

MINISTRY OF CULTURE AND STRATEGIC COMMUNICATIONS
OF UKRAINE
KHARKIV STATE ACADEMY OF CULTURE
Faculty of Music
Department of choral conducting and academic singing

DAI FENGLI

THEORETICAL SUBSTANTIATION
MASTER'S CREATIVE PROJECT
**on the subject: Synthesis of vocal principles of belcanto and technology of
national performance in the party of Tian Yumei (opera «Party's Daughter»)**

to obtain a master's degree
by the second (educational and professional) level of higher education
fields of knowledge: 02 Culture and art
majors: 025 Musical art

Theoretical justification of a creative art project
contains the results of own research.

Use of ideas, results and texts of other authors
have a link to the relevant source

_____ Dai Fengli

signature of the acquirer

Creative director: Gigolaeva-Yurchenko V. O. , candidate of art history, senior teacher
of the department of choral conducting and academic singing of the KhDAK

Scientific supervisor: Gigolaeva-Yurchenko V. O. , candidate of art history, senior
teacher of the department of choral conducting and academic singing of the KhDAK

Kharkiv – 2024

TABLE OF CONTENTS

INTRODUCTION.....	3
SECTION I. THEORETICAL PRINCIPLES OF THE SYNTHESIS OF BEL CANTO AND NATIONAL VOCAL TRADITIONS.....	7
1.1. Vocal principles of bel canto: history, technical and stylistic features.....	7
1.2. National Chinese vocal traditions: artistic and technical characteristics.....	9
Conclusions to Section I.....	11
SECTION II PERFORMANCE FEATURES OF THE PARTY TIAN YUMEI AS A SYNTHESIS OF BEL CANTO AND NATIONAL TECHNIQUES.....	12
2.1. Analysis of vocal techniques in the part Tian Yumei.....	13
2.2. Pedagogical aspects of preparation for performing the part.....	18
Conclusions to Section II.....	20
CONCLUSIONS.....	22
LIST OF SOURCES USED.....	29

INTRODUCTION

The integration of Western vocal principles and national traditions is one of the key tasks of modern performing arts. Liu Shihua's opera «Daughter of the Party» is an example of such synergy, which allows us to explore the features of combining the sophistication of bel canto technique with the expressiveness of Chinese vocal tradition. This study is aimed at improving the methodology for training vocalists to perform intercultural repertoire, which is relevant in the context of the globalization of musical art.

Connection with scientific programs, topics, plans. The work was carried out at the Department of Choral Conducting and Academic Singing of the Kharkiv State Academy of Culture in accordance with the main scientific topic of the department.

The purpose of the study is to reveal the features of the synthesis of bel canto vocal principles and national Chinese performance techniques in the part of Tian Yumei, determining their significance for the development of modern vocal art.

The object of the study is vocal and performance technologies in intercultural opera works.

The subject of the study is the synthesis of vocal principles of bel canto and national Chinese performance technique in the part of Tian Yumei in the opera «Daughter of the Party».

The material for the study is: the part of Tian Yumei in the opera «Daughter of the Party» by Liu Shihua; audio and video recordings of the opera's performance by Chinese and international performers; personal performance of Tian Yumei's aria, methodological materials on the bel canto technique and the Chinese national vocal school; scientific works on the theory of vocal art and intercultural interactions.

The methodological basis of the study is: comparative analysis (to study the similarities and differences between the bel canto technique and the Chinese vocal tradition); culturological approach (to understand the influence of national culture on

the vocal manner; methods of musicological analysis (to study the musical and vocal characteristics of the part of Tian Yumei); empirical methods (observation of the pedagogical process and performance by the vocalists of the part).

The theoretical basis of the study was the works devoted to the principles of belcanto vocal technique (M. Garcia [13], R. Miller [31], J. Williams [49], M. Sanger [36]); national specificity of vocal performance (Xu Zhihu [51], D. J. Liu [26], Wang Yun [48]); synthesis of belcanto and national traditions (Chen Hong [8], Li Run [20]); psychophysiological aspects of vocal art (B. Stanley [40], K. Schenck [37]); music-historical and cultural context (Wang Li [44], Luo Yuan [29]); analytical approach to the Tian Yumei part (Han Lin [14], Zhang Jie [55]).

The doctrine of vocal breathing, lightness and smoothness of the vocal line, which are fundamental to the belcanto style, is set out in the works of D. Garcia «A Complete Treatise on the Art of Singing», as well as R. Miller «The Structure of Singing» [31]. Ornamentality and flexibility of the voice are described in the work of J. S. Williams «The Italian Singing Technique» [49]. The importance of emotional interpretation of the text in belcanto is substantiated in the study of M. Sanger's «Singing and Imagination» [36]. The features of the intonation system of Chinese musical culture, in particular the pentatonic scale, are highlighted in the works of Xu Zhiho («The Evolution of Chinese Music») [51]. The use of the flexibility of glissando and stylistic coloring of sound is described in the studies of D.J. Liu «Traditional Chinese Vocal Styles» [26]. The principles of rhetoric in Chinese opera are considered in Wang Yong's work «Theatrical Rhetoric in Chinese Opera» [46]. The methodology of integrating European vocal techniques into Chinese opera is analyzed in detail in Chen Hong's work «Chinese Opera in the Context of Globalization» [8]. The influence of bel canto aesthetics on modern Chinese opera is highlighted in Li Jun's work «The Influence of Western Music on Modern Chinese Opera» [19]. The issue of adapting the vocal apparatus to different singing styles is considered in B. Stanley's works «The Science of Vocal Artistry» [40]. The interaction of vocal technique with dramatic image is described by K. Schenk in

«Dramatic Interpretation in Singing» [37]. The development of Chinese opera and its synthesis with Western art is highlighted in Wang Li's book «Modern Chinese Opera: History and Perspectives» [47]. The history of the creation of the opera «Daughter of the Party» is described in Luo Yuan's monograph «The Revolutionary Opera Movement in China» [29]. The features of the vocal line and dramaturgy are analyzed in Han Lin's research «Musical and Dramatic Analysis of Tian Yumei's Role in The Daughter of the Party» [14]. An analysis of performance interpretations based on recordings is presented in Zhang Jie's work «Performance Practices in Modern Chinese Opera» [55].

