

The Curriculum Design for Vocal Stage Performance in China

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Abstracts

In the educational environment of universities, the teaching focus of vocal performance majors is mostly on the training of basic singing skills and singing techniques. With the rapid development of music education in Chinese universities, the position of vocal teaching has become increasingly prominent in the process of continuous development and innovation. At the same time, vocal performance courses have also received the attention of a large number of students. In the process of vocal teaching, cultivating people's aesthetic awareness not only requires the cultivation of knowledge and theory, but also needs to be effectively combined with practical activities on the vocal stage. Different levels of vocal practice bring different aesthetic experiences to people. Therefore, when conducting vocal teaching activities, consciously organizing students to participate in some vocal stage practice activities can have good effects and effects. This article presented curriculum design for vocal stage performance in China.

Keywords: curriculum design; vocal stage performance; China

Introduction

As the oldest art in human history, vocal stage performance still has strong vitality. In today's constantly developing and advancing society, people's emotional communication and social interaction are increasing, and the requirements and aesthetics of vocal stage performance are constantly improving. Vocal performance is one of the oldest, most sincere and rich forms of art that expresses emotions, and is an art displayed on stage. It often requires a complete musical image to be presented to the audience in just a few hours or even minutes, including singing techniques, costumes, expressions, eyes, movements, and many other aspects. Only when mature singing techniques are perfectly combined with stage performance techniques that combine both spirit and form, can the singing be more vivid, the performance be more visual, and the perfect unity of "sound" and "music" be achieved. The practice of vocal stage performance is an artistic creation project, which involves writing lyrics and music writers' scores on paper and creating them into concrete and genuine vocal art. If the score is the "design blueprint" of vocal art, then stage performance practice is the "construction" process of "music architecture". As the famous contemporary Polish female music theorist Zofia Lisa once said, "What belongs to the uniqueness of music is also the intermediate link between the work and the audience, namely performance. It has its own historical development laws, has its own aesthetic value, and is largely subject to the requirements of society, while also changing the appearance of the work itself (Yang, 2020).

Development of Chinese Vocal Music

Development of Ancient Chinese Vocal Music

The longest history of music in China can be traced back to the Neolithic. The development of vocal music in China can be traced back to the ancient times, roughly from the early hunting, picking and other labor environments in the Stone Age. Some syllables appear again and again in specific environments, gradually forming the earliest folk songs. According to the existing literature, people mainly expressed their descriptions of agricultural production through music at that time, And reverence for the power of nature. Later unearthed drums, chimes, chimes, etc., which were popular in Xia, Shang, Western Zhou and other times, all showed that China had extremely rich musical Cultural resource management. At that time, China's music was dominated by Pentatonic scale, and then seven musical instruments and works gradually appeared. In the Han Dynasty, the state began to establish a government department called "Yuefu" that specialized in collecting and compiling music. Later, the term "Yuefu" gradually evolved into a musical poetry genre. Later in the Three Kingdoms, the Eastern and Western Jin Dynasties, and the Northern and Southern dynasties, due to the emergence of the Silk Road, Western culture was introduced into China, and Chinese traditional music was injected with new elements. But generally speaking, before the Han Dynasty, the development of Chinese traditional music was very slow. The Sui and Tang dynasties can be said to be the peak period of ancient Chinese music. Due to the country's prosperity and prosperity, people began to attach importance to the promotion of spiritual culture, and music became the main item of their life and entertainment. At the same time, with the infiltration of multiculturalism, music in the Tang Dynasty was very prosperous, and music education began to sprout. Many music education institutions even emerged, such as pear gardens, educational workshops, and large music halls. Traditional music in our country spread to the Qing Dynasty, and its popularity among the people was already very high. During this period, there were both elegant music and folk tunes in society, with diverse regional music characteristics and diverse forms of ethnic music. There are both Shandong Dagu from the north and Zhejiang Daoqing from the south; There are both Han Yangge and Uyghur Arabic maqam. Overall, the history of ancient Chinese traditional music, spanning thousands of years, has reached a high level of artistic achievement during the Tang and Qing dynasties. Regardless of the types of music and the musical connotations expressed, it can be considered a treasure in the history of traditional Chinese music (Zhao, 2015).

