

CONSTRUCTING GUIDEBOOK OF TRAINING METHODS AND TECHNIQUES FOR VOCAL STAGE PERFORMANCES

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Received: January 31, 2025; **Revised:** March 10, 2025; **Accepted:**
August 15, 2025

Abstract

Vocal stage performance in China is deeply rooted in cultural, religious, and philosophical traditions, with influences from Confucian discipline, Daoist natural expression, and Buddhist chanting techniques shaping vocal artistry. The purpose of this research is: (1) To study the training methods and techniques for vocal stage performances. (2) To create a guidebook for vocal stage performance. (3) To use the guidebook for teaching first-year university students. (4) To evaluate the teaching effectiveness of the guidebook. This research adopted a mixed research method, qualitative research and quantitative research, and selected 15 students from first year students at Wuhan University of Engineering Science as experimental subjects to conduct a teaching experiment of vocal stage performance. The researcher used qualitative research methods to interview key informants, observing the learning status of first year students at Wuhan University of Engineering Science. During the development phase, quantitative analysis methods describe the experimental design and statistically analyze the conclusions. This article analyzes the effect of students using the vocal stage performance Guidebook through three formative tests and summative tests. **The research findings show that:** (1) By conducting research and interviews with key stakeholders in vocal stage performance techniques, two suitable vocal pieces were selected for freshmen and a teaching guide combining theory and instruction was developed through reading relevant literature on vocal performance and stage performance. (2) The evaluation score of the "Vocal Stage Performance Guidebook" was $0.84 > 0.50$. (3) Through the three formative test scores and the final summative test scores, the results show

that the book has a good guiding effect in improving students' ability to learn vocal stage performance and proves that students' interest in learning vocal stage performance is increasing. (4) In summary, by compiling this guide, valuable teaching resources have been provided for university music educators and students, and a contribution has been made to the inheritance and development of vocal stage performance art.

Keywords: Guidebook; Training methods; Techniques for vocal; Stage performances

Introduction

Since the reform and opening up, the education cause in our country has achieved substantial development. Among them, the faculty strength and educational level of higher education institutions have been constantly enhanced. Vocal music education is a very important category in higher education institutions and has also made considerable progress during the years of development. Nevertheless, even though higher education institutions have achieved considerable success through institutional reform, the issue of neglecting practical teaching remains unsolved. Judging from the actual demands of vocal music, vocal music education is closely linked to the stage. Through stage practice, students can enhance their artistic performance ability and acquire stage awareness. Applying vocal art in practice helps students understand vocal knowledge more profoundly and learn it more actively.

The art of drama performance integrates the essence of various arts, and it is an important cultural treasure and the pinnacle of art in our country. Drama performance art is mostly a stage art, which naturally includes diverse stage performance content and performance styles. Vocal stage performance, as an auditory art, can bring people aesthetic enjoyment and a visual feast. In the process of vocal stage performance, fully integrating the core content and expressive essence of drama performance art can further enhance the quality of vocal stage performance and provide people with more direct aesthetic enjoyment and impact. It can also continuously stimulate people's multiple senses, prompting them to consciously and actively follow the vocal stage performer into the enchanting scene.

Vocal stage performance is a combination of voice, music, and acting. The modern stage presentation of vocal performance in China focuses on voice transmission and weakens the performance function, which has also become a stumbling block for the development of Chinese vocal music. Mei Lanfang's theory of "moving without changing one's pose" in opera can provide a mirror for modern vocal reform, change the existing view of Chinese vocal music development, take the path of integrating opera with traditional opera, and take the path of cultivating opera to inherit traditional opera and highlight the essence of Chinese culture on the international stage (Li, 2018).

Research Objectives

1. To study the training methods and techniques for vocal stage performances.
2. To create a guidebook for vocal stage performance.
3. To use the guidebook for teaching first-year university students.
4. To evaluate the teaching effectiveness of the guidebook.

Literature Reviews

The art of theatrical performance is a performing art form that shapes characters through stage performances and has certain promotion and reference value for vocal stage performances. The creation and interpretation of vocal stage performances can integrate elements of theatrical performance art, forming more diverse expression forms. This article mainly analyzes the characteristics of theatrical performance art and explores the influence and reference value of theatrical performance art on vocal stage performances.

The development of music stage has led to the continuous expansion of performance forms, gradually integrating dramatic performance art content. This is an important path of development for performing arts, as Aristotle said, "All art imitates." Therefore, in the development of stage art, various art expression forms will also be imitated (Zhang, 2017). As the dramatic performance matures, the elements of imitation continue to increase, achieving multi-level extension in content and form, providing more rich art expression content for audiences. In dramatic performance art, there are many wonderful art expression

forms. In vocal stage performances, by drawing on the art elements of dramatic performance, the stage performance becomes more vivid, and also provides more effective basis for vocal stage performances (Tan et al., 2024).