Research testing. The materials of the work were agreed with the department and published at the International Scientific and Practical Conference dedicated to the 95th anniversary of the Kharkiv State Academy of Culture “Culturology and Social Communications: Innovative Development Strategies” (November 21-22, 2024).

Practical significance. The results of the work can be used in the development of methodological recommendations for teachers and foreign applicants for vocal specialties aimed at mastering the intercultural repertoire; in improving performance technique through the analysis of the specifics of the combination of bel canto and the Chinese vocal school; in expanding pedagogical approaches in educational programs that prepare vocalists to perform parts with an intercultural context; to enrich the concert repertoire of vocal performers at the expense of works of the Chinese national school; as well as in musical-pedagogical and performing practice (in particular, in the training courses «History and Theory of Vocal Performance», «Practical Course in Vocal and Stage Art» and in the special profile discipline of academic vocal performance «Academic Singing»), in lecture and educational work, and also serve as material for further research on this topic.

Publications. Based on the materials of the research, theses on the topic «Opera as a Cultural Heritage of China»: Vocal and Stylistic Features of Performance» were published in the collection of materials of the International Scientific and Practical Conference dedicated to the 95th anniversary of the Kharkiv

State Academy of Culture «Cultural Studies and Social Communications: Innovative Development Strategies» (November 21–22, 2024, pp. 240 – 242).

Structure of the work. The research work consists of an introduction, two chapters, four subsections, conclusions, and a list of sources used (60 items). The total volume of the research work is 32 pages, of which 28 pages are the main text.

SECTION I.

THEORETICAL PRINCIPLES OF THE SYNTHESIS OF BEL CANTO AND NATIONAL VOCAL TRADITIONS

Bel canto (from Italian «beautiful singing») is a vocal style that developed in Italy in the 17th-18th centuries and reached its peak in the work of composers Gioacchino Rossini, Vincenzo Bellini and Gaetano Donizetti. This style appeared in the Baroque era, when vocal mastery became central to opera. The main features of belcanto were the flexibility of the voice, the ability to perform ornamented melodies and attention to the beauty of sound.

1.1. Vocal principles of belcanto: history, technical and stylistic features.

The first belcanto vocal schools were founded in major musical centers of Italy, such as Naples, Venice and Rome. Their pedagogical approach was based on the development of singing techniques that combined naturalness of sound with virtuosity. In particular, Nicola Porpora developed a methodology that laid the foundations for the training of vocalists, paying attention to breathing, legato and control over dynamics [32].

In the 19th century, the bel canto style reached its peak. Operas of this period, (V. Bellini's «Norma» or G. Rossini's «The Barber of Seville») were created to demonstrate the exceptional capabilities of the voice. At this time, bel canto became not only a technical but also an artistic phenomenon that integrated music and drama [6].

The decline of bel canto in the second half of the 19th century is associated with the development of verismo - a realistic direction in opera. However, in the 20th century, this style was revived thanks to performers such as Maria Callas and Joan Sutherland, who renewed interest in bel canto technique [31].

The basis of bel canto is perfect breathing technique. Singers should use diaphragmatic breathing, which ensures smoothness of sound and control over the

sound flow. According to M. Garcia, it is the correct breathing that allows the singer to maintain long phrases without losing strength and timbre quality [13].

Bel canto is characterized by smooth transitions between notes, the so-called legato singing. Legato provides organicity of the melodic line and allows to emphasize the emotional depth of the work. R. Miller notes that legato is a fundamental principle of bel canto, since it creates the illusion of a continuous flow of music [31].

As Stark, J. writes, resonance in bel canto is used to balance the sound in all registers. Vocalists strive for a «covered» sound (*chiaroscuro*), combining the clarity of the upper notes with the depth of the lower registers [41.]. This is achieved through the active use of face masks and correct voice position.

One of the most famous features of bel canto is the use of ornamentation: coloraturas, trills, passages. These elements are performed with absolute technical freedom, which creates the effect of virtuosity [33.].

In bel canto, special attention is paid to the nuances of dynamics. The performance of crescendos, pianissimo or other subtle changes in volume allows you to convey the emotional expressiveness of the text. Harmonious phrasing emphasizes the semantic accents of the music.

The main goal of bel canto is to create an aesthetically beautiful sound that meets the highest standards of vocal art. The beauty of the sound is achieved through the correct use of breathing techniques, resonance and timbral flexibility. This is emphasized in the works of R. Celletti, who notes that bel canto puts vocal skill in the first place [33].

Bel canto requires a clear articulation of the text. This allows listeners to completely immerse themselves in the emotional world of the characters. Text and music in bel canto are inextricably linked, so the singer must pay attention to every word to ensure maximum expressiveness [36.].

Also in bel canto, acting plays an important role. The vocalist must not only perfectly perform the part, but also create a full-fledged stage image. This approach

combines musical skill with dramatic art, as emphasized in her works by Carol Schenk [37].

Bel canto singers often improvised in the performance of cadenzas and vocal ornaments, adding individuality to their performance. This allowed them to demonstrate their technical skill and musical imagination [15].

1.2. National Chinese vocal traditions: artistic and technical characteristics.

Chinese vocal traditions have a centuries-old history, which originates in ancient ritual rites. Vocal art has become an important element of China's national culture, integrating into theatrical and musical forms, such as kunqu (classical Chinese opera), Peking opera and local opera styles (yuju, huangmeixi). These genres retained unique intonation, timbre, and technical features that became the basis of the Chinese vocal tradition [51].

