



A Study on the Vocal Music Style of He Jiguang's "Xinxing Hunan Gaoqiang Folk Song"

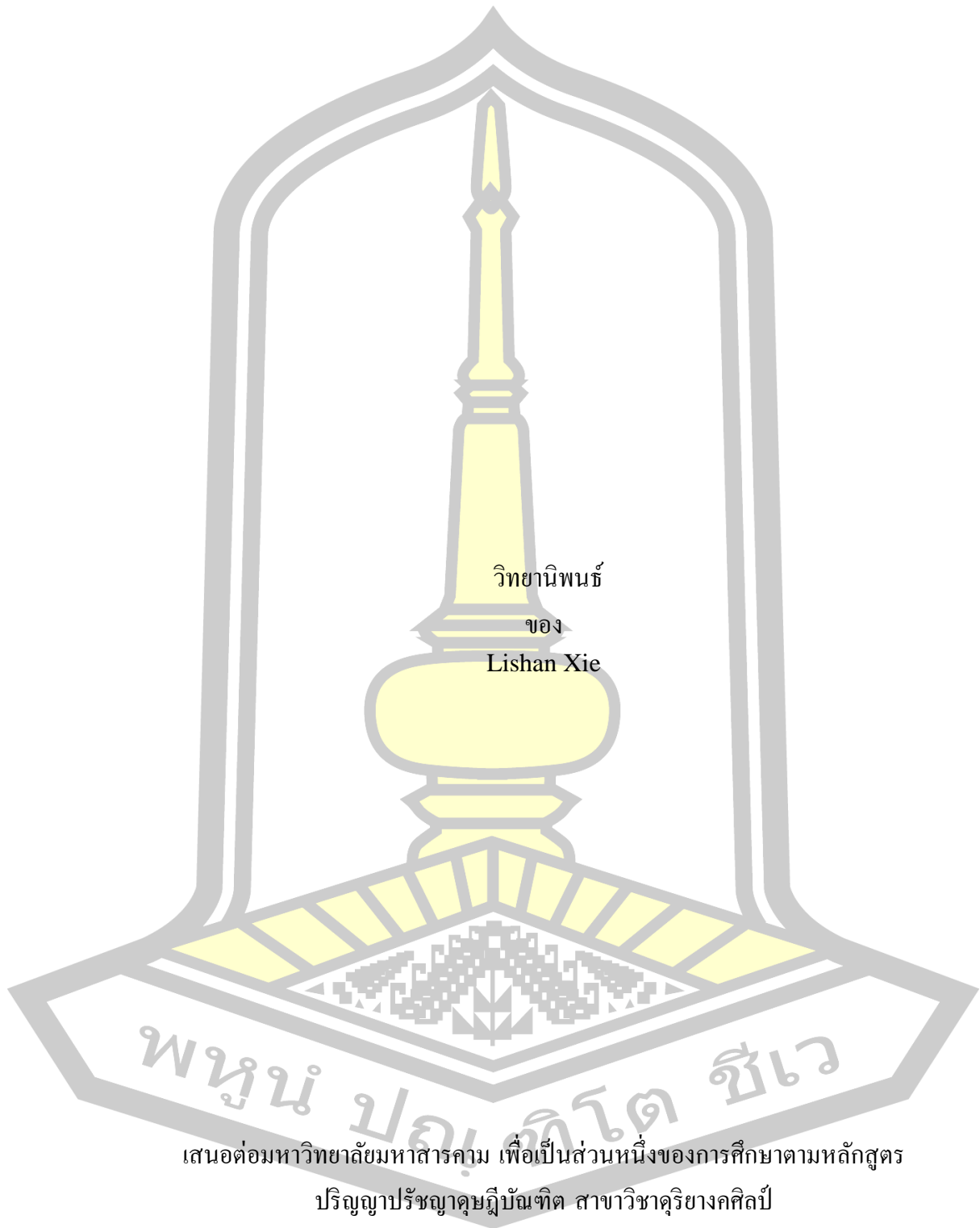
Lishan Xie

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

July 2023

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การศึกษารูปแบบเสียงร้องของเหอจี้กวง "เพลงพื้นบ้านซินซิงหุหนานเกาเฉิง"



