



Instructional Strategies and Practical Applications of He-Jiguang's Vocal Music Art in Vocal Music Classroom Teaching in Hunan, China

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Abstract

This research study focuses on the practical application of He-Jiguang's vocal music art in vocal music classroom teaching. The purpose of the study is to provide valuable insights and instructional strategies for teachers and students in their pursuit of vocal excellence. The research was conducted through a combination of literature review and qualitative research methods, including interviews with key informants who are experts and inheritors of He-Jiguang's singing method. The research site encompasses the Changsha Song and Dance Theater and other areas in Hunan Province known for their rich cultural heritage and unique teaching methodologies. The research results revealed a shared understanding of concepts such as natural singing, broadening strengths, reference and development, and the concept of "Rong Hui Guan Tong." These findings provide a theoretical and practical foundation for effective vocal music classroom teaching. The study suggests the importance of establishing a strong foundation for vocal skills, developing an unobstructed resonant cavity, balancing natural voice and falsetto, and achieving coordinated transitions between registers. By incorporating these insights into instructional strategies, vocal music educators can enhance the quality of vocal music education and contribute to the development of talented singers in Hunan, China.

Keywords: He-Jiguang, vocal music, classroom teaching, practical application, singing method

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1. Introduction

He-Jiguang, known as the founder of the "New Singing Method of Hunan Gaoqiang Folk Songs" and the "New Hunan Gaoqiang Folk Song Singing School," has made remarkable contributions to the field of vocal music. He skillfully integrated elements from Hunan's Gaoqiang folk songs, Chinese opera and folk-art singing methods, Western bel canto singing techniques, pharyngeal voice production, and the "Yodel" singing style from Western Europe (Beall, 1958; Kim, 2012; Willoughby, 2002). This amalgamation created a unique and historically significant vocal music genre in Chinese national vocal music. He-Jiguang's Gaoqiang Folk Song singing method, considered a masterpiece in the Chinese music scene, exudes an artistic charm that resonates with listeners, with its ability to

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evoke emotions and leave a lasting impact. His vocal art offers valuable scientific methodology and guidance for contemporary vocal music research and education (Lin, 2011; Teo, 2019; Wu & Woramitmaitee, 2023; Lian & Sornyai, 2023).

He-Jiguang's mesmerizing singing touches the soul, offering a fresh perspective, a delightful ambiance, and a captivating experience. Born on June 10, 1939, in Guyang Town, Guzhang County, situated amidst the Wuling Mountains in Xiangxi Autonomous Prefecture, Hunan Province, He-Jiguang grew up in a vibrant multicultural environment where Han, Tujia, Miao, and other ethnic minorities coexist (Yanlong, 2009; Wang & Chuangprakhon, 2023). Guyang Town, renowned as the cradle of ethnic songs and dances, shaped his upbringing and deeply influenced his artistic journey. He recalls, "I was born in Xiangxi Tujia and Miao Autonomous Prefecture, which is known as the hometown of singing and dancing. Growing up amidst the 'sea of songs,' I naturally developed an inseparable bond with folk songs" (Huabo, 2014; Jilong, 2008; Qiu et al., 2023). Guzhang County, with its picturesque tea mountains, further nurtured He-Jiguang's childhood memories and pure musical inclination, particularly during the tea-picking season when the melodious voices of tea-picking women filled the air (Li & Woramitmaitee, 2023; Mei & Thotham, 2023; Quan & Chonpairot, 2023).

During his youth, He-Jiguang's passion for singing intensified as he immersed himself in the folk songs of his hometown, as well as the ancient Gaoqiang folk songs of Hunan and traditional Chinese operas. He pursued further education at the Shanghai Conservatory of Music, receiving comprehensive training in Western bel canto techniques. He-Jiguang skillfully transformed and integrated Chinese and Western singing styles, synthesizing the essence of Western bel canto, Hunan's ancient Gaoqiang mountain singing, and traditional opera singing. This led to the creation of the distinctive Hunan Gaoqiang Mountain singing style, establishing a unique vocal music school system (Lai & Liang, 2018; Sun, 2019).