During the Tang (618–907) and Song (960–1279) dynasties, vocal art became an important element of court culture. During this period, stylistic features were formed, in particular, an emphasis on the flexibility of melody and rhythmic freedom. In the Ming (1368 – 1644) and Qing (1644 – 1912) dynasties, kunqu developed, which became the basis of Chinese opera [26].

Peking opera (jingju), which emerged in the late 18th century, became a synthesis of various regional styles and reached its peak in the 19th century. This genre is characterized by a unique system of vocal techniques, dramatic techniques, and aesthetic principles that have influenced modern Chinese vocal art [46].

It is known that Chinese music is based on the pentatonic system, which determines the melody and harmony of vocal works. Pentatonics often uses glissandos, microintervals, and the absence of dominant tension, which creates a smooth and natural sound [14].

Each region of China has its own characteristics of vocal performance. For example, Peking opera emphasizes emotional expressiveness, while Yuju uses a soft

and lyrical style, and Huangmeixi is distinguished by the simplicity and accessibility of melodies [8].

Chinese vocal traditions attach great importance to the text. The articulation and accuracy of the transmission of each syllable are key to understanding the meaning. The performer strives to maintain a balance between musicality and clarity of the text, which emphasizes the dramatic component [20].

Vocal art is inextricably linked with theatrical elements. In Chinese opera, vocals are often accompanied by gestures, facial expressions and dance movements, which makes the performance a syncretic art [55].

Chinese vocal technique pays special attention to breathing. The traditional technique of “dantian” (working with the lower breath) is the basis for creating a powerful and controlled sound. This approach allows the singer to perform long phrases without strain [16].

The use of natural and falsetto registers is characteristic of the Chinese vocal style. Depending on the genre, vocalists may emphasize a high, ringing sound or a warm, resonant timbre [58.].

Chinese vocal traditions are rich in ornamentation: trills, portamento, soft glissandos, which add elegance and grace to the melody. Ornamentation is not just decoration, but a means of expressing emotional content [23].

Chinese vocal tradition allows the performer to interpret rhythm depending on the dramatic context. Rhythmic flexibility helps to emphasize emotional tension and changes in mood [39.]. Timbre plays a key role in Chinese vocals. For example, in Peking Opera, female roles (dan) are performed in high, penetrating voices, while male roles (shen) have a richer and deeper timbre [12].

In the Chinese vocal tradition, the individuality of the performer is important. The artist must not only reproduce the music, but also add his own unique style to it, which reflects his emotions and character [47].

The vocalist in Chinese opera is not only a singer, but also an actor. The combination of musical and dramatic art makes each performance a holistic artistic phenomenon [21].

Although Chinese vocal art is based on centuries-old traditions, modern performers actively integrate elements of Western singing techniques, creating new forms of vocal expression [54].

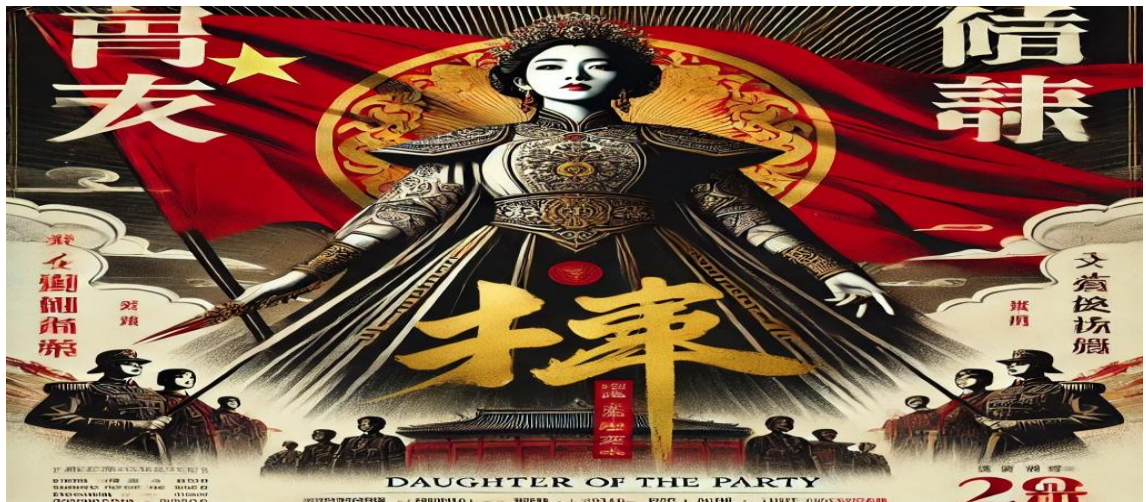
Conclusions to Section I. Bel canto remains relevant in modern vocal art due to its versatility and aesthetic appeal. This style continues to influence vocal teaching methods, and its principles are used in the performance of both classical and modern opera. Famous singers such as Maria Callas and Montserrat Caballé have proven that bel canto is not only a technique, but also an art of conveying deep emotions. Today, this style of singing also inspires modern performers to experiment, allowing them to integrate its technique into different musical styles and continue to study and improve it, preserving traditions and adapting to new conditions [34.].

Chinese vocal traditions are a complex system of technical techniques, artistic principles and cultural values, which reflects the unique aesthetics of Chinese music. Their richness and diversity provide an opportunity for further development and synthesis with modern trends in vocal art.

SECTION II

PERFORMANCE FEATURES OF THE PARTY OF TIAN YUMEI AS A SYNTHESIS OF BEL CANTO AND NATIONAL TECHNIQUES

The part of Tian Yumei is an example of a unique vocal phenomenon that combines the aesthetics of Italian bel canto with traditional Chinese vocal techniques. This synthetic model is characteristic of the Chinese opera tradition of the 20th–21st centuries, which seeks to combine Western musical standards with national cultural roots.