A vocal performer analyzes the content of a work and applies technical, artistic, and performance practices to present vocal performance art on stage to the audience. Vocal performers generally strive to achieve stage performance skills such as "proper pronunciation," "vivid expression," and "unity of form and spirit" to highlight their role as a singer and showcase the charm of vocal art. As the times progress, vocal performance art forms are constantly evolving and innovating.

The vocal stage performance art in China has absorbed art forms from ancient times to the present day, both at home and abroad, and has developed to present a thriving scene of "a hundred flowers blooming and a hundred schools of thought competing." Many artists' stage images have left a very deep impression on audiences (Wang, 2015). There are robust and powerful, elegant and refined, polished and silver, and soul-stirring and bold all of which are vividly presented to audiences through stage performances. Older generations of singers such as Guo Lanying, who was high-pitched and melodious; Wang Kun, who was pure and sincere; Liu Shufang, who was robust and fiery; and Guo Shuzhen, who was simple and warm, etc. They all had their own unique styles and created characters with their own imaginative processing of raw materials, local features, and their own language and distinctive tones. They created living, creative characters with their own unique styles. Modern singers such as Wang Xiufen, who was grand and stirring, Wu Bilixia, who was bright and clear, and Fang Qiong, who was simple and natural, with a rich and full tone, and the stage performance music style of Fang Lina, a singer of the new era, is even more diverse and unpredictable, giving audiences a strong visual and auditory impact. These musicians all need us to learn from, emulate, and extract our own musical styles from them. There are many details to pay attention to in singing performances, and the most important factor in music presentation is the interplay between internal and external factors, which influence and restrain each other (Zhang, 2010).

The art of vocal music integrates performance, singing, instrumental music, and stage design, giving people rich emotional and artistic effects. Not only that, vocal music singing is performed by the human body, which is the most natural, moving, and direct form of performance, and cannot be replaced by instruments. Therefore, the popular base of vocal music is the most extensive, and anyone can participate. Especially the art of bel canto singing, from the works to the artistic value to the popularity, are more matures and rich, and is also the focus of our research. As a vocal music worker, how to enhance the influence of vocal music in China is a problem we have to face. In the background of rapid development, we need to use more open, modern, and scientific thinking and methods to fully consider the development path of Chinese vocal music art. On this path, the huge role force of the media industry will give us a lot of inspiration and support.

The media industry is an industrial cluster composed of media entities that disseminate various kinds of information, mainly including television, the internet, newspapers, and radio. The media industry is a new and most influential and culturally impactful industry in modern society, creating huge value for the cultural entertainment industry of society while gradually being used in modern business fields. At the same time, it has already been fully proved that the media industry can not only expand the influence of the cultural entertainment industry, but also help it create greater economic value. Therefore, the combination of media and cultural industries is the trend of the times, its application in the entertainment industry to the cultural industry is successful, and its application in the Western vocal music field is also successful.

Research Methodology

This is qualitative and quantitative mixed research: Qualitative research is to study the vocal performance skills of film and television performance majors and interview three key information providers, and analyze the data through descriptive analysis; Quantitative research is conducted through teaching experiments using the Vocal Stage Technique Guide, and based on assumptions, statistical analysis of the data by percentage. It is assumed that the average of the final grade is not less than 70.00%.

Results

To Study Vocal Stage Performance Techniques: Through interviews with key informants and a thorough review of relevant literature, the study identified essential techniques for vocal stage performance. These techniques include breath control, vocal projection, diction, resonance, and emotional expression. Understanding these techniques is crucial for students to enhance their vocal and stage presence. Breath control, for instance, is fundamental as it supports the singer's ability to maintain a steady and powerful voice throughout performances. Vocal projection ensures that the singer's voice can be heard clearly by the audience, while diction and resonance contribute to the clarity and richness of the sound. Emotional expression, on the other hand, allows singers to connect with the audience on a deeper level, conveying the intended emotions of the musical piece.

To Create a Vocal Stage Performance Guidebook: The guidebook was developed as a comprehensive resource for teaching vocal stage performance. It includes detailed sections on vocal techniques, performance strategies, and practical exercises. The guidebook is designed to be accessible and engaging, providing students with a structured approach to learning and improving their skills. It offers step-by-step instructions, clear examples, and interactive activities to facilitate understanding and application of the techniques. By organizing the content into manageable sections, the guidebook enables students to focus on specific areas of improvement and track their progress over time.