วิทยานิพนธ์
ของ
Lishan Xie

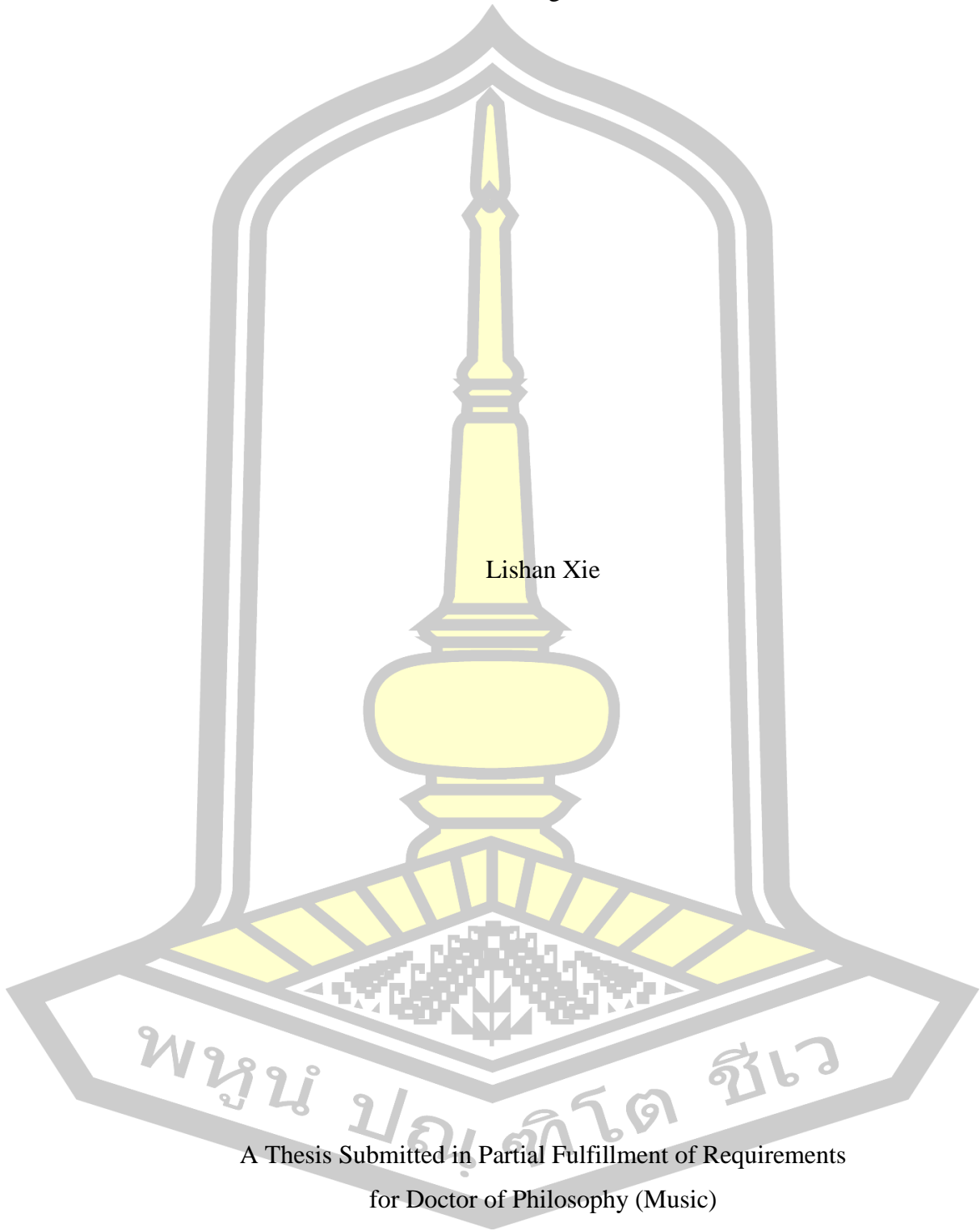
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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July 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Lishan Xie , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Prof. Chalernsak Pikulsri , Ph.D.)

Advisor

(Pitsanu Boonsrianun , Ph.D.)

Committee

(Arsenio Nicolas , Ph.D.)

Committee

(Asst. Prof. Suradit Phaksuchon ,
Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemong ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

มหาสารคาม

TITLE	A Study on the Vocal Music Style of He Jiguang's "Xinxing Hunan Gaoqiang Folk Song"		
AUTHOR	Lishan Xie		
ADVISORS	Pitsanu Boonsrianun , Ph.D.		
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ABSTRACT

The core content of this dissertation is He Jiguang's Xinxing Hunan Gaoqiang folk songs singing method. The research objectives were to: 1) Study the Biography and works of He-Jiguang's new style of Hunan Gaoqiang folk songs. 2) Application of He-Jiguang's Singing Method in Today's Vocal Music Teaching. 3) Promoting and transmissions of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music.

This study adopted qualitative research method and literature method, as well as field survey data. The research results are as follows: 1) The analysis of He Jiguang's artistic history, singing methods and works shows that He Jiguang's singing method is the product of the combination of Gaoqiang Folk Songs , operas, bel canto, pharyngeal sounds, and Yodel singing. Crystallization is the product of the combination of Chinese and Western cultures. 2) According to the teaching application suggestions of the inheritors, regular classroom teaching is the mainstay, compatible with professional concerts, vocal competitions, academic seminars and other channels and measures, and He Jiguang's singing method is applied to teaching, so as to improve singing skills, skills and singing level. 3) According to the suggestion of the inheritor, take vocal music teaching as the main line, compatible with social media platforms, literature research, academic seminars, concerts and other channels and measures to spread He Jiguang's singing method. Thereby effectively disseminating and promoting the dissemination and development of its singing.

Keyword : He-Jiguang, New Hunan gaoqiang folk songs Singing Method

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There is a classic idiom in ancient China: "Yang gao gui ru, wu ya fan bu"-(The lamb kneels and sucks, the crow feeds back).It comes from "Zeng guang xian wen".Its original meaning is: the lamb has the act of gratitude to kneel down to accept the mother's milk, the little crow has the affection to feed the mother crow, and children should know how to be filial to their parents.The implied meaning is: to be a man, one must know how to be grateful.Here I am also deeply aware of the humanistic feelings of gratitude.

First of all, I "Ganwu" -(Perception) the sacredness and greatness of the Kingdom of Thailand. It is the Kingdom of Thailand that created a platform and historical opportunity for me to study abroad.

I "Ganhuai" - (recall with emotion feelings) The "MahaSarakham University" set up by the Kingdom of Thailand gave me the cradle for studying abroad and growing up.

I "Ganen"- (feel grateful) Mahasarakham University given me a fertile ground for living and studying.I am even more feel grateful to the leaders in the College of Music, Mahasarakham University.I am especially "Ganen"- (feel grateful) to the dean of College of Music,Assistant Professor Dr. khomkrich Karin,for his special care and powerful help,When I was wandering, hesitant and desperate in the dark,It was you who lit the lamp for me,light up the path underfoot,You gave me hope and light,I admire your profound knowledge and noble character.And Assistant Professor Dr.Sayam Chuangprakhon's open-mindedness and frankness gave me encouragement and confidence.