Development of Modern Vocal Music in China

Since the 16th century, Western music has been introduced to China and exists in an independent form in the court of our country. At the end of the 19th century, with the forced opening of China's coastal ports and the influx of foreigners, Western music spread on a large scale in China, and the folk began to absorb Western music elements, forming a unique music style that combines Chinese and Western cultures. At the beginning of the 20th century, many musicians studying abroad successively returned to China to perform European classical music works and impart basic knowledge of Western music. Western music was highly sought after in cities, and this phenomenon was most prominent in Shanghai. In the 1930s, many dance halls in Shanghai began to play new music combining Chinese and Western music. Western jazz music with the melody of Chinese traditional music was constantly heard from the Phonograph. In this era, traditional music and Western music collided extensively, combining each other to create popular music. At that time, there was already a film industry in China, and with the release of movies, people's entertainment life was satisfied, and film

music became popular among the masses. At that time, the popular music "Tianya Singer" and "Yuguang Song" were both from the theme songs of movies.

In the first half of the 20th century, another major branch of Chinese music was revolutionary songs. At that time, the Chinese people, who were experiencing the Anti Japanese War, longed for music works that could express their inner anger and fighting spirit. In a specific historical era, domestic musicians in the first half of the twentieth century began to create revolutionary songs that expressed the background of the times and aroused national resonance. Many of these works, such as Nie Er's "March of the Volunteers" and Xian Xinghai's "Yellow River Cantata", are still included in today's youth music curriculum textbooks. Among them, Soviet songs had a great influence on Music of China of this era. Revolutionary songs not only include works based on Western music with lyrics, but also revolutionary works adapted from traditional folk songs. The music style of this era is strong, with obvious characteristics, and very distinctive of the times. After the establishment of the People's Republic of China, a new era and the vigorous socialist construction inspired the creation of musicians. Under the guidance of the Party's literary and artistic policies such as "letting a hundred flowers bloom", "bringing forth new ideas through the old", "making the past serve the present", and "making the foreign things serve China", various levels and types of song and dance troupes and song and dance theaters were successively established nationwide, except for the Central Conservatory of Music and the Shanghai Conservatory of Music, Music colleges and departments have been established in various provinces and major cities across the country, and vocal music majors have been established. In the mid-1960s, China implemented a comprehensive ban on Western music tracks, and the main domestic music forms were revolutionary Revolutionary opera such as "Taking Tiger Mountain by Wisdom", "Shajiabang", and "White Haired Girl". Due to the lack of rich art forms and inclusive environment of Musical composition, Musical composition in China was stagnant during this period. Although there was no action in music exchange between China and foreign countries at this stage, and many domestic music forms were also prohibited, "Revolutionary opera" formed a unique style in the combination of Beijing Opera and western musical instruments (Zhang, 2018).

After the reform and opening up, people's thinking gradually opened up, and various elements from the world flooded into China. Chinese pop music began to combine various music styles, creative concepts, and techniques from around the world, producing works with new styles. At the same time, with the "going out" of Music of China, Chinese folk songs began to receive worldwide attention. The Vienna Golden Hall holds a Chinese New Year concert every year during the Chinese New Year, and Chinese folk singers often appear at world-class exchange concerts. In the long history of China's development, Music of China has been closely following the pace of history. Since over 8000 years ago, music has become the best medium for the Chinese people to express their admiration for labor, reverence for nature, and imagination of life. At the same time, Music of China has been generously containing various musical elements, ideological contents and expressions in the complex historical changes and the blending of regional cultures. Therefore, the current situation of diversified music culture in China has been formed. However, the pace of music history has not progressed steadily. From ancient times to modern times, and then to the present, the development of Music of China has experienced a process of slow development, letting a hundred flowers blossom, introducing western music, banning western music, "Revolutionary

opera", and being more open. The study of these stages will help us to understand the development of Music of China, as well as the musical style produced in a specific historical environment.

The establishment and development of vocal performance majors in the context of universities

In 1879, the Former site of Qiushi Academy (the predecessor of Zhejiang University) in Hangzhou, China, opened music elective courses. In 1922, Peking University, which has a long history, took the lead in planning to establish a music research institute in Beijing, China, and then Tsinghua, Yanda, Shanghai Jiaotong University, North China University, Fu Jen Catholic University and other established institutions of higher education paid more attention to music teaching. After the establishment of the People's Republic of China, since the 1950s, music education in ordinary universities in China has entered a truly initial stage. With the continuous development of economic construction and the continuous reform of higher education, vocal music has received a certain degree of attention, and vocal education has also been listed as a key subject of art in higher education. The education system of vocal music is gradually improving, and the light of vocal music itself is being emitted. More and more people are joining the teaching of vocal music, and more people in society are also learning vocal music, including various comprehensive universities, music colleges, normal universities Vocational colleges have established music academies and corresponding vocal singing majors, and the education system has gradually standardized. A large number of vocal textbooks have been published, and many excellent vocal music have been excavated. A group of vocal music teachers with both moral and talent have also emerged in China's education field, and more vocal talents are thriving (Xie, 2013).