The part of Tian Yumei in Chinese opera is a vivid example of the integration of traditional Chinese vocal technique with the aesthetics of Italian belcanto. This synthesis arose in the process of interaction of Eastern and Western musical cultures, forming a unique vocal aesthetic. The Tian Yumei party was created during the period when the Chinese musical tradition began to actively adapt Western performance techniques. Beginning in the 1950s, Chinese vocalists studied in European conservatories, adopting the bel canto technique. At the same time, the traditions of Peking Opera, with its characteristic techniques such as «huai» (flexible sound) and intonation nuances, remained an integral part of vocal practice. Tian Yumei, as a

character, embodies dramatic and lyrical expressiveness, which requires a combination of both stylistic approaches.

2.1. Analysis of vocal techniques in the role of Tian Yumei.

The role of Tian Yumei in the dramaturgy of modern opera is distinguished by its complexity in both vocal and acting performance. [17, 44]. This analysis is aimed at studying the vocal techniques used in this role, in order to determine their influence on the overall emotional perception of the image.

Tian Yumei is the main character of modern Chinese opera, which reflects traditions and innovative trends in Chinese musical theater. Her role is built on a combination of Western opera techniques with elements of traditional Chinese singing [17, 44].

This character symbolizes the internal struggle between duty and personal feelings, which requires a multifaceted approach to vocal performance. The composer has laid down numerous dramatic moments in the role that require deep emotional involvement. [17, 25].

One of the key vocal techniques is legato, which allows you to create a sense of a continuous flow of emotions. For example, in the scene of separation from a loved one, legato is used to convey sadness and hope. [25].

The part of Tian Yumei includes numerous ornamental elements that are characteristic of the Chinese musical tradition. These decorations add elegance and emotional richness to the melody [17, 44].

The dynamic transitions in the performance of this part are key to revealing the inner state of the heroine. For example, from forte in the climaxes to piano in intimate scenes. [25].

The aria «My Heart is Full of Sorrow» is the climax in the development of the character. Its performance requires the use of a wide range of vocal techniques, such as portamento, trills and staccato, to convey a variety of emotions. [17, 25].

The image displays a musical score for a vocal duet. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are in Chinese characters. The first system has lyrics: 下 秋 能 不 怕 虎 狼 吼。 爬 山 更 知 路 途。 The second system has lyrics: 难。 风 风 雨 雨 雨 雨。 翻 来 雨 瓜。 The third system has lyrics: 难。 风 风 雨 雨 雨 雨。 翻 来 雨 瓜。 The fourth system has lyrics: 难。 风 风 雨 雨 雨 雨。 翻 来 雨 瓜。 The score includes various musical notations such as dynamics (p, mf, f), articulation (acc), and tempo markings (allegro, moderato, adagio, and a final *ritardando*).

The duet of Tian Yumei with her lover demonstrates a harmonious combination of voices. Particular attention is paid to the synchronization of dynamic accents and timbre coloring. [17]

Vocal techniques in the Tian Yumei part are a key element for creating a deep and emotionally rich image. Their correct use allows you to reveal the dramatic potential of the work and emphasize the uniqueness of the musical heritage.

In the performance of the Tian Yumei part, the breathing technique is of great importance, which includes two techniques: the belcanto “apoggio”, which ensures the stability of the sound and control over the duration of the phrases, and the “Chinese breathing technique”, which is used in Peking opera and has a more localized character, with an emphasis on the high position of the sound.

The timbre in the Tian Yumei part is a combination of Western rounded sound and Chinese brightness, which is achieved through the uniform development of resonators (belcanto) and an emphasis on the upper overtones characteristic of Chinese folk traditions.

Tian Yumei's part requires precision in intonation, based on the pentatonic scale structures characteristic of Chinese music and the smooth transitions between notes (portamento) inherent in bel canto.

Traditional Chinese ornaments such as trills, glissandos and improvisational elements are combined with bel canto ornaments (culminating cadences, variations). For example, the climaxes of the part use flexible dynamic changes and the variational ornamentation of Li Yonghu [21].

The dynamics in the part include smooth transitions between pianissimo and forte and the use of microdynamics inherent in the Chinese vocal tradition. Diction plays a key role in the performance of the part, as the Chinese text requires clear articulation, which is combined with the melodiousness of the bel canto sound lines.

Tian Yumei is a dramatic character whose part requires the performers to master timbre and dynamics to convey emotional states, which are achieved through the use of «contrasts in timbre» and the transition from bright, open sounds to soft and muffled tones.

A significant part of the vocal techniques in the part are subordinate to the dramatic action. The part is rich in recitatives, which bring it closer to the traditional performance of Peking opera.

Table 1

<i>Element of vocal technique</i>	<i>Belcanto</i>	<i>Chinese techniques</i>	<i>Synthesis in the Tian Yumei part</i>
Breathing	Apoggio	Superficial, focus on position	Hybrid technique
Timbre	Rounded, smooth	Bright, with overtones	Combined
Decoration	Trills, melismas	Glissando, local accents	Integration of both
Intonation	The chordal logic of Western music	Pentatonic	Flexible intonation structure

Tian Yumei's part is an example of a harmonious combination of bel canto and Chinese vocal techniques. This synthesis allows preserving national identity within the framework of modern opera tradition. To perform the part, perfect mastery of bel

canto technique and understanding of the traditions of Chinese music are required, which includes flexibility of voice, dynamic control and artistic expression. The performance of Tian Yumei's part contributes to the popularization of Chinese opera tradition on the international stage and demonstrates the richness of its cultural heritage.

The opera «Daughter of the Party» was created during a period when Chinese musical culture was under significant ideological influence. The main goal of this genre was the glorification of revolutionary heroes. The performers adhered to canons that required maximum heroization from them - orientation on traditional Chinese vocal schools, but adapted to heroic pathos. A high register is often used, symbolizing «bright idealism».