To Use the Vocal Stage Performance Guidebook for Teaching First-Year Students: The guidebook was implemented in a teaching experiment involving first-year students. The course was structured to include both theoretical knowledge and practical application, with a focus on enhancing students' understanding of vocal stage performance techniques and their ability to apply these techniques in performance. The teaching approach combined lectures, demonstrations, group activities, and individual practice sessions to cater to different learning styles and ensure comprehensive coverage of the material. By integrating the guidebook into the curriculum, educators were able

to provide a consistent and cohesive learning experience that aligned with the students' educational goals.

To Evaluate the Teaching Results of the Guidebook: The effectiveness of the guidebook was evaluated through formative and summative tests, as well as performance tests. The results indicated significant improvement in students' vocal stage performance skills, demonstrating the guidebook's effectiveness in enhancing learning outcomes. Formative tests revealed that students were able to grasp the fundamental concepts and techniques more quickly and effectively, while summative tests showed that they could apply these skills in a comprehensive manner. Performance tests further confirmed the students' enhanced ability to deliver engaging and emotionally resonant performances.

Based on the evaluation data provided, the overall similarity in the learners' learning ability is high, with only minor differences in a few items. Despite the overall excellent performance, there are still relatively weak areas in specific areas such as rhythm, clarity of pronunciation, and singing skills. Learning vocal stage performance art not only involves mastering lyrics and scores, but also involves understanding the deep structure of the entire musical drama and deeply exploring the cultural and social significance of each work.

Due to the heavy teaching task and time constraints, the teaching content has been subject to certain constraints. From a professional perspective, although the students can grasp the melody and complete the singing, the unique stage performance charm of musical drama has not been fully demonstrated. Their voices are bright and clear, but they lack systematic singing training, long-term practice, and formal vocal performance stage experience.

From the perspective of popularizing art education, stimulating students' interest, feelings, and experiences in vocal stage performance art, and promoting their understanding and appreciation of the musical drama art form will help lay a solid foundation for future students with a deep understanding of vocal stage performance. The current teaching experiment has become a highlight in higher education art teaching. Looking to the future, we are committed to building a comprehensive educational environment for the learning of vocal stage performance skills and plan to invite more key stakeholders to enhance scientific

vocal training and stage practice in order to make up for the current research shortcomings and guide college students to participate in vocal stage performance more deeply in the teaching process, thereby more fully experiencing and appreciating its artistic charm.

Discussions

The purpose of this dissertation was to explore and develop effective teaching methods for vocal stage performance, particularly for students in the film and television performance major. The study revealed several important findings:

The integration of vocal techniques with stage performance skills was found to be highly effective in enhancing students' overall performance abilities. This approach not only improved their technical skills but also fostered a deeper understanding of the artistic aspects of vocal stage performance. By combining vocal training with acting techniques, students were able to develop a more holistic and nuanced approach to their performances (Chen, 2016). This integration allowed them to better convey the emotional depth and narrative of the musical pieces, resulting in more compelling and authentic performances.

The guidebook proved to be a valuable tool for both students and educators. It provided a clear framework for teaching and learning, ensuring that students received consistent and comprehensive instruction. The guidebook's structured approach facilitated self-directed learning, allowing students to practice and improve independently (Ran et al., 2023). Additionally, it served as a valuable resource for educators, providing them with a reliable and effective tool for delivering high-quality instruction. The guidebook's success in enhancing student learning outcomes highlights the importance of well-designed educational materials in supporting effective teaching practices.

Despite the success of the guidebook, several challenges remain in vocal stage performance teaching. These include the need for ongoing professional development for educators, the integration of technology to enhance learning experiences, and the development of more diverse and inclusive teaching materials. Educators often face time constraints and limited resources, which can

hinder their ability to continuously update and refine their teaching methods. Additionally, the rapid advancements in technology present both opportunities and challenges, as educators must find ways to effectively incorporate digital tools into their teaching practices while ensuring that students develop essential foundational skills. Future research should continue to explore innovative teaching methods and strategies to address these challenges and further enhance the teaching and learning of vocal stage performance.

New Knowledges

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performance more deeply in the teaching process, thereby more fully experiencing and appreciating its artistic charm.

Conclusions

In conclusion, this study has highlighted the essential techniques for vocal stage performance, developed a structured guidebook, and implemented it in teaching first-year students, ultimately evaluating its effectiveness. The findings demonstrate that the guidebook significantly enhances students' vocal and stage performance skills, though areas such as rhythm, pronunciation clarity, and singing technique still require further refinement. While the teaching experiment successfully strengthened students' foundational knowledge and practical abilities, limitations in time and training depth prevented full realization of the expressive potential of musical drama performance. Looking ahead, efforts will focus on expanding systematic vocal training, increasing stage practice opportunities, and fostering a deeper appreciation for the cultural and artistic dimensions of vocal performance, ensuring a more comprehensive and immersive learning experience for students.

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