From the 1980s to today, relevant national departments have continuously introduced encouraging, supporting, and guaranteeing policies, promoting and ensuring the healthy development of music education in ordinary Chinese universities. The subject categories, curriculum settings, teaching methods, and other aspects have been enriched and improved, and the setting of practical courses for vocal music teaching has become increasingly mature. Teaching achievements, academic research, theoretical monographs, and scientific research achievements are abundant. Since the early 20th century, many ordinary Chinese universities have started recruiting master's students in the field of vocal music, which has further strengthened the teaching and research capabilities of Chinese vocal education teachers. This provides strong guarantees for the vocal teaching practice and theoretical research of Chinese ordinary university vocal teachers.

Based on the gradual improvement of the vocal education system, since the end of the 20th century, various universities in China have opened vocal performance majors. Music performance majors are mainly practical majors in the music discipline, with vocal singing as the teaching focus, while emphasizing the cultivation of students' innovative abilities. The cultivation of vocal performance ability is the focus and core of art professional training, with strong practicality and skill. In art education, the combination of vocal performance ability and practice is not only a curriculum requirement for teaching, but also an important means of assessing and evaluating professional learning. Therefore, professional teachers should pay attention to the cultivation of students' professional literacy and innovative ability when teaching practical courses to students. This can not only make the teaching effect of vocal performance major more effective with less effort, but also enable it to play a positive role in

other teaching activities, promoting the overall improvement of teaching level. The main goal of cultivating vocal performance majors is to cultivate students into a new type of high-quality comprehensive talents with modern moral, intellectual, and physical development, mastery of subject professional knowledge content, mastery of singing and performance professional skills, and strong music recognition and appreciation ability. The specific requirement is to carry out artistic practice activities under the guidance of Marxist theory, while possessing correct life values, good humanistic literacy, professional knowledge, and innovative ability, and continuously improving one's professional knowledge to contribute to the construction of socialist modernization; Having the basic literacy of art education, mastering the basic theoretical knowledge of the art profession, and possessing the ability to practice basic theories; Having a certain level of foreign language communication ability, enabling oneself to possess the basic ability of international academic exchange.

Therefore, this major requires students to have a solid foundation in the field of music and a deep grasp of music performance theory, understand the development trends of vocal music and related fields, and gain a wide range of cultural literacy through interdisciplinary infiltration; At the same time, possess the ability to apply theoretical knowledge to solve practical problems in vocal performance and a certain degree of vocal singing ability.

Curriculum Design for Vocal Stage Performance

The creative task of performing arts is to require the characters created by actors to have aesthetic value, truly reflect the ideological content of the work, and achieve a harmonious unity of truth, goodness, and beauty. This is a common standard required by the second time creators and listeners of the work. At present, there is no standardized performance course for music majors in ordinary universities, and students' performance content sources are scattered and not systematic. Vocal art is an important component of music art, with its forms and patterns of expression. As students studying in ordinary universities, they not only need to understand but also master certain performance skills, which can be used for stage singing and teaching demonstration. Performance classes are mandatory in specialized music education, as they cannot perform on stage with only sound skills and without physical (body shape and movements) and facial (expression) features. Singing is both a comprehensive art and a performing art, therefore, as a singer, one should have a certain level of performance ability.

Ordinary universities do not cultivate professional singers, so they do not receive much attention in the training of artistic performances. Students cannot systematically and carefully study artistic performances. Here, we should emphasize that both professional singers and music majors in ordinary universities should attach importance to singing and performance. Performance is a very important part of the entire singing activity. Therefore, music majors in normal universities and comprehensive universities should pay attention to singing and performance, Setting up performance classes is imperative.

Performance is the expression of one's inner emotions through one's facial expressions, body language, and understanding of the work, combined with the characteristics of the voice, to interpret the ideological content, scene, musical beauty, and other aspects provided by the work. Performance is an art that includes facial expressions, body shape, and stage sensations. The performance of singing is particularly important for singers to successfully perform a piece of work, provided that the sound is well resolved. Singers use such a carrier to express

their inner emotions, voice skills, and establish a bond of emotional communication with the audience. Singing the lyrics and melody alone is like a human support without flesh and blood, which is far from enough for both the performer and the audience. Singing the content, singing the emotions, and fully expressing the work are the ultimate goal of each singer. To make the work sing with full and emotional expression, it is necessary to understand the content of the song, and more importantly, to fully express the content of the song. This not only requires singers to have solid vocal and singing skills, A good sense of music and an understanding of the content of the song should be conveyed and performed through external forms - stage and podium laughter art practice activities with "sound", "color", and expression.

