

education should be valued and promoted to provide more possibilities for the comprehensive development of students.

Music education has a positive impact on the physical development of primary school students. By learning music, primary school students can promote brain development, improve perception and coordination ability, and promote emotional development, so as to better understand and master physical knowledge.

Through continuous practice and learning, students can develop their own perseverance and self-discipline, and improve their self-management ability. Music education can promote cooperation and collaboration skills teaching students to establish and handle relationships.

Therefore, music education should be an indispensable part of primary education to provide better support and guidance for the overall development of primary school students.

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## **THE PECULARITIES OF CHINESE NATIONAL VOCAL MUSIC**

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The changes that have occurred in China over the past century have led to progress in various fields of activity, including the field of vocal performance. The article is devoted to the issue of cultural borrowing between China and the West in the development of musical tradition. Currently, one can observe an unprecedented speed of development of world cultural exchange. As this speed increases, so does the mutual influence of China and the West. The spread of Western classical vocal art in China contributed to the reform of Chinese vocal music. The article examines the features of Chinese national vocal music.

**Keywords:** classical singing; Chinese national vocal music; Western music; singing style.

The vocal culture of China at the present stage is represented by different layers of singing art. For musicians who come into contact with it, it is important to comprehend this diversity as a kind of system in which the criteria for distinguishing and comparing different styles of singing are clearly visible. It is necessary to clarify the characteristics of each style. For example, “folk singing” in China is understood as loved and sought after by the people, in contrast to the ethnic content of this term in Russia. The approach to the concepts of “modern - traditional” vocal culture is also unique: the main criterion for distinguishing them is the presence/absence of Western influence. For Chinese musicologists, the indicator of traditional/modern is the language of music, “untouched by the West” in the depths of the native culture, and a new sound universe in which the national and the Western are inseparable. National singing is dispersed in the songs of the peoples inhabiting China, in the genres of folk performance art, and within the framework of Chinese traditional drama [1, p. 145].

By traditional vocal art, Chinese vocal theorists and practitioners mean the methods and style of singing based on the native language, using national physiological and psychological

characteristics, demonstrating the rules of meter and rhythm of Chinese music, and reflecting the aesthetics and spirit of Chinese traditional culture. Chinese singing, which has not been touched by Western “processing,” is dispersed in such types of national culture as the songs of the peoples inhabiting China, folk performing arts, as well as traditional Chinese drama.

Singing within the framework of Chinese traditional drama is distinguished by the greatest “polishing” and high technicality – qualities that require special training. Today, in Chinese professional circles, it has become customary to call all its types “traditional opera”, to distinguish it from the new opera art of China in the 20th century. At the same time, such a renaming is inspired by European operatic culture and allows us to emphasize the musical aspect in Chinese theatrical drama, which in fact, both in function and content, is radically different from that in the genre of European operas. In numerous regional varieties of national theater, music coexists along with dance, martial arts, pantomime, acrobatics, acting, and the art of recitation. This connection between singing and the whole complex of the artist’s skills explains and determines many of the features of singing.

Thus, the range of singing capabilities is limited to a certain role. Regardless of the role, there are three main types of vocal intonation: lyrical, narrative and declamatory. Lyrical singing involves emotional outpouring, which is characterized as “a lot of voice, few words”. This is the most saturated type with vocal decorations, chants and all kinds of melodic beauties. Narrative singing, on the contrary, is distinguished by the fact that there are “many words, but little voice”; These are chanted conversational episodes that can very roughly be compared with the recitative of European opera.

Comparison with recitative allows us not only to see some commonality between these types, but also to discover the main thing that isolates and highlights the vocal narrative of Chinese drama. The half-singing, half-speaking vocal narrative is marked by a high degree of detail, technical techniques are strictly regulated and range from singing sound delivery to pathetic recitation [2, p. 184].

Dramatic singing can be described as *rubato*, in which the rhythm is characterized by a high degree of mobility. This type of vocal theatrical expression is intended to express passionate feelings. Its distinctive features are intermittent breathing, sharp dynamic changes, and clearly expressed emotion. This is not so much singing as vocalization of expressive speech.