He-Jiguang, hailed as the greatest national tenor singer in modern China, has garnered a legion of admirers and followers in the vocal music industry. However, his untimely demise has left a void in the Chinese national vocal music circle and the wider world of vocal music. This research seeks to study and preserve his singing method and style, ensuring the inheritance and development of his vocal art. With his remarkable high-pitched vocalization skills and seamless transition between registers, He-Jiguang has captivated countless enthusiasts, including Liu Xinggui, Bao Yanfei, Long Kaiyi, Lu Hongwei, Zeng Yong, Cao Zhiqiang, Wu Zhuanggui, Qian Shulin, Wei Jindong, Yuan Shuangyang, Liu Sange, Zhang Yinglong, and many others (Xing, 2018; Xu, 2022; Xia, 2022).

The objective of this study is to explore the practical application of He-Jiguang's singing method in today's vocal music teaching. By investigating instructional strategies and their effectiveness, the research seeks to enhance vocal skills, contribute to cultural preservation, and advance the field of vocal music education. Motivated by the urgency to preserve this valuable vocal craft, this research aims to delve into He-Jiguang's vocal skills and singing style, conducting comprehensive analysis and effective imitation. It also intends to facilitate professional teaching, promote academic development, and disseminate the findings through various channels, methods, and measures. Currently,

research on this subject remains superficial, necessitating further exploration, preservation, and dissemination.

2. Literature review

2.1 A Comparative Analysis of Famous Singers and Singing Schools in Ancient and Modern China and Abroad

This comparative analysis examines the vocal techniques and styles of renowned singers and singing schools in ancient and modern China, as well as abroad. The research highlights the remarkable contributions of influential figures such as Luciano Pavarotti, Sarah Brightman, Franzl Lang, and Vitas, who have mastered Western bel canto, crossover singing, and yodeling (Lihan & Thothum, 2020; Chen, 2021). Their unique approaches to vocal performance have significantly influenced the landscape of vocal music.

The study also explores the impact of prominent Chinese singers, including Mei Lanfang, Li Guyi, and Jiang Dawei, who have left a lasting legacy in the country's vocal music scene (Tuohy, 2001; Lie, 2012). Mei Lanfang's mastery of Peking Opera's Dan characters elevated the art form to new heights, while Li Guyi skillfully blended Chinese opera and bel canto, creating a unique singing style. Jiang Dawei's seamless fusion of Western and Chinese techniques, combined with his emotionally charged performances, solidified his status as a revered figure in Chinese music (Woodside, 1988).

Furthermore, the analysis delves into the influence of singers such as Abao, Wang Pinsu, and Lin Junqing, who have brought their distinct styles to the forefront (). Abao's "original singing style" embodies the essence of Chinese folk songs, while Wang Pinsu's innovative teaching methods, blending Western bel canto with Chinese folk songs, have nurtured numerous talented singers. Lin Junqing's expertise in the pharyngeal technique and its application in Chinese vocal music has revolutionized the field (Chen, 2016; Tang, 2021).

In summary, this comparative analysis highlights the diverse vocal techniques and styles employed by renowned singers and singing schools, both in China and abroad. The contributions of these artists have not only enriched the realm of vocal music but also served as sources of inspiration for future generations. Understanding and appreciating these varied approaches to vocal performance deepen our understanding of the art form and encourage further exploration and innovation.

2.2 The Principles of Folk Singing Method Teaching

The literature review explores the principles and methods of teaching and transmitting primitive folk songs, particularly focusing on the teaching approach between master and apprentice through oral tradition. He-Jiguang, known for his exceptional musical sense, rhythm, and memory, was praised as "the best recorder" by scholars and experts. His ability to accurately memorize lyrics, melody, and rhythm facilitated the accumulation of a vast repertoire of folk songs, operas, and other music, providing a foundation for the development of his singing skills and techniques (Lau, 2005; Chen & Karin, 2022).

Additionally, He-Jiguang pursued professional vocal music studies at the Shanghai Conservatory of Music, where he incorporated Western bel canto teaching methods and

utilized musical scores. This visual representation allowed for a more vivid understanding of the music's structure, height, length, urgency, strength, and melodic fluctuations, enhancing his memory and accuracy. Through the integration of folk singing, opera singing, bel canto, and other skills, He-Jiguang developed his unique vocal techniques and singing style, contributing to the literature on vocal music and contemporary vocal teaching (Xie, 2021; Qiao-Yu, 2022).