The interpretation of the image of the main character had a variety of forms of implementation, among which one can distinguish the classical revolutionary style, the post-revolutionary style (realistic interpretation) and the modern approach (experimental and cross-cultural). In the classical version, the heroism of the main character Tian Yumei is emphasized through the rhetoric of phrases and the minimization of internal conflicts, and the stage play is complemented by traditional gestures of Chinese opera, which add symbolism to each movement. An example of such an approach is the performing style of Li Shaxiang, one of the leading performers of the role; which was formed during the heyday of ideological theater[19, pp. 15–19].

After the end of the Cultural Revolution, a trend towards a more realistic portrayal of heroes emerged in Chinese art. Tian Yumei's image became less idealized, which allowed performers to reveal her human features.

In vocal technique, the importance of lyrical elements increased (the use of a soft, velvety timbre in emotionally intense scenes). Emotional presentation was manifested through the heroine's internal conflicts (duty to the party opposes her personal feelings), emphasizing deep drama.

In stage play, facial expressions and plastic movements prevailed, which helped convey the character's versatility. Chen Hongqin became a bright representative of the realistic approach to the image of Tian Yumei. The famous performer emphasized the heroine's humanity, while maintaining her revolutionary devotion. [14, pp. 45–48].

Today, modern productions strive to make the images of the characters universal and understandable to a global audience, often using innovative techniques and elements of Western opera: combining traditional Chinese vocals with elements of Western opera; using contrasting timbre transitions and dynamics to create tension.

The heroine is depicted as a person with a multifaceted inner world, with complex emotional experiences (fear, doubt, hope). Minimalism in scenery and costumes allows you to focus on the acting and emotions. As an example, the interpretation of Lin Lin, one of the leading modern performers, who experiments with vocal techniques and dramaturgy, emphasizing both the cultural specificity of the role and its universal character [54, pp. 67–70]. For me personally, the last approach to reading the part is close.

Table 2

<i>Aspect</i>	<i>Classical style</i>	<i>Realistic style</i>	<i>Modern approach</i>
Vocal Technique	Traditional high register, ornamentation	Lyricism, dynamic palette	Innovation, combination of tradition and modernity
Emotional Delivery	Heroism, idealism	Depth, psychologism	Expression, versatility
Stage Performance	Symbolic gestures, minimal facial expressions	Emotional plasticity	Minimalism, dramatic accent

Thus, The Evolution of the Performance of Tian Yumei's Part illustrates the transformation of Chinese opera: from ideological art to universal theatrical genre. Different performers bring unique interpretative aspects to the role, from heroic idealism to the complex inner world of the heroine.

2.2. Pedagogical aspects of preparing for the part. Preparing for the performance of Tian Yumei's part in the opera «Daughter of the Party» is a multifaceted pedagogical process that encompasses the development of the performer's vocal, stage, emotional and technical skills. This part, which combines elements of traditional Chinese music with revolutionary pathos and dramaturgy, poses unique challenges for teachers and students.

The opera «Daughter of the Party» was created during the Chinese Cultural Revolution (1966–1976), which was a period of significant ideological influence on art. The main character, Tian Yumei, is the embodiment of revolutionary devotion, readiness for self-sacrifice for the sake of higher ideals. The teacher should explain to the student the significance of this period, help him understand how the political context influenced the creation of the heroine's image [59, p. 45].

The musical dramaturgy of the opera emphasizes the conflict between personal experiences and duty to the party. Tian Yumei expresses her emotions through arias built on pentatonic harmony, as well as orchestral interludes that add depth to her image [9, p. 78].

Working on the part of Tian Yumei requires a clear command of vocal technique. The teacher should focus on:

- purity of intonation - taking into account the pentatonic scale of the music, it is necessary to practice accurate intonation.
- breath control - the performance of long phrases requires stable diaphragmatic breathing.
- dynamic contrasts - the part includes lyrical moments and heroic climaxes. [28, p. 112].

Traditional Chinese music is rich in melismas, trills, glissandos and other decorative elements. It is important to ensure:

- flexibility of the voice - ornaments should be performed clearly and naturally.
- understanding of style - the performer should avoid excessive stylization, leaving the interpretation within the framework of the musical tradition [57, p. 98].

The teacher should help the performer to understand Tian Yumei's internal conflict - between duty and personal emotions. Methods of studying the libretto to understand the emotional content of each scene, as well as using exercises to identify and convey emotions [30, p. 67.].

The emotions of the heroine should be conveyed not only through the text, but also through vocal technique. The teacher should focus on the use of dynamics (tones of sound from pianissimo to fortissimo); timbral changes (emphasizing different states of the heroine through changes in timbre) [52, p. 53]. Tian Yumei as an image is created using traditional stage gestures and positions. Therefore, preparation involves working with props (for example, a flag or weapons as symbols of struggle); gesticulation and accuracy in reproducing movements characteristic of the Chinese stage [50, p. 89].

During my personal performance, it was important for me to combine elements of Chinese traditional aesthetics with modern requirements. I worked with the teacher on the development of motor coordination, because stage movements must be synchronized with vocal parts, as well as positioning on the stage, that is, using space to create a dramatic effect. An important stage of preparation for me was also cooperation with the accompanist, then during ensemble work I had to learn to listen to the orchestral parts. Because tempo stability consists in coordinating the vocals with the orchestral accompaniment.

My experience of performing such parts as a future singer was also enriched by participation in Chinese master classes with the participation of professional conductors or singers.

Thus, the preparation for the performance of the part of Tian Yumei required me and my teacher to take an integrated approach, covering vocal, emotional and stage preparation. Thanks to the combination of the above methods of work with technique, style and dramaturgy, I was able to create a deep and expressive image of the heroine.

Conclusions to Section II. Tian Yumei is a character who carries a significant emotional load, which the performer must convey through a change in the timbre of his voice: from gentle and lyrical in calm moments to rich and bright in dramatic climaxes. The vocal part requires skillful use of dynamic contrasts and development of the vocal line.