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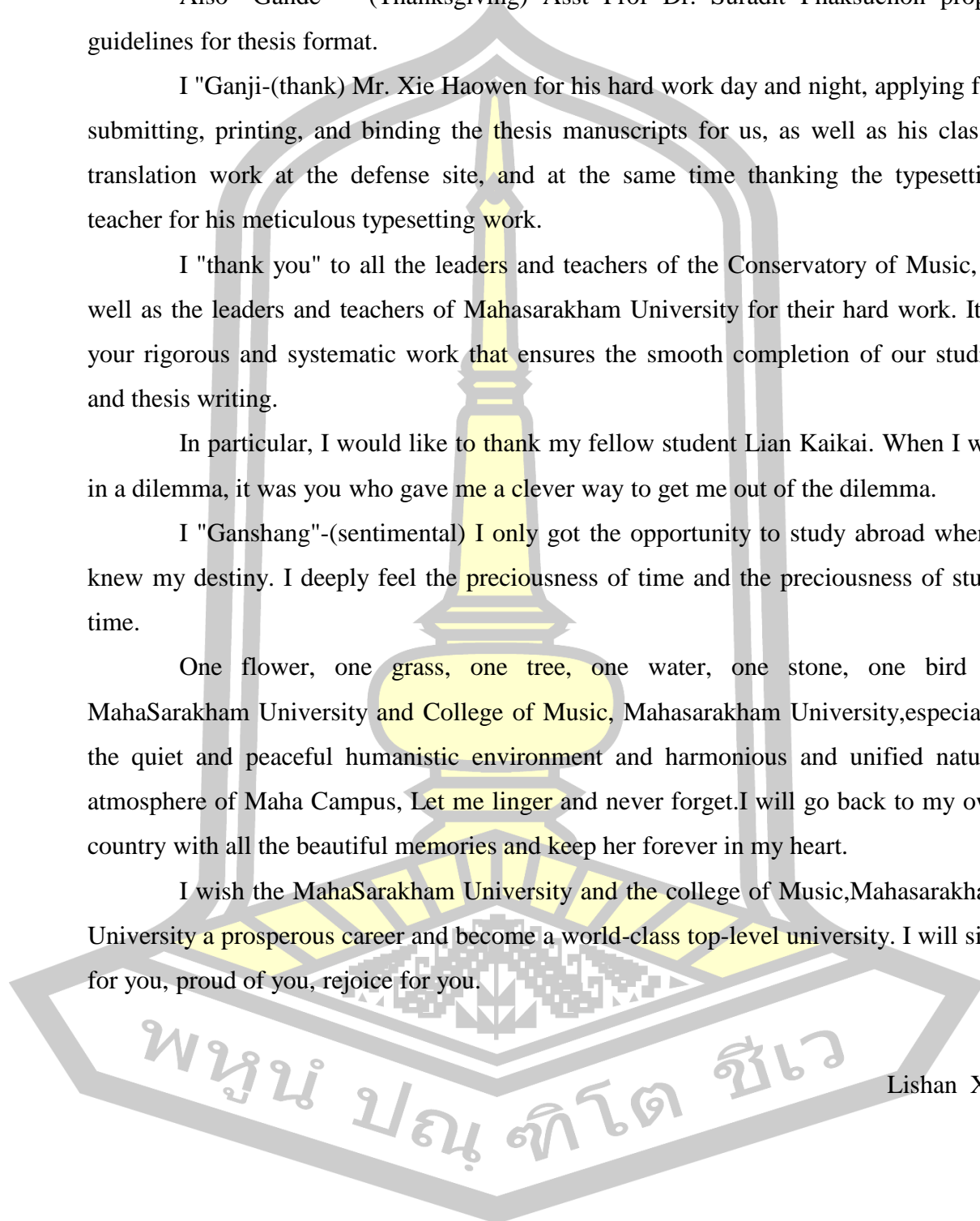
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I wish the MahaSarakham University and the college of Music,Mahasarakham University a prosperous career and become a world-class top-level university. I will sing for you, proud of you, rejoice for you.