The performance class should be set up as a separate course, which can be divided into: facial expression class, figure class, charm class, art performance theory class, etc. When offering art performance courses, it is necessary to combine theory with practice. Body exercises and facial expression performance exercises should be guided by theory as a guide for performance. If combined with art, it will be effective and provide students with a comprehensive "stage" to fully showcase themselves. On this stage, students can enhance their confidence, engage in performance, and improve their singing and performance abilities in practice.

Strengthen basic training to enhance students' stage performance.

At this stage, it is necessary to create a relaxed and free atmosphere, allowing students to liberate their nature and have the courage to express themselves. One of the crucial reasons why students are at a loss on stage and their faces are stiff is that they have no idea where their eyes should look and what specific physical movements to use when singing. Teachers should address this issue in a targeted manner.

Facial expression training: Each track has an emotional tone, and in opera, each character undergoes emotional transitions. Firstly, it is conveyed through the facial expressions of actors. Art originates from life, and humans are emotional animals. In life, when encountering different things, they can correspondingly express emotions such as joy, anger, sorrow, and joy. This is one of the performance elements that we need to collect to elevate it to the realm of art and incorporate it into stage performances. The eyes are the window of the soul, and their role in performance cannot be ignored. Usually, the actions of the eyes include "looking close, looking far, calming down, and letting go". It is necessary to achieve "what is in the heart, what is in the eyes" and introduce the audience into the performance context. There are many types of eyes in people. A famous Austrian singer said, "Everyone sings with different tones, just like everyone's eyes are different." The types of eyes can also vary depending on personality. Vocal performers should understand the expressive power of the "eyes" when performing on stage. Firstly, the eyes should be focused, communicating with the audience through their eyes, indicating the height, low, far, and near of the scenery, and expressing emotions through their eyes. In short, by performing various "eye techniques" with the eyes, the singing can be brought to life and the singer's true feelings can be expressed. Only in this way can the audience be captured and moved.

Training of physical movements: An actor's duty is to create beauty. The so-called "posture beauty" in singing does not simply refer to the beauty of appearance. A straight, relaxed, confident, and energetic body state is not only conducive to singing and vocalization, but also the key to shaping a good stage image. The beauty of body posture should be expressed according to the content and style of the song, which is the basic skill of vocal

performance. By using different body postures, one can demonstrate the beauty of a natural and bold posture, a beautiful and sweet posture, and a subtle and simple posture. For example, different singing methods have different requirements: Bel canto has a relatively solemn and stable singing posture; The ethnic singing style should incorporate the unique performance styles of various ethnic groups and operas; Popular singing is more about singing while dancing. It should be emphasized that throughout the entire process of vocal performance, no matter when and what emotions are expressed, even when expressing pain or sadness, one should show elegance and dignity in their physical posture. In stage performances, there should be no natural postures of relaxed body, arbitrary movements, or too life oriented. Most ordinary universities offer physical education courses. In teaching, both the vocal and dance teaching and research rooms explore the integration of physical education courses with performance courses to better serve stage performance activities. Firstly, the physical posture and standing posture should be positive, elegant, and generous, demonstrating a good mental state. The arm movements training includes drawing, fixing, opening, and closing, and each gesture has its own relative expression meaning. Walking refers to the movement on the stage, which strengthens the song's meaning and makes it more vivid and closer to the audience. Pay attention to the graceful and natural steps on stage that meet the needs of the song (Liu, 2018).

Cultivate students' ability to process songs

In the teaching process of vocal performance, teachers should choose works suitable for students based on their timbre and other aspects. During the singing process, it is not only necessary to sing the work, but also to have a deep understanding of the creative background of the work, the emotions the author wants to express, the already created and the meaning of the song. There are countless classic vocal works from ancient and modern times, both in China and abroad, and each work has a different style, form, genre, etc. In vocal performance teaching, teachers will choose works based on students' timbre, singing level, and other aspects. In performance, students should not only sing the score requirements, but also have a deep understanding of the creative background of the song, the author's creative intention, the style of the song, the characters expressed, and the artistic conception created. The meaning of the lyrics, etc.