This role is a unique example of combining the belcanto technique with elements of the national Chinese vocal tradition, creating a new vocal aesthetic that harmoniously combines global and local musical approaches. Performing the part requires not only perfect mastery of belcanto, but also a deep understanding of Chinese vocal techniques. It is a synthesis of harmonious expressiveness, timbre richness and dramatic emotionality.

The image of Tian Yumei serves as a cultural bridge between the East and the West. This part not only demonstrates a high level of vocal mastery, but also promotes a dialogue between different musical traditions, making Chinese opera more understandable and accessible to a global audience.

The preparation of a performer for the part of Tian Yumei requires taking into account cross-cultural characteristics and the integration of vocal techniques. The main pedagogical aspects are:

1. mastering the bel canto technique - attention to breath control, smoothness of the vocal line and dynamic nuances. For this, exercises for the development of cantilena and legato are used;
2. studying Chinese tonal articulation - for this, cooperation with a Chinese language specialist or the use of phonetic simulators is recommended;
3. adaptation to stylistics – analysis and listening to recordings of Chinese performers to understand the specifics of the national flavor.

Because of this, modern technologies, such as vocal analysis programs and online master classes, can become a useful tool in the training of performers. Video recordings of rehearsals help analyze the work on technical and artistic aspects. This

approach contributes to the formation of a universal performer capable of interpreting the intercultural repertoire.

Personally, the training of the part of Tian Yumei at the KhDAK helped me learn a comprehensive approach, thanks to which I managed to get a unique creative experience, taking into account both technical and cultural features.

CONCLUSIONS

Bel canto (from Italian «beautiful singing») is a vocal school that emerged in Italy in the 17th–18th centuries and reached its peak in the 19th century. This style is characterized by special attention to the beauty of sound, vocal technique and expressiveness of performance. Understanding belcanto requires an analysis of its historical background, technical and stylistic features.

Belcanto was formed on the basis of the Italian opera tradition, which in the Baroque and Classicist periods emphasized vocal mastery. During this period, the main performers were castrato, whose voices demonstrated extraordinary flexibility and power. Later, bel canto was developed by such composers as: Giovanni Paisiello and Domenico Cimarosa (early period);

The development of bel canto was closely connected with the search for the vocal ideal - the harmony of technical perfection and musical expressiveness.

Performing bel canto requires maximum flexibility of the vocal apparatus. This provides the possibility of performing trills, passages, fast melismatic phrases.

Breathing is the basis of bel canto. The singer must possess: *apoggio* – a technique of breathing support, which ensures the stability of the sound; long phrases without interruption for breathing and *cantabile* - melodiousness. The sound should be rounded, smooth, even in the fastest passages. Special attention is paid to the uniformity of registers and the naturalness of the transitions between them.

Bel canto singing includes the performance of numerous decorations (cadences, variations), which are organically woven into the melody.

Bel canto involves a wide range of dynamic nuances - from an almost inaudible *pianissimo* to a full *forte*. Great attention is also paid to *timbre*.

Bel canto is closely related to dramatic art. Performers not only demonstrate technical perfection, but also clearly convey the emotional state of the characters.

In bel canto, every note, every phrase is a means of expression. Words are subordinate to the melody, but the content of the text is always clearly conveyed. The

singer is both a musician and an actor. Special emphasis is placed on the transmission of dramatic emotions through the voice.

Embellishments and variations are stylistically dominant. However, the performer must create the illusion of improvisation, adhering to the musical style.

Bel canto arias often use long solo numbers, but ensemble cooperation is also important.

Thus, bel canto is not only a singing technique, but also an artistic phenomenon that combines the complexity of vocal technique with deep musical and dramatic expressiveness.

Today, bel canto remains an integral part of vocal pedagogy. Its principles are used in performance practice to shape the voice, control breathing, and develop musical sensitivity.

In the bel canto repertoire, the performer has freedom of creative expression, but this freedom is always limited by the framework of style. The best singers find a balance between individuality and adherence to stylistic requirements.

Thus, bel canto is an eternal school of the beauty of sound, which continues to captivate listeners and inspire performers to seek perfection.

The Chinese vocal tradition also has deep historical roots, dating back to the period of Ancient China. Its basis is the fusion of music and poetry, as well as the use of pentatonic scales, which reflects the natural balance between sounds. In Chinese opera art (in particular, in Peking Opera), the following technical features are of great importance:

- tonal diction - the pitch of the sound depends on the tonal structure of the language;

- dynamics and tempo - the alternation of fast and slow phrases to create a dramatic effect;

- instrumental accompaniment - usually minimalist, which emphasizes the vocal line.

Chinese vocal traditions are closely related to the philosophy of Taoism and Confucianism, which emphasize the harmony of man with nature. In performance, the plasticity of movements and gestures, which are integrated into vocal dramaturgy, plays a significant role.

Modern Chinese opera, particularly operas such as Liu Shihua's *Daughter of the Party*, uses a combination of traditional elements with techniques from the Western vocal school. This allows for a new type of performance where the synthesis of bel canto and Chinese traditions becomes a means of artistic expression.

Bel canto influenced Chinese vocal art during the intense cultural exchange in the 20th century. Starting in the 1950s, Chinese vocalists studied in Italian schools, adopting the *apoggio* technique and stylistic principles of bel canto. At the same time, the national tradition based on Peking opera (*jingju*) was preserved, which is based on: clear diction, flexible vocal lines, and timbre variability.

The part of Tian Yumei in the opera «*The Party's Daughter*» is a vivid example of the combination of bel canto vocal techniques with elements of the Chinese national school. The vocal line is characterized by smoothness, expressiveness, and technical complexity.

The melodic line of the part requires a high level of skill in performing legato, which is characteristic of bel canto. A smooth transition between notes in long phrases is especially important. The specifics of the Chinese language imposes the requirement of precise observance of the pitch in accordance with the tones, which adds complexity to the performance of the text. The part uses sharp changes in dynamics that convey emotional tension and drama.

