis of two radically different sounding vocal cultures has made it possible to preserve the colours of the native vocal language, unrecognisable to foreigners but recognisable in his own country. At the same time, the lightness of sound, the youthfulness of the voice, and its unique endurance are qualities that the Chinese vocal school is ready to share.

The bel canto style in Chinese vocal performance has developed in the context of several periods.

At the initial period (20th century to 1978), Chinese bel canto began to follow its own path of development. The tenor singer Shi Hong'e was a representative figure of this period. His style of singing is known for his loud voice and full of emotion, and he enjoys a high reputation at home and abroad. His performance art won international recognition for Chinese bel canto. When the elements of traditional Western American vocal music are integrated, a unique Chinese style of American vocal music is formed.

Period of reform and openness policy (1978–2000). With the deepening of reform and opening up in China, more people came into contact with bel canto, and Chinese bel canto entered a golden period of development. Many singers with international influence appeared during this period, the most famous of whom was the soprano Dribbler. With her exquisite vocal skills and beautiful tone, she excelled in interpreting works of various styles. Her teaching concepts and performances have made important contributions to Chinese and foreign musical exchanges.

The modern period (first quarter of the 21st century). Diversity and innovation in the 21st century, Chinese bel canto has gradually shown a trend of diversity and innovation. The baritone singer Liao Changyong is one of the representative figures of this period. His singing style is characterised by a flexible voice and unique musical interpretation, perfectly combining elements of traditional Chinese music with Western bel canto. His performance has injected new vitality into Chinese bel canto and promoted the inheritance and development of Chinese traditional music.

Conclusion. To sum up, the development of Chinese bel canto has passed through many stages, and each stage has its own representative figures. The artistic style and performance characteristics of these singers show the unique charm of Chinese bel canto. Through their efforts and explorations, Chinese bel canto has grown and developed, injecting new vigour and inspiration into the Western musical world.

By now, China has developed a consciously clear understanding of the aesthetic and artistic-expressive principles of bel canto technique. In the period of formation of Chinese vocal art during three quarters of the twentieth century, bel canto was understood as a typically Western type of academic singing in its generalised form. Nowadays, the Chinese teaching system is striving to master the bel canto technique in its perfect features. In general, summarising the above-mentioned aspects, we can state that Chinese vocal culture is passing through stages from complete copying of the Western manner of singing, which differs significantly from the national way of performing, through the search for common points of contact to the organic interpenetration and synthesis of national and Western manners.

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