The three types of vocal articulation do not have clear boundaries, they only have a specific arsenal of expressive means and flexibly transform into each other. Since in Chinese drama there are no numbers enclosed in special forms such as “aria”, “cavatina”, “monologue”, which are very conditionally compared with the performances of Chinese characters, the vocal and speech score of the character turns out to be very diverse.

The high school of technical skill and artistic merit that developed within the framework of the traditional theater served as one of the sources of the vocal style of the new Chinese opera in the 8th century.

The art of theatrical improvised performances has no less authority in the traditional culture of China. This type has different names: song-narrative art, theatrical art, theatrical performances, Chinese folk stage, etc. Each such generalized name turns out to be not entirely accurate, since it is a copy of Western European terms related to theatrical culture. Analogs to this art in Western culture can only be found in the folk environment; it is, rather, an improvised folk theater of the farce type, mainly a theater of one actor. The actor represents all the roles in one person; At the same time, he narrates, sings on behalf of the characters, dances, involving the audience in the action, and plays instruments. He may have fellow participants – instrumentalists or acrobats.

In terms of its social role, such a “traveling theater” can be partly likened to a big top circus, which travels around the country, stopping in areas where the “big” culture does not extend. Of course, such forms of entertainment disappear with the development of mass communications, but not in China, where the folk “traveling” theater has a centuries-old tradition

and has absorbed the rich flavor of the ethnic groups inhabiting the country. The art of traveling actors preserved and enhanced a distinct national character; it had a mass appeal and was based on a colloquial song language, in which all the spiritual power of the song, excellent mastery of the colloquial genre, and acrobatic balancing act were fused. The acting relies on the principle of “one actor, many characters” to convey the full story. Among the numerous local traditions of this genre, the most popular and influential ones should be noted, such as the well-known Chuzhou song tales in China, Beijing singing to the accompaniment of drums, Shandong tales to the accompaniment of a zither, tales to the accompaniment of firecrackers and many others. Songs, recitatives, and recitations fill this type of folk art and are also an integral part of the national culture, significant for the vocal art of the 20th century.

Finally, the songs of the peoples inhabiting the territory of the country are the most ancient mass form of musical creativity, preserving the singing characteristics of each local ethnic community in the greatest completeness.

All three branches of singing in the genres of traditional Chinese arts exist and develop in the space of ancient syncretic culture. It is this quality that radically distinguishes all arts belonging to traditional culture from modern Chinese music.

In the latter, each type of art is separated from the primary syncretism; vocal music becomes a separate area of creativity, the search for one’s own style of singing begins, comprehension and development of its stylistic and technical characteristics. Along this path, the vocal culture of the 20th century goes through stages from completely copying the Western style of singing, which is sharply different from the national way, through the search for common points of contact to the synthesis of national and Western manners. This new vocal practice of the 20th century, which mastered the leading genres of world musical culture, was called “folk music” in China.

The concept reflects, first of all, its national character: new types of singing covered wide sections of the population, new songs “in the Western style” were distributed in school programs. The people learned to sing “in a European way,” to listen and understand the beautiful Italian *bel canto*, which in the first half of the 20th century for China became the ideal of a new vocal language. Mass discussion and “experience” of the problems of vocal music in the press, at symposiums, forums and other open forms accompanied the process of listening to the Western style of vocals and the first experiences of its practical comprehension.

The result of the colossal creative work of Chinese vocalists and composers has become a new genre of opera for Chinese culture, in which music is now a component, along with others, of theatrical synthesis. This way of interaction between the arts also influences the formation of an equally new vocal culture of the 20th century. In the full sense, it not only inherited Chinese musical traditions, but also borrowed a lot from Western practices, which amazed the Chinese with their methodological elaboration, technological availability, and analytical reflection [3, p. 140].

Today, Chinese vocal art strives to fully unite these two layers of Chinese musical culture – the traditional and modern branches. Higher educational institutions have produced a large number of professional vocalists who master an updated-synthesized-singing style.

New vocal music filled the sounding space of mass media, philharmonic halls and leisure establishments. But in their pursuit of technical perfection, in their infatuation with Western “academicized” sound, Chinese singers often lose the national characteristics of their singing. The standards and laws of sound production borrowed from *bel canto* brought the national style, which initially had a colossal variety of styles and techniques, into a certain unified state. The search for ways for Chinese vocal music to enter the universe of world musical culture remains open, and Chinese vocalists have yet to determine their place in it.

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