To convey the character of the heroine, the performer must be able to change the timbre from soft and gentle to more saturated and dramatic. This combination of techniques creates a multifaceted artistic image that reflects both national flavor and universal principles of vocal beauty.

In Tian Yumei's part, the vocal line combines traditional Chinese melodies with harmonic accompaniment that corresponds to Western harmonic logic. This creates

the effect of intercultural synergy, in which the vocal acts as a key means of conveying the content.

Tian Yumei's part reflects two key trends in Chinese vocal art: intercultural dialogue, as an adaptation of bel canto to Chinese musical style; and preservation of tradition, as the introduction of elements of folk vocal and national timbre.

The performance of this part uses the classical principles of bel canto, in particular:

- cantabile (smoothness and melodiousness of the melodic line;
- respiratory support - the apoggio technique ensures the duration of phrases and the stability of the sound;
- flexibility of the voice - the need to perform complex melismas, trills and portamento;
- dynamic variability - a wide range of dynamic gradations, from pianissimo to forte.
- Traditional Chinese vocal techniques were integrated into bel canto, adding to the part a national identity, namely:
 - timbre expressiveness - in Peking opera the voice sounds bright and brilliant, which is reflected in the upper register of the part.
 - imitation of Chinese instruments - the vocals often resemble the sound of the guqin or erhu, which is achieved thanks to specific control over the vibration of the voice.
 - use of declamation - some phrases are performed in the style of song recitatives, which are typical of Peking opera.

Intonation in the performance of the part Tian Yumei is based on a specific national system of thinking. Chinese music often uses pentatonic modes, which are integrated into the bel canto melody, while maintaining its melodiousness.

The ornaments in this part are performed in accordance with the bel canto aesthetic, but their origin is often linked to the national tradition: the trills are

reminiscent of the Chinese technique of «huai» (flexibility of sound); the variations of the melodies reflect the improvisational nature of folk art.

Tian Yumei is a character who carries a deep emotional load. The performer must convey the psychological state of the heroine through timbre changes (from soft timbre in lyrical moments to bright in dramatic climaxes) and the dynamic development of the vocal line.

Tian Yumei's part demonstrates a unique synthesis of bel canto and national techniques, creating a new vocal aesthetic that integrates global and local musical traditions.

The performance of this part requires the vocalist to have impeccable mastery of bel canto technique and a deep understanding of the Chinese vocal tradition. It is a synthesis of harmony, timbre expressiveness and dramatic expression.

Tian Yumei's part is an example of a cultural bridge between East and West. It not only demonstrates vocal mastery, but also contributes to the mutual enrichment of musical traditions, making Chinese opera more accessible to an international audience.

The role of Tian Yumei in the opera «The Party's Daughter» is a complex example of vocal and dramatic art, requiring not only vocal skill, but also a deep understanding of the historical and cultural context of the work. Preparing a singer to perform this role requires a comprehensive pedagogical approach that covers technical, stylistic, emotional-psychological and stage aspects.

It is important for the performer to understand the ideological and cultural context in which the opera was created, namely during the Chinese Cultural Revolution and reflects the heroism and sacrifice of Tian Yumei, who is a symbol of revolutionary devotion. Therefore, the preparation of the performer includes studying the history of that period and analyzing the image.

A teacher plays a large role, helping future student performers understand the role of musical themes and orchestral accompaniment that support dramatic tension.

The role is written in the traditions of the Chinese vocal school, but has elements of Western opera technique. The teacher should adapt vocal exercises to develop: purity of intonation in the pentatonic scale; flexibility of the voice to convey the ornamental decorations characteristic of traditional music; strength of endurance, especially in the climactic scenes where the heroine demonstrates determination.

During the preparation, special attention is paid to the nuances of dynamics: from lyrical phrases to heroic pathos, the use of legato and staccato to emphasize the different emotional states of Tian Yumei.

Work on the duration of phrases and breath control to maintain even sound in long musical lines, exercises to develop diaphragmatic breathing to create a stable sound flow. The heroine Tian Yumei goes through a difficult path, combining devotion to duty and personal emotions. The teacher works with the student to study this conflict through the methods of acting.

Pedagogical training includes a detailed analysis of the text to understand the inner meaning of the arias and recitatives of the part. Because performing the text with different intonation is a search for the optimal emotional coloring. Of no less importance is the study of traditional gestures and positions characteristic of the Chinese stage, as well as work on integrating these elements into modern opera aesthetics (working with props and stage space).

The teacher should help the student find a balance between traditional Chinese singing techniques and modern vocal aesthetics. Listen to and analyze recordings of famous performers to study different stylistic approaches.

It is also important to teach the student to work in an ensemble with an orchestra, adhering to the tempo and dynamic markings of the conductor.

To consolidate skills, the teacher organizes regular rehearsals to hone vocal and dramatic skills; involves professional conductors or vocalists for additional classes that allow you to get practical advice, and also creates conditions for the candidate to perform the part in front of an audience during academic concerts or shows.

During the preparation for the performance of the part of Tian Yumei from the opera «Daughter of the Party» within the walls of the KhDAK, thanks to an integrated pedagogical approach (which includes vocal, emotional and stylistic components), I was able to reveal my potential and create a bright, multifaceted image.