The transmission and development of He-Jiguang's vocal art rely on various channels and methods such as education, teaching, news media, film and television, academic seminars, exchanges, and academic papers. These avenues play crucial roles in inheriting and advancing his original Hunan Gaoqiang folk song vocal style.

2.3 The theory used in this research

This research adopts a multidimensional approach, combining musicological theory, ethnomusicological theory, and qualitative research methods, to investigate the principles and practices of folk singing method teaching. By integrating these theoretical frameworks and research methodologies, the study aims to gain a comprehensive understanding of the cultural and pedagogical aspects of this traditional musical art form.

2.3.1 Musicological theory and ethnomusicological theory: By delving into the intricacies of He-Jiguang's vocal music art, this research explores how musicological theory enhances our understanding of the underlying principles of his singing method (Rice, 2013).

2.3.2 Qualitative Research Methods: To capture the nuanced perspectives and experiences of practitioners, disciples, and followers of He-Jiguang's vocal music art. Interviews with individuals closely associated with the tradition, participant observations of teaching sessions (Hendren, 2023).

3. Method

3.1 Research site

The scope of this research is centered on the Changsha Song and Dance Theater, located in Hunan Province, China. The theater serves as the focal point for investigating the folk singing method teaching practices in the region. In addition to Changsha, the research also extends its coverage to include Hengyang, Chenxi, and other surrounding areas in Hunan Province. These locations are known for their rich cultural heritage, distinctive vocal styles, and unique teaching methodologies. By incorporating these areas into the research scope, the study seeks to capture a comprehensive understanding of the folk singing method teaching in the broader context of Hunan Province.

3.2 Key informants

The selection of key informants for this research is based on specific criteria aimed at ensuring the inclusion of individuals with relevant expertise and a deep understanding of Hunan Gaoqiang Mountain singing. The following criteria were considered in the selection process:

3.2.1 Cultural Background: Should be individuals who were born and raised in Hunan Province and have extensive experience living and working in Changsha City for more than 30 years.

3.2.2 Vocal Expertise: Should be vocal experts or vocal professors who possess a profound knowledge of Hunan Gaoqiang Mountain singing. Additionally, colleagues of He-Jiguang from the Hunan Provincial Song and Dance Theater for more than 30 years.

3.2.3 Association Membership: Should be members of the Hunan Acoustic Musicians Association, core members of the He-Jiguang Singing Art Research Association, and recognized inheritors of the intangible cultural heritage associated with the He-Jiguang Singing Art Research Association.

3.2.4 Academic Contributions: Should have a track record of academic contributions, including publishing more than 10 papers, leading more than 3 projects, organizing more than 10 concerts, and delivering more than 15 lectures.

Table 1. Key Informant Information

Name	Gender	Place of Birth	Work Unit	Age	Profession
Liu Xinggui	Male	Hunan Xiangxi Autonomous Prefecture	Hunan Song and Dance Theater	71	Singer
Bao Yanfei	Female	Yiyang City, Hunan Province	Hunan Song and Dance Theater	53	Singer
Cao Zhiqiang	Male	Yuanjiang City, Hunan Province	Hunan Song and Dance Theater	52	Singer
Long Kaiyi	Male	Suining County, Hunan	Hunan Mass Media College	49	Associate Professor

From Table 1: By selecting informants based on these criteria, the research aims to gather insights from individuals deeply rooted in the cultural and artistic traditions of Hunan Province, ensuring a comprehensive and well-informed exploration of the folk singing method teaching in the region.

3.3 Research tools

The research tools utilized in this study primarily include questionnaires, interview forms, and observation forms. These tools were designed specifically to align with the research objectives and subjects:

3.3.1. Questionnaires: Structured questionnaires were developed to gather quantitative data from the participants.

3.3.2. Interview Forms: Semi-structured interview forms were created to facilitate in-depth discussions with selected informants.

3.3.3. Observation Forms: Detailed observation forms were employed during fieldwork and participant observations.

3.4 Data collection

The data collection process involved a comprehensive approach, utilizing literature analysis and field investigation. Various sources were referenced, including the data library, cultural center literature, and online database. Interviews, observations, and reflections were conducted to gather information on the life and development of He-Jiguang, as well as the formation and construction of his singing and vocal methods. The

collected data included historical details on He-Jiguang's vocal music style, audio discs, and singing video materials featuring his vocal works. Additionally, scores for over 70 vocal works sung by He-Jiguang were obtained. Information on He-Jiguang's teaching situation, teaching achievements, talent cultivation, and the promotion and dissemination of his singing art was also gathered.