Research and analysis of lyrics: Familiarizing and understanding lyrics is the first step in singing a good song. A good song is a reflection of a composer's soul. He transforms his inner feelings, understanding of life, and accumulation of music materials into beautiful melodies, inserting the lyrics into the wings of music, and creating a popular and good work. When performing, we should also analyze the lyrics carefully, read them word by word, and experience them firsthand, just like songwriters do, in order to achieve a profound understanding of the content of the lyrics.

In many vocal works, the lyrics are ancient poetry or adapted poetry. For example, in the song "Three Stacks of Yangguan", the words "Yi Zizhen" and "Xun" were used. After consulting materials, it was found that "Yi Zizhen" refers to advising friends to cherish their living health on the way west. "Xun" refers to the people present for drinking, each drinking a glass as a tour. Only by accurately understanding these words can one be more engaged in handling and singing. Secondly, the lyrics need to be carefully crafted and recited affectionately, imbued with the rhythm and rhythm of the music, creating a space full of artistic imagination. For example, He Luting's "On the Jialing River" is a melody written by the author according to the intonation of the language after repeated recitation. When we sing

the work, we can only deeply understand the work through repeated recitation.

Analysis of music content: music is the movement of sound, and music melody contains more rich and profound content. Sherov once wrote: "The main charm of Sound art, the main attractive force lies in the melody. Without melody, even with the most reluctant harmony combination, Counterpoint and orchestration play all the wonderful roles, everything is still blank, colorless and rigid". So analyzing music content is a necessary way for artistic processing.

Analysis of musical structure in works: Like literary structure, musical structure also has its own structure, paragraphs, and is a logical form of musical expression. Through the logical relationship of musical forms, the artistic image created by music is presented, making the expression of music content more melodic and regular. The analysis of the musical structure not only allows for a comprehensive understanding of the work, but also facilitates memory and deeper understanding of the work. By analyzing the structure of music forms, one can grasp the work from a rational and artistic perspective during singing, recognize and understand the comparative changes and regularities of different forms, and lay the groundwork for further artistic processing and shaping the music image.

Analysis of mode and tonality: The composer's use of mode and tonality directly affects the basic style of the work. So in order to understand the content and emotions of a song, it is necessary to pay attention to the mode and tonality. Generally speaking, songs in the major mode often express grandeur, brightness, joy, and confidence, while songs in the minor mode often express emotions of affinity, sadness, or sadness. Only by carefully analyzing the work can singers appreciate the emotional and color changes brought about by these changes in mode and tonality, and use the techniques of timbre changes to express the color characteristics of music and emotions.

Emotional processing: If music has life, then the lyrics and music of each piece are just the carrier of that life. The more important task of a singer is to give the soul to this life and express the emotions of the work with their own singing, which is a key link in artistic processing (Shang, 2001).

Vocal art is very unique among all arts, as it requires performers to have high skills, but the most important thing is still art. Art is the purpose, direction, internal proposition, and purpose of the activity. Technology is the means and tools that serve art, the external skill, and the "hardware". Some people have a high level of singing ability, but the audience's response is always very flat every time they perform. This is because they do not sing with emotion and cannot infect the audience. In her "Lecture on Singing Art," Teacher Xu Jianzhen said, "The principle of singing art is that art comes first and technology comes second." Vocal educator Samoylov said, "Only what emerges from the singer's heart can flow into the listener's heart." The importance of emotions can be seen from this, as they are the soul factor in song processing and singing. It is not easy to grasp and experience emotions. Emotions are not empty, and only by combining sound and emotion can the effect of moving people with emotion be achieved. Firstly, one should immerse oneself in the artistic conception of song creation, fully mobilize one's imagination, truly experience the work, and identify the "foothold" of oneself in the work, including the role of bystander, narrator, girl, elderly person, youth, real person or fictional person, and so on. Due to the different identities and ages of the characters, the emotional experience during singing varies, with varying timbre, volume, and artistic appeal (Li, 2018).

Secondly, attention should also be paid to grasping the scale well. Emotional excess can make people feel artificial, frivolous, and pretentious, but it can lose the authenticity of art and affect the performance of the entire work. Emotional inadequacy can make people feel procrastinated, boring, and lacking in infectivity. The grasp of emotional scale should follow the principle of sincerity and sincerity, and should be "expressed in the voice and moved in the emotions". Learn to control, moderately express, and truly move people with emotions.