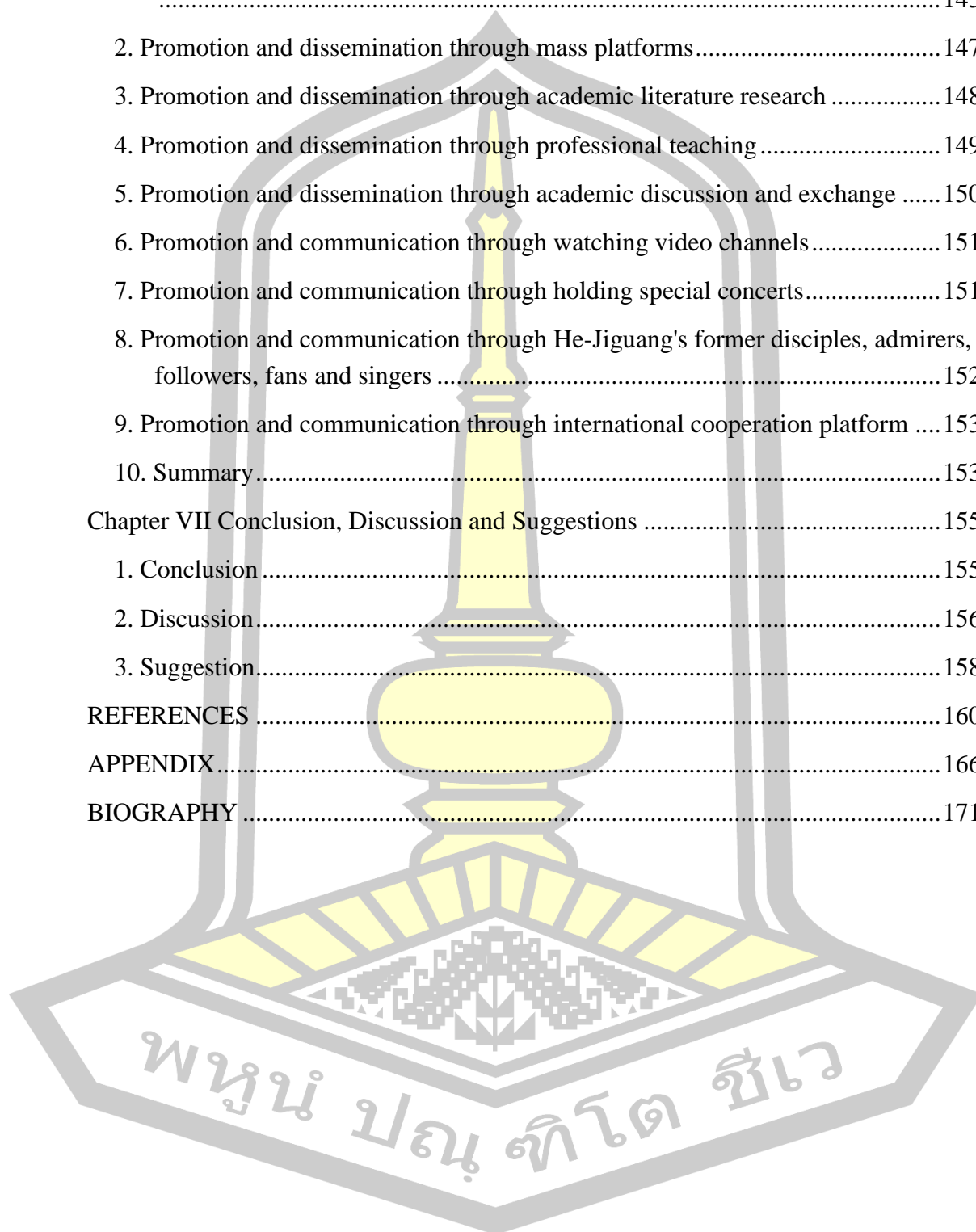
Lishan Xie

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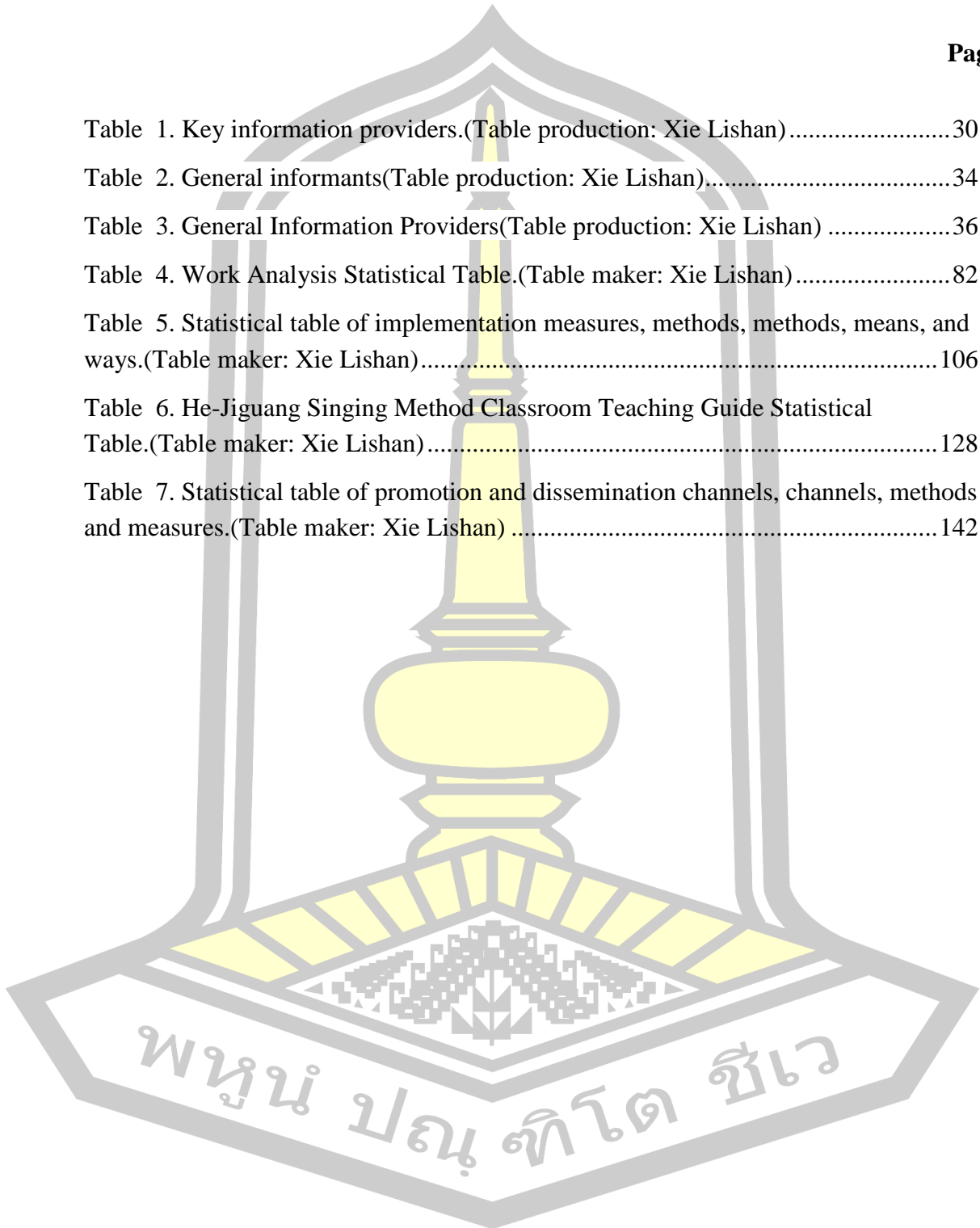
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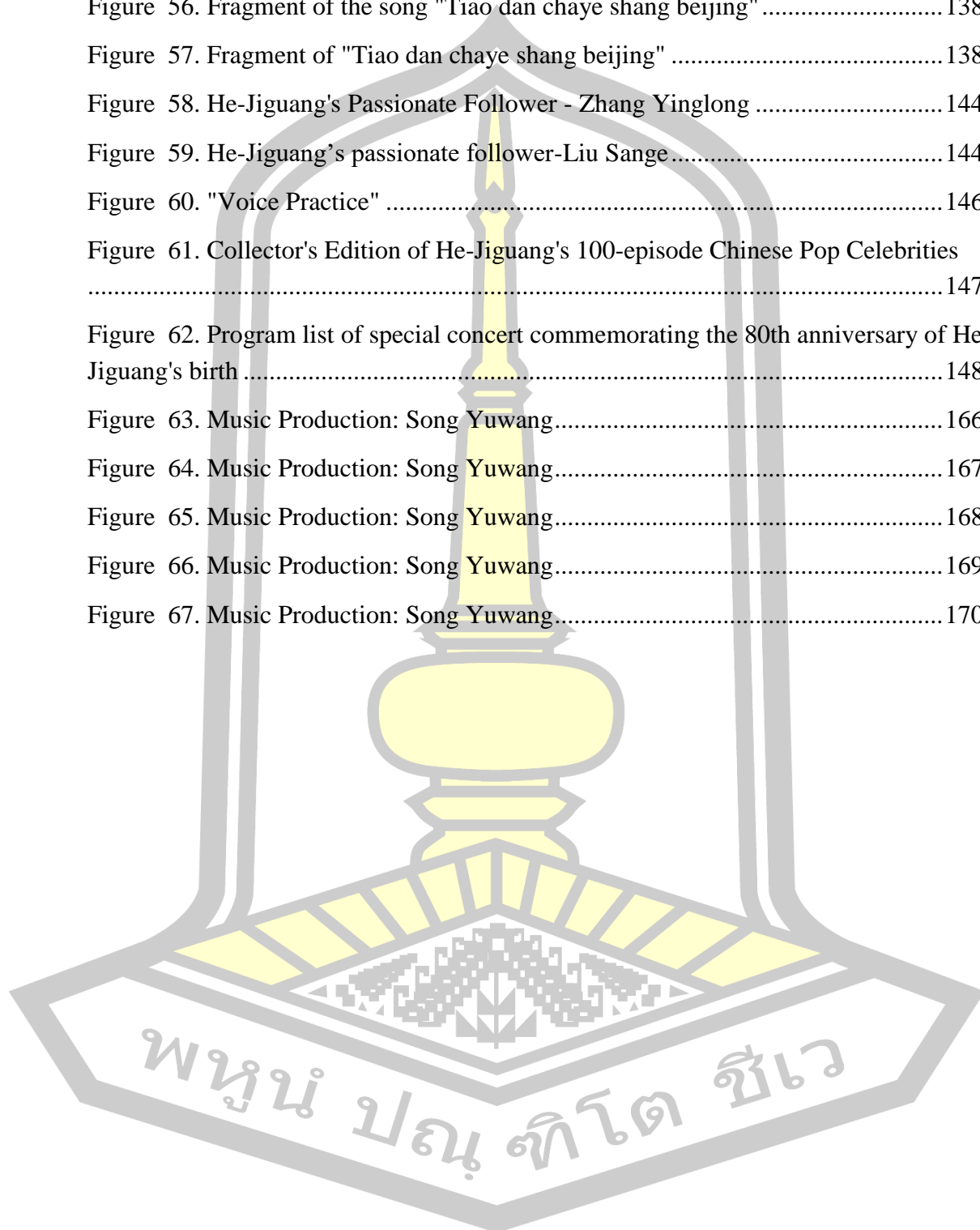


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Chapter I

Introduction

1. Statement of the problem

He-Jiguang is the founder of the "new singing method of Hunan Gaoqiang folk songs". He is the founder of the "New Hunan Gaoqiang Folk Song Singing School". He has scientifically and reasonably absorbed the essence of the original Gaoqiang Folk Song singing method in Hunan, Chinese opera and folk art singing method, western bel canto singing method, pharyngeal voice production technique, and the "Yodel" singing style in Western Europe, Integrating folk songs, operas, bel canto and other singing methods into one furnace, it opened up a unique historical precedent in Chinese national vocal music. Has established a vocal music genre with its own independent system, His Gaoqiang Folk Song singing method can be regarded as a masterpiece in the Chinese music scene, radiating an artistic charm of "sound vibrates the forest, and the sound stops the clouds". It provides scientific methodology and scientific guidance for reference and learning of vocal music research in today's academic circles. (Liu Huabo & Mao Jilong 2014)

He-Jiguang's singing shakes the soul, giving people a new vision, a wonderful environment, and a beautiful enjoyment. (Yin Xiaoxing 2000)

He-Jiguang was born on June 10, 1939 in Guyang Town, Guzhang County, Wuling Mountains, where Han, Tujia, Miao and other ethnic minorities live in Xiangxi Autonomous Prefecture, Hunan Province.(Guo Yanlong, 2009)

He grew up in Guyang Town, Guzhang County, Xiangxi, the ocean hometown of ethnic songs and dances. He grew up in the cradle of ethnic songs and dances and was deeply baptized and influenced by ethnic songs and dances. In He-Jiguang's own words: "I was born in Xiangxi Tujia and Miao Autonomous Prefecture, which is known as the hometown of singing and dancing. I grew up in the "sea of songs" since I was a child, and naturally formed an indissoluble bond with folk songs." There are many tea mountains in Guzhang County. During the tea-picking season, the singing of tea-picking women attracts and nurtures He-Jiguang's childhood auditory memory and pure heart.(Liu Huabo&Mao Jilong, 2014)

He-Jiguang's was deeply influenced by folk songs in his hometown of Xiangxi when he was a child. In his youth, he was deeply influenced by Hunan's ancient Gaoqiang folk songs and traditional Chinese operas. He went to the Shanghai Conservatory of Music for further studies twice, and received systematic education in Western bel canto. Later, he carried out the transformation of singing methods, carried out the confluence, grafting and transplantation of Chinese and Western styles, integrated and absorbed the essence of Western bel canto singing, Hunan's ancient Gaoqiang mountain singing and traditional opera singing, and independently created a new Hunan Gaoqiang mountain singing, forming a unique vocal music school system. (Cui Shaobo 2004)

He-Jiguang's is the greatest national tenor singer in modern China. I deeply admire and admire him. However, it is a pity that the premature death of Mr. He-Jiguang's is a great loss to the Chinese national vocal music circle, and even the world vocal music circle. The original intention and motivation of this research is to study his singing method and singing style, and to inherit and develop his vocal art. This precious vocal art treasure has become a precious heritage for the vocal music industry to learn and learn from.

He-Jiguang's miraculous high-pitched vocalization skills and superb real-to-false conversion stunts have led to countless admirers and followers in the vocal music industry. Such as: Liu Xinggui, Bao Yanfei, Long Kaiyi, Lu Hongwei, Zeng Yong, Cao Zhiqiang, Wu Zhuanggui, Qian Shulin, Wei Jindong, Yuan Shuangyang, Liu Sange, Zhang Yinglong, etc. are all infatuated and infatuated with it.

Based on this, the researcher chooses this research topic, and I want to study his vocal skills and his singing style in depth.

Now that his vocal craft is at risk of being lost, it's a topic of concern. I want to carry out effective reference and imitation through research, conduct professional teaching, promote academic development, and effectively promote and disseminate in various ways, methods, means and measures. At present, the research on it is still superficial, and further research, excavation, protection and dissemination are urgently needed.

2. Research objectives

2.1 To Study the Biography and works of He-Jiguang's new style of Hunan Gaoqiang folk songs.

2.2 To Application of He-Jiguang's Singing Method in Today's Vocal Music Teaching.

2.3 To Promoting and transmissions of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music.

3. Research questions

3.1 How was He-Jiguang's new vocal style of Hunan Gaoqiang folk songs formed and constructed?

3.2 How to Apply of He-Jiguang's singing method to music Teaching?

3.3 How to promote and transmissions of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music?

4. Importance of research

4.1 We can learn about the formation elements and construction methods of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music.

4.2 We can explore the style of He-Jiguang's new Hunan Gaoqiang folk song vocal style.

4.3 We can promote and of He- Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music.

5. Scope of research

5.1 Study He-Jiguang's early singing foundation under the influence of his hometown Xiangxi folk songs in his childhood, the important role of Changsha, Hengyang, Chenxi high-pitched folk songs and Chinese opera singing in his youth in the formation of his singing skills and style. Later, he went to Shanghai Conservatory of Music for further study. The technical perfection of Western bel canto, summarizing its three-stage perfection process.

5.2 Study the formation system and fusion method of the three elements of He-Jiguang's new Hunan Gaoqiang folk song vocal style, focusing on his scientific vocal skills and unique singing style.

5.3 Research on the dissemination and development of its vocal art.

6. Definition of terms

6.1 Formation:

Formation refer to the technical composition of he-jiguang singing skills, have three techniques: western bel canto, opera singing and folk singing.

6.2 Construction:

Construction refers to the construction method and method of He Jiguang's vocal method and singing style characteristics.

6.3 Application and dissemination:

Application and dissemination refer to the borrowing and imitation of He Jiguang's singing methods and singing style characteristics in the process of application and dissemination.

6.4 Promote:

Promotion refers to the promotion methods used to promote and develop He Jiguang's vocal methods and singing style characteristics.