3.5 Data analysis

After the data collection, it was systematically classified based on the research objectives, ensuring a well-organized and focused analysis. By employing appropriate analytical methods, the data underwent in-depth interpretation to identify pertinent patterns, trends, and relationships concerning He-Jiguang's singing method and vocal style. The analysis aimed to extract valuable insights and draw meaningful conclusions that aligned with the research objectives. Throughout this process, the researcher referenced information from multiple sources, ensuring the accuracy and reliability of the findings. The data analysis provided a solid foundation for drawing conclusions, making recommendations, and enhancing the overall understanding of He-Jiguang's singing method and its potential implications for vocal music classroom teaching.

4. Result

4.1 *The Building Consensus on Singing Concepts among Teachers and Students*

4.1.1 Consensus on the Concept of Natural Singing: Drawing inspiration from the philosophical thought of "Dao fa zi ran" by Laozi, it was emphasized that singing should follow the laws of nature. This concept formed the basis for a unified understanding between teachers and students, promoting healthy and harmonious singing practices that align with the laws of nature.

4.1.2 Consensus on Broadening the Strengths of All: The development of He-Jiguang's vocal music art involved absorbing the strengths of various singing schools. The consensus emphasized the importance of learning from others, integrating diverse skills into one's singing style, and continuously improving and perfecting one's singing techniques. This approach aimed to broaden the strengths of all and create a unique and comprehensive singing method.

4.1.3 Consensus on Concepts for Reference and Development: Reference and development encompassed learning from others' experiences, ideas, and technologies, and the accumulation of knowledge over time. Drawing inspiration from historical examples like Zhuge Liang, the consensus highlighted the importance of making the best use of available resources and incorporating the advantages and unique skills of others into singing and teaching practices. This approach aimed to promote qualitative leaps and development through accumulated knowledge.

4.1.4 Consensus on the Concept of "Rong Hui Guan Tong": The concept of "Rong Hui Guan Tong" emphasized the integration and comprehensive understanding of singing concepts, skills, and the essence of He-Jiguang's singing. By sorting, integrating, and connecting various elements, learners can achieve a well-rounded transformation from quantitative to qualitative changes in their singing abilities. This concept aimed to create

a coordinated and unified knowledge structure that promotes effective singing and teaching practices.

These research results provide a foundation for teachers and students to develop a shared understanding of singing concepts, leading to improved singing techniques, comprehensive knowledge, and effective teaching methods.

4.2 The Establishing a Strong Foundation for Vocal Skills in the Classro

The focus of this study is to emphasize the importance of building a solid foundation for vocal skills in the teaching classroom. Similar to the cornerstone of a building or the root system of a tree, a strong foundation is essential for long-term success in singing. By examining various aspects of vocal technique, resonance, and range, this research aims to provide practical insights for teachers and students in their pursuit of vocal excellence.

4.2.1 Establishing a Strong Foundation in the Mid and Low Ranges: To strengthen the foundation of vocal skills, it is crucial to prioritize the development of the mid and low ranges. Building upon the concept of "Hang shi" (solidifying the foundation), teachers and students should focus on practicing within a comfortable range and avoiding attempts to sing beyond their abilities. By gradually expanding the range within the fifth-degree, singers can ensure a steady and stable foundation. He-Jiguang's exemplary journey of strengthening the mid and low ranges serves as an inspiration, highlighting the significance of patience, practice, and adherence to one's natural abilities.

4.2.2 Creating an Unobstructed Resonant Cavity: The exploration of the resonant cavity in vocal singing has often been neglected in traditional Chinese singing schools. However, in the context of global cultural integration, incorporating the knowledge of Western bel canto and the principles of human anatomy and physiology can greatly enhance singing and teaching practices. By understanding and leveraging the resonant cavity, teachers and students can achieve effective vocal resonance, clear timbre, and a smooth connection between different registers. He-Jiguang's success in utilizing resonance training and mixed voice techniques demonstrates the value of incorporating these methods to overcome limitations and achieve resonant excellence.