Provide more practical opportunities for students.

Schools are the bases for cultivating various talents needed in social life. Therefore, cultivating students' practical ability and ability to participate in social activities should be regarded as an important task of modern school education. Music education majors in higher normal universities and comprehensive universities mainly train music teachers in primary and secondary schools, The "Nine Year Compulsory Education Full Time Primary Music Teaching Outline" issued by the National Education Commission clearly stipulates that "music education in primary and secondary schools includes music classroom teaching and extracurricular music activities." We not only need to cultivate their classroom teaching ability, but also pay attention to cultivating their ability to organize extracurricular music activities.

School art practice activities should become a platform for students to showcase themselves, reflect autonomy, creativity, and artistic performance. Students can improve their practical abilities and consolidate the knowledge learned in the classroom through practical activities. It is a comprehensive reflection of artistic theory knowledge, artistic skills and techniques, artistic expression and performance. The process of artistic practice is also a process of internship, comprehension, and the combination of theory and practice to enhance their abilities. It is an artistic creation activity that extends the first classroom and allows students to showcase their talents Cultivate their creativity in the second classroom. The content of student art practice activities is very rich, such as organizing concerts, collecting styles, observing, internships with corresponding schools, and mass cultural activities in community factories and mines.

The demand for talents in today's society is very high, with a special emphasis on their pioneering spirit and creative ability. College students are required to have a futuristic, social nature, and the ability to discover, analyze, handle, and solve problems. Therefore, the goal of our training should be both specialization and diversity, and to cultivate the diversity of their majors. School education should be subject to the needs of society and cannot be built behind closed doors. The students we cultivate should be able to both stand on the podium and stage, and be useful talents with specialized skills for comprehensive development. We cannot oppose teaching with stage performance and artistic practice. It is not advisable to blindly emphasize classroom teaching while neglecting artistic practice (Ding, 2020).

With the popularization of compulsory education in our country and the needs of social development, people's demand for art is constantly increasing. It is urgent to improve the teaching level of music majors and strengthen the cultivation of students' practical abilities to teach music. If the students we cultivate can only undertake a few singing classes, it will be far from meeting the needs of the development of music education today. Therefore, while we improve the curriculum requirements, To fully leverage the advantages of the second classroom and create all opportunities and conditions for them to participate in various cultural and artistic activities, such as arranging a certain number of choruses, choruses,

performances, and sketches, fully mobilizing students' enthusiasm, encouraging and supporting teachers to participate in weekly or weekly music observation and performance activities, and also selecting a portion of music works with clear themes and relatively simple styles for students to write, direct, and perform, And establish an evaluation system, provide guidance on self compiled and self created programs, and select a group of good programs from them to be included in the college. Public performances on the school stage increase opportunities for artistic practice, which can effectively combine classroom training with extracurricular artistic practice to stimulate and establish students' interest and confidence in learning, and expand their artistic horizons. Therefore, the characteristics of professional education should not be singular but must be diverse. Vocal performance skills courses and art practice courses should have a wider and more lively space in teaching activities. We should combine the podium with the second classroom, strive to unleash students' initiative and creativity, and improve their "multi abilities" under the premise of "one major", laying a good foundation for them to graduate and enter the workplace in the future (Pu, 2005).

Conclusion

Students can perform some vocal activities on their own, so that during the practice process, they can recognize their shortcomings and make corrections. Teachers can develop corresponding questions and plans for students, and through purposeful practical exercises, they can enhance their aesthetic awareness in vocal learning. Stage performance practice is one of the compulsory courses for vocal performance learners and practitioners. Actors can enhance their grasp of the work through stage practice, actively adjust the speed, intensity, and emotional factors of the interpretation of the work, and accurately apply the theoretical knowledge learned in the classroom to practice. At the same time, actors immerse the emotions, character images, and inner emotions of the work into the overall expression process in practice. Through singing skills, stage body language, facial expressions, and inner emotions, they promote the progress of the entire work's rhythm and tension, thereby achieving a naturally advanced stage performance art level that combines sound and emotion. To enhance students' enthusiasm for vocal performance, it is necessary to innovate teaching based on their actual situation and teaching content, improve the fun of vocal performance courses, and thereby enhance students' stage performance. The establishment of vocal performance courses has transformed the previous modular teaching into personalized teaching, with the aim of improving students' learning enthusiasm and initiative, promoting their development in stage performance, and establishing a sound teaching philosophy, teaching mode, and teaching methods for vocal stage performance courses.

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