LIST OF SOURCES USED

1. Григор'єва І. «Belcanto: історія і сучасність» // Музичне мистецтво XXI століття. – 2020.
2. Дубова, І. «Теорія і практика вокального мистецтва у глобалізованому світі». Київ: Мистецтво і культура, 2018.
3. Baker, K. «Modern Technologies in Vocal Pedagogy». Berlin: Springer, 2021.
4. Berg, L. «Fundamentals of Belcanto Technique: A Guide for Vocalists». London: Oxford, 2010.
5. Brown, T. «The Development of Belcanto in European Opera». Paris: Musical Heritage, 2015.
6. Celletti, R. «A History of Belcanto». Clarendon Press, 1996.
7. Celletti, R. «Bel Canto: The Teaching of Classical Vocal Technique». Oxford University Press, 2002.
8. Chen Hong. «Chinese Opera in the Context of Globalization». Contemporary Music Review, 2015.
9. Chen, W. «The Role of Pentatonic Scales in Modern Chinese Opera» (1990), стор. 78.
10. Feng, J. «Modern Adaptations of Traditional Chinese Stage Techniques» 2005, стор. 134.
11. Galitska, O. M. «Intercultural Interaction in Vocal Art of the 21st Century». Kharkiv: KhDAK, 2020.
12. Gao Tian. «The Role of Timbre in Chinese Opera». Shandong Arts Review, 2012.
13. García, M. «A Complete Treatise on the Art of Singing». Dover Publications, 1984.
14. Han Lin. «Musical and Dramatic Analysis of Chinese Opera». Shanghai Music Press, 2020.

15. Henson, K. «The Bel Canto Revival in the Twentieth Century». Oxford University Press, 2005.
16. Huang, Z. «Vocal Techniques in Beijing Opera». Peking University Press, 2003.
17. Jones A. «Modern Opera Dramaturgy». London, 2018.
18. Jones, M. «Vocal Exercises for Opera Singers». London: British School of Vocal, 2014.
19. Li J. «Breathing and Resonance Techniques in the Context of Belcanto» // Vocal Art Research. – 2017.
20. Li Run. «The Influence of Western Music on Modern Chinese Opera». Beijing Arts Press, 2018.
21. Li Yunhua. «Traditional Vocal of China: Technical and Stylistic Aspects» // International Conference on Vocal Art, 2021.
22. Li, H. «Cultural Foundations of Chinese Vocal Tradition». Beijing: Arts Publishing House, 2012.
23. Li, X. «Ornamentation in Traditional Chinese Singing». Guangdong Arts Press, 2009.
24. Lin, Ts. «Interpretation of National Style in Vocal Music». Shanghai: Academy of Music, 2018.
25. Liu Chang. «Analysis of Vocal Technique of Chinese Singers». Shanghai, 2021.
26. Liu, D. J. «Traditional Chinese Vocal Styles». Shanghai Music Publishing, 2001.
27. Liu, F. «Methods of Teaching Chinese Diction for Vocalists». Beijing: Arts Publishing House, 2020.
28. Liu, H. «Breath Control Techniques in Traditional Chinese Singing» (2001), стр. 112.
29. Luo Yuan. «The Revolutionary Opera Movement in China». Cultural Studies, 2012.

30. Mei, L. «Integrating Acting into Vocal Performance in Chinese Opera» (1987), стр. 67.
31. Miller, R. *The Structure of Singing: System and Art in Vocal Technique*. Schirmer Books, 1986.
32. Porpora, N. «Metodo di canto». Reprint Edition, Ricordi, 1800.
33. Potter, J. «The Cambridge Companion to Singing». Cambridge University Press, 2000.
34. Rosselli, J. «Modern Interpretations of Bel Canto». *Cambridge Opera Journal*, 2010.
35. Rosselli, J. «The Opera Industry and Belcanto Singing». Cambridge University Press, 1984.
36. Sanger, M. «Singing and Imagination». University Press, 2003.
37. Schenk, C. «Dramatic Interpretation in Singing». Routledge, 1998.
38. Smith, A. «Phonetics and Music: Integration of Speech Tones in Vocals.» New York: Music Education, 2017.
39. Song Ming. «Rhythmic Flexibility in Chinese Vocal Music». Chongqing University Press, 2016
40. Stanley, B. *The Science of Vocal Artistry*. Vocal Publications, 1993.
41. Stark, J. «Bel Canto: A History of Vocal Pedagogy». University of Toronto Press, 1999.
42. Tan, K. «Masterclasses in Revolutionary Opera: Pedagogical Value» (2012), стр. 78.
43. Wang Hongwei. *The Artistic Practice of Combining Peking Opera and Bel Canto*. – Beijing: Music Publishing House, 2019.
44. Wang Li. «Traditional Chinese Music in Contemporary Opera». Beijing, 2020.
45. Wang Li. «Modern Chinese Opera: History and Perspectives». Academic Press, 2005.
46. Wang Yong. «Theatrical Rhetoric in Chinese Opera». Tianjin Academic Press, 2010.

47. Wang, L. «Emotional Expressiveness in the Chinese Vocal Tradition». Beijing: Musical Heritage, 2016.
48. Wang, M. «Comparative Analysis of Vocal Schools of the East and the West». Shanghai: Musical Heritage, 2017.
49. Williams, J. S. The Italian Singing Technique. Oxford University Press, 1990.
50. Wong, Y. «Gesture and Movement in Chinese Revolutionary Opera» (1973), pp. 89.
51. Xu Zhiho. «The Evolution of Chinese Music». Beijing University Press, 1995.
52. Xu, F. «Expressive Techniques in Chinese Vocal Performance» (1998), pp. 53.
53. Zhang H. «The Fusion of Chinese and Western Vocal Techniques in Modern Chinese Opera» // Asian Music Journal. – 2018.
54. Zhang Hui. «Integration of Western and Chinese Vocal Techniques». Contemporary Vocal Arts, 2020.
55. Zhang Jie. Performance Practices in Modern Chinese Opera. China Arts Review, 2019.
56. Zhang, L. “Traditions of Chinese Vocal Art.” Beijing: Music Publishing House, 2015.
57. Zhang, Q. «The Role of Ornamentation in Chinese Folk and Operatic Singing» (1995), стр. 98.
58. Zhou Wei. «Regional Styles in Chinese Opera». Tianjin Music Publishing, 2011.
59. Zhou, X. «Cultural Revolution and the Transformation of Chinese Opera» (1983), pp. 45.
60. Zhou, Y. “Features of Vocal Techniques in Chinese Opera.” Shanghai: Academy of Fine Arts, 2019.