4.2.3 Balancing Natural Voice and Falsetto: There are two extreme views in the Chinese vocal music industry regarding the utilization of Western bel canto and Chinese national singing techniques. However, adopting an objective perspective that embraces both approaches lead to a comprehensive understanding of singing. He-Jiguang's approach of combining natural voice and falsetto singing techniques showcases the benefits of integrating various methods. By striking a balance between the two, teachers and students can develop a versatile and flexible vocal range, overcoming challenges and expanding their singing abilities.

4.2.4 Establishing a Coordinated Transition Between Registers: A significant challenge in vocal singing lies in achieving a smooth and unified transition between the high, middle, and low registers. Traditionally, maintaining consistent timbre, volume, and resonance across these ranges has been a concern. However, by adopting mixed voice techniques and carefully adjusting the ratio between natural voice and falsetto, singers can achieve a harmonious and seamless transition. He-Jiguang's dedication to perfecting these

techniques has allowed him to excel in effortlessly navigating between registers, serving as an inspiration for singers and learners.

4.2.5 Building a High-Pitched Ladder with Sound Mixing Techniques: Professor Shen Xiang's observation that mixed voice singing skills are essential in various singing methods holds true. By properly utilizing mixed voice techniques, singers can avoid vocal fatigue and effectively reach high notes. The art of sound mixing is crucial in constructing high-pitched steps and ensuring a smooth transition between vocal ranges. The wisdom passed down in ancient texts and He-Jiguang's personal journey of constructing a high-pitched ladder through mixed voice techniques exemplify the significance of this approach. Integrating different singing methods and finding the right balance between overtones and tonal qualities contributes to the overall success of vocal performance.

Conclusion: Building a strong foundation for vocal skills is vital for singers and teachers in the classroom. By prioritizing the development of the mid and low ranges, understanding and utilizing resonance techniques, balancing natural voice and falsetto, establishing smooth transitions between registers, and incorporating sound mixing techniques for high-pitched singing, teachers and students can achieve remarkable vocal proficiency. He-Jiguang's journey serves as a testament to the benefits of these approaches, inspiring singers to pursue comprehensive vocal excellence.

4.3 The Practical Insights for Vocal Music Classroom Teaching

This study delves into the practical aspects of teaching vocal music by conducting direct interviews with four inheritors of He-Jiguang's singing method. Through these interviews, the inheritors provide their opinions and perspectives on the application of He-Jiguang's singing style in the classroom. Their insights are valuable in formulating practical methods, approaches, and measures for vocal music classroom teaching. The following guidelines are derived from their propositions and suggestions, serving as a theoretical and practical foundation for the application of He-Jiguang's vocal music art in vocal music education.

Table 2. He-Jiguang Singing Method Classroom Teaching Guide

Suitable Crowd	He-Jiguang's singing method
Age Group	Males: After 20 years old, Females: After 18 years old
Learning Level 1	Students majoring in vocal music at the Conservatory of Music
Learning Level 2	Students majoring in vocal music at university level
Vocal Practice and Singing Elementary	Basic vocal exercises within a range of 5 degrees, and elementary vocal works within a range of 8 degrees
Vocal Practice and Singing Intermediate	Intermediate vocal exercises within an octave, and intermediate vocal works within a range of 10 degrees
Vocal Practice and Singing Advanced	Advanced vocal exercises beyond an octave, and advanced vocal works above a range of 10 degrees
Stage Singing Practice	Select works based on personal vocal skills, techniques, and singing style, and showcase individual strengths
Reference opinions and unified consensus provided by the four main inheritors, Liu Xinggui, Bao Yanfei, Long Kaiyi, and Cao Zhiqiang.	

He-Jiguang's singing method is characterized by its scientific and natural approach, showcasing a unique and innovative singing style. By combining the essence of folk

singing, opera singing, and bel canto, he has absorbed and developed the absolute advantages of each, resulting in his own distinct and unparalleled style.

The singing features of He-Jiguang's method are remarkable. His vocal range spans an impressive 19 degrees, with the ability to easily surpass highE3, extending far beyond the limits of the human voice. The transition between natural and falsetto voice is flexible and seamless, while the range conversion is natural, coordinated, and unified. The resonant sound produced is powerful, broad, and full. The voice is front-focused, clear, bright, and possesses strength and power. The timbre is rich and diverse, with a clear and concentrated resonance focus at a high position and a stable fulcrum. Additionally, He-Jiguang's breath control is full, exhibiting a large vital capacity and a steady fulcrum. The penetrating ability of his voice is exceptionally strong. His singing style is not only unique but also reflects distinctive personality traits and distinct melodic characteristics. By integrating Gaoqiang folk song singing, opera singing, bel canto, and other vocal skills and style characteristics, He-Jiguang has created an independent school system. His approach serves as a worthy model for reference, learning, and imitation in our singing and teaching endeavors.