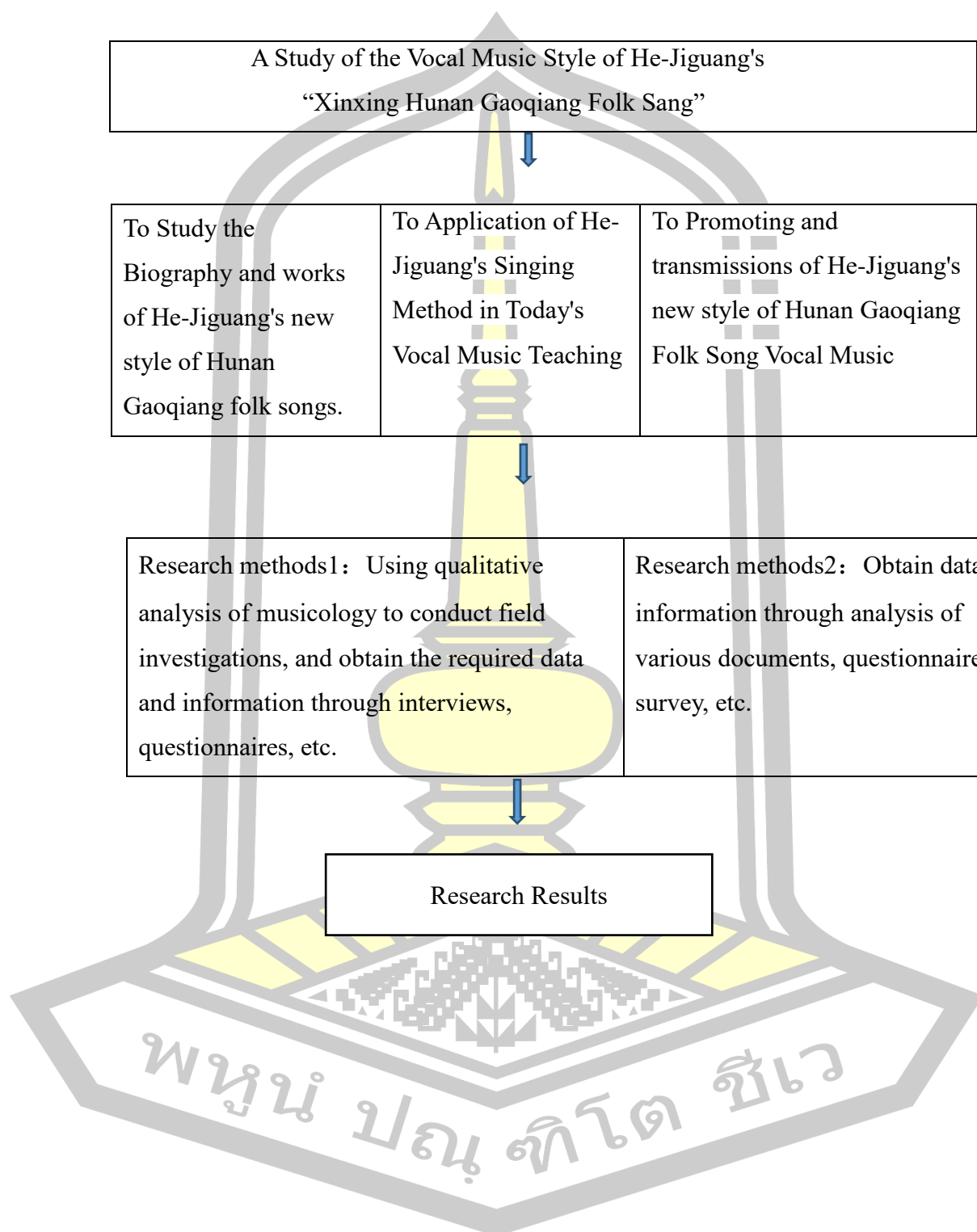
6.5 Transmission:

Communication refers to the ways and means by which He Jiguang's vocal style features are transmitted to the new generation.

6.6 He-Jiguang new singing style:

He-Jiguang new singing style refer to miraculous high-pitched vocalization skills and superb real-to-false conversion stunts have led to countless admirers and followers in the vocal music industry.

7. Conceptual framework



Chapter II

Literature review

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

2. He Jiguang's Singing Techniques.

3. The Formation and Construction of He Jiguang's Singing Techniques.

4. The principle of folk singing tea.

5. The theories used in this studying.

6. Related literature and research.

In this study, the researcher consulted relevant literature to obtain comprehensive textual information that could be utilized in this study, which was found to document and reviewed related research as follow:

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

In Western bel canto, Luciano Pavarotti is recognized as the greatest tenor singer in the 20th century and the most famous opera master in the history of opera today. His vocal area is coherent, natural, and smooth, and can be performed with full vocal area open singing. Pavarotti has always believed that the most difficult technique to master in singing is the transition between vocal regions, which must be switched to leave no traces, so that there are no gaps in the entire high, medium, and low vocal regions. In the long-term practice process, Pavarotti's training technique successfully solved this problem by using the special method of "mixing sound". The success of modern vocal music scientific research has been proven. The vocal cords can change their vibration frequency through movement methods such as alignment, elongation, shortening, thinning, edge vibration, true whistling, and false whistling. Pa. Varotti has a strong and powerful mid range, a brilliant high pitched voice, a stable and magnetic bass, and a wide range. (Zhang Xiqiu, Fan Jingma, Huang Ying, Dili Baier, Dai Yuqiang, Wei Song, Liao Changyong, Yan Huan, Yu Junjian etc.2018)

Sarah Brightman is an outstanding representative of the world's popular singing style and a renowned contemporary crossover female singer. She enjoys the reputation of being the Queen of Singing in the 21st century in the UK. During her over forty years of singing career, Sarah Brightman has undergone multiple transformations, created countless classics, and created multiple legends, from group dancers to pop singers on the gold chart, to the Queen of musicals, and to today's renowned title of Moonlight Goddess. Her voice is pure, soft as water, crystal clear, and her ethereal voice captivates the audience endlessly. She integrated multiple singing methods and took a different approach, breaking the barrier between classical and popular music in her singing. With light mixing as the main technical means, she is a master of mixed voice singing techniques. She freely changes the tone and tone during singing, enhancing the charm of her voice. (Qin Dan, 2013)

Franzl Lang is a German Bavarian singing wizard, a famous singer, and a representative master of yodeling. Foreign media unanimously believe that Franzl Lang is the best yodeling singing master in the world. Yodeling is a special singing style originating from the Swiss Alps. In the mountains, herders often use horns and shouts to call out their flocks and herds, and also use songs to convey various messages to friends and lovers on the opposite mountain or valley. Over time, they developed a very interesting and amazing yodeling. The characteristic of this singing method is to sing with real voice in the mid to low range at the beginning of the performance, then suddenly enter the high range with falsetto, and use these two methods to quickly alternate singing, forming a unique effect. (Quan Ye&Gao Shan&Sun Huangshu2022)

Russian singer Vitas, known as the "Dolphin Sound Prince" of the world, was once hailed as a "gift from heaven" by the Dean of Odessa Conservatory of Music. In December 2000, the performance of "Opera 2" caused a sensation in the Russian music industry and quickly spread worldwide. Opera 2 became his classic hit song. In January 2002, he won the Russian "People's Golden Record Player" award for his performance in "Smile". The highest note of VITAS can be easily sung up to E4, with a range of up to five octaves. This high pitched sound can be said to be the ultimate human voice and a miracle of the world. Created an insurmountable peak and milestone in the popular world. Vitas can create seven sets of whistling melodies on

top of dolphin sounds From the perspective of timbre, Vitas' main timbre focuses on the head sound, dolphin sound, and whistle sound. The dolphin and whistle notes of Vitas have a high melodic beauty and perfect overtones of the head sound. Give people a pleasant and magnetic beauty. Vitas' singing is like a perfect instrument playing freely. Form a spectacle of vocal singing. (Ma Jingxian, Luo Jianhui, and Zhang Zhiheng2023)