4.3.1 Basic Vocal Exercises: Before proceeding, it is crucial to analyze and understand the students' individual circumstances. Based on He-Jiguang's vocal characteristics and skills, which prioritize a "front-focused, crisp and bright, strong and powerful" voice, the following vocal exercises are recommended, as shown in Figure 1.



Figure 1. Basic Vocal Exercises 1

When utilizing this song for vocal training, it is essential to focus on clear articulation, incorporating lip friction to generate plosive sounds. The vocal position should be forward, ensuring a crisp, bright, and concentrated voice. This approach effectively addresses issues such as a stiff jaw, the tongue base pressing against the epiglottis, a dark tone, a heavy laryngeal voice, and a feeling of the voice being stuck in the throat and struggling to emerge, as shown in Figure 2.



Figure 2. Basic Vocal Exercises 2

When performing this vocal practice song, it is crucial to ensure that the articulation is positioned forward. The articulation focus should be concentrated on the junction of the lips and upper teeth, in close proximity to the upper gums. Additionally, the resonance focus should be fixed on the dome of the hard palate, preventing the sound from reverberating backward into the mouth and avoiding any sound originating from the root of the tongue. The aim is to achieve a coherent sound with steady and smooth vocal lines, evoking a rhythmic sensation akin to rippling microwaves, as shown in Figure 3.

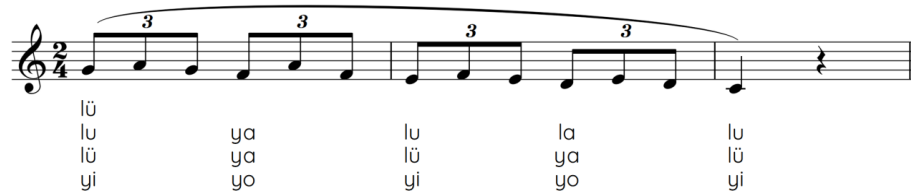


Figure 3. Basic Vocal Exercises 3

When performing this practice song, it is essential to form a circular shape with the lips, simulating the action of whistling. The breath should be concentrated into a thin silk thread, while the sound is focused and projected like a ribbon, creating the effect of a whistle. The aim is to achieve a coherent and stable sound line that flows effortlessly, resembling a gentle breeze, as shown in Figure 4.



Figure 4. Basic Vocal Exercises 4

When performing this vocal practice piece, it is important to ensure that the articulation part is firmly pressed against the three intersecting areas of the lips, tongue tip, and front teeth. Avoid opening the mouth too wide, as it can lead to a lack of voice concentration, resulting in a weak and dark timbre. By maintaining proper lip tension, you can fully experience the strength and agility of the lips as they produce bursts of sound.

4.3.2 High Position in Vocal Training: It is important to identify the optimal position of resonance in the nasal cavity. A highly effective training technique involves using the "n" consonant to target nasal cavity resonance. The following vocal exercises can be used to practice and refine this technique, as shown in Figure 5.



Figure 5. High position Vocal Exercises 1

This training method focuses on developing nasal cavity resonance through the sensation of "Yi dian chuan kong" (passing through a point in space). The goal is to produce laser-like precision and concentrated nasal cavity resonance, improving vocal skills and addressing various issues such as range expansion, timbre enhancement, and resonance enrichment. By moving the voice forward and establishing a resonant focus, it helps resolve problems related to laryngeal voice, weak voice, and tongue root constriction. The following vocal exercises are designed to facilitate this training, as shown in Figure 6.



Figure 6. High position Vocal Exercises 2

This vocal exercise focuses on achieving nasal cavity resonance and a high position, while also establishing a combined resonance channel involving the nasal cavity, pharyngeal cavity, and oral cavity. The practice begins by using the "n" sound to locate the focal point of nasal cavity resonance. Then, by vertically aligning and connecting the nasal cavity, pharyngeal cavity, and oral cavity, a straight line is formed. Finally, the exercise involves producing a full and rich "ang" vowel sound to shape a comprehensive upper and lower resonance channel, resulting in a vibrant sound resonance.

4.3.3 Developing Singing Skills through Song Selection: To enhance students' singing skills, different difficulty levels of He-Jiguang's vocal music works are chosen based on their individual personality traits, singing abilities, and levels. Students are encouraged to practice these songs repeatedly. Primary-level works include "Meila de fengling hua," "Lang zai wai jian da shan ge," "Sinian," "Na you buping na you wo," "Siji hua," "Shancun ye ge," "Lajiao ge," "Mo shuo shange bushi ge," and more. Intermediate-level works include "Haojiu mei dao zhe shanpo," "Che bai ge," "Cha tiange," "Zhangsha shange," "Haishi women dong ting mei," "Chunnuan taohuayuan," "Ai de huolala," and others. Senior-level works encompass "Dong ting yu mi xiang," "Tiao dan chaye shang beijing," "Yingsheng yan," "Zhangjiajie meijing duo," "Dongting yu guang qu," "Jin feng you zui longting qiu," and "Zaochen lai."

4.3.4 Observational Analysis and Listening Comparison: By carefully listening to and observing He-Jiguang's existing singing recordings and video performances, students can gain valuable inspiration. This allows them to form an artistic understanding through their auditory and visual perception, enhancing their comprehension and experience of He-Jiguang's singing style.

4.3.5 Stage Practice in Concerts: Through repeated stage practice and performances, students can ultimately achieve their singing performance goals. This integrated approach ensures that classroom teaching and practical stage art are closely aligned, leading to continuous improvement in students' singing abilities and levels.

5. Discussion and conclusion

The aim of this study was to investigate the practical application of He-Jiguang's vocal music art in vocal music classroom teaching. The research followed a structured approach, including an introduction that outlined the significance of the study, a comprehensive literature review that provided a theoretical foundation, a detailed description of the research methods employed, an examination of the research results, and a research conclusion that summarized the findings and their implications.

The literature review revealed a wealth of information on vocal music education, Chinese singing methods, and the influence of He-Jiguang's vocal music art. The findings from the literature review were consistent with the research objectives, as they highlighted the importance of understanding and incorporating various singing techniques, vocal range development, resonance, and transitions between registers in vocal music education (Chen, 2016; Lau, 2005; Lai & Liang, 2018; Rice, 2013). These theoretical principles provided a solid framework for the research.

To gather empirical data, the study employed qualitative research methods, including interviews with key informants who were experts and inheritors of He-Jiguang's singing method. This approach allowed for a deeper understanding of the practical insights and instructional strategies associated with He-Jiguang's vocal music art. The use of key informants who possessed extensive experience and expertise in Hunan Gaoqiang Mountain singing ensured that the research captured authentic and valuable perspectives (Hendren et al., 2023).

The research results indicated a consensus among teachers and students on various concepts and principles of He-Jiguang's singing method, including the concept of natural singing, broadening strengths, reference and development, and the concept of "Rong Hui Guan Tong." These findings were consistent with the theoretical principles identified in the literature review (Chen, 2016; Huabo, 2014; Mei & Thotham, 2023). The practical insights derived from the research, such as the importance of establishing a strong foundation, developing an unobstructed resonant cavity, balancing natural voice and falsetto, and achieving coordinated transitions between registers, aligned with the theoretical principles and offered valuable guidance for vocal music classroom teaching (Beall, 1958; Quan & Chonpairot, 2023; Tang, 2021).

The research conclusion highlighted the significance of the study's findings and their implications for vocal music education. The consensus among teachers and students on the concepts and principles of He-Jiguang's singing method provided a theoretical and practical foundation for effective vocal music classroom teaching. The practical insights derived from the research offered valuable guidance for teachers and students in developing their vocal skills and achieving vocal excellence. These insights aligned with the theoretical principles identified in the literature review and contributed to the preservation and development of He-Jiguang's vocal art in Hunan, China.

In summary, this study demonstrated the consistent alignment between the research objectives, theoretical principles, research methods, research results, and research conclusion. The findings from the literature review and the interviews with key informants provided a comprehensive understanding of He-Jiguang's vocal music art and its practical

application in vocal music classroom teaching. By incorporating these insights into instructional strategies, vocal music educators can enhance the quality of vocal music education and contribute to the development of talented singers in Hunan, China.

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