Eunuch Singer: The legendary era of eunuch singers is known as the Ultimate Sound of Heaven. Eunuch singers first appeared in the 16th century, also known as eunuch singers. Through castration, men can keep their children's voices unchanged forever. In the Baroque period, this purpose is to enable men to successfully sing soprano or alto soprano voice lines and perform climax technical songs. Their birth has made great contributions to the Baroque music at that time and bel canto today. It is they who created the glory of opera that are called "the golden age of bel canto" in the history of vocal music. The eunuch singer has an extraordinary voice that surpasses the ordinary people. With strong physical strength and large vital capacity, their vocal tract naturally becomes narrow, making the voice loud, clear, wide range, and extremely penetrating, and can maintain the vocal cords and throat in the childhood. A eunuch singer who has undergone strict vocal training, has a range that is as high as a female voice, while her breath has the strength of a male voice, with a pure, gentle, and delicate voice and vocal lines as female. The eunuch singer broadened the understanding of human beings about their own rhythm, incorporated coloratura into vocal performance techniques, and effectively improved the expressive force of music, which played a role of inspiration and spur on the development of soprano, and made outstanding contributions to the development of soprano's skills. (Luo Juan&Chen Xianghui&Li Jingxi2023)

Mei Lanfang is a master of Chinese Peking Opera performing arts. Mei Lanfang (born in October 1894) served as the dean of the Chinese Peking Opera Theatre. During Mei Lanfang's over 50 years of stage life, he developed and improved the singing and performing arts of Peking Opera's Dan characters, forming a unique artistic genre known as the "Mei School". Mei Lanfang's artistic style is dignified, with deep emotions, and the art of singing and acting is at its peak. Tends to be light and reserved, with more inner charm. Through continuous efforts, Mei Lanfang has

finally gathered the great achievements of Beijing Opera's Dan character art, integrating the professions of Qingyi, Huadan, and Daoma Dan into one. He uses artistic techniques that are natural, harmonious, lively, free spirited, captivating, and immersive, full of rhythm and shaping beauty. His performing arts are characterized by simplicity in showcasing luxury, elegance in embodying beauty, elegance in embodying emotions, and charm in showcasing elegance. Mei Lanfang has created the highest level of Beijing opera art, achieving perfection. Formed a milestone in the vocal music of Chinese opera. (Chen Xianghui&Xiao Ling&Dai Yanyun2022)

Li Guyi is a famous soprano in China. She perfectly combines and embodies Chinese opera, especially Hunan Flower Drum Opera, with national vocal music. At the same time, she also skillfully combines the vocal skills of Western bel canto and mixed vocal skills to form her own unique singing style. Li Guyi has formed a singing style of calm breath, stable voice and natural fluency in her long-term singing practice. Li Guyi is good at learning from each other's strengths. She uses the singing characteristics of traditional operas for reference, combines the pronunciation skills of Western bel canto with the line tune and articulation of opera singing, and improves the artistic expression of national vocal music. Form a soprano banner highly integrated with Chinese opera, folk songs and bel canto. (Niu Yirong&Yang Hui, 2012)

Li Benxi: A skilled singer of primitive high pitched folk songs in the Hengshan Mountains of Hunan, and a inheritor of intangible cultural heritage. Li Benxi is skilled in singing Hengshan's most primitive and distinctive high pitched folk song, which has a high range, high pitch value, unique vocal method, and special singing skills. It requires a perfect combination of genuine and fake vocal techniques to produce sound. He skillfully grasps this dazzling technique, making his vocal performance natural and free. He Jiguang worshipped him as his teacher, followed him multiple times to learn this special technique, and mastered the essence of his singing. (Wang Shuaihong, 2005)

Shu Heiwa: Formerly known as Shu Heiwang, from Dawan Village, Huangxikou Town, Chenxi, Huaihua, Hunan. An older generation of folk singer from Chenxi, Huaihua, Hunan, who loved singing art since childhood. I am proficient in mountain songs, funeral songs, and Buddhist songs one by one, especially in singing

the high pitched and passionate "Tea Mountain Song" in the Chenxi Mountains, which awe the valleys. In 1957, he participated in the Hunan Provincial Literature and Art Exhibition, and the resounding and passionate "Tea Mountain Song" caused a sensation in Changsha. He won the first prize in the province and was praised as the "King of Xiangxi Song". In the same year, he went to Beijing to participate in the second National Folk Art Exhibition held by the Ministry of Culture, and the "Tea Mountain Song" became famous on the literary and artistic stage in Beijing. He Jiguang worshipped him as his teacher, followed him multiple times to learn this special technique, and mastered the essence of his singing. Shu Heiwa's high pitched and bold voice is rough, dry and domineering. (Liu Huabo2004)

Jiang Dawei is a famous tenor singer in China. Jiang Dawei is known as the "father of new folk songs" in China and the most outstanding tenor singer in China. His emotion is sincere and abundant, his national characteristics are distinct, his sense of the times is strong, he can breathe freely, and his resonance is good. He has the unique resonance cavity and resonance color of bel canto, bright and beautiful voice color, and pure and beautiful national flavor. It is a typical representative of the perfect combination of Western bel canto and Chinese new ethnic singing. It has both free and vigorous, cheerful and bright ethnic folk songs, as well as colorful and long-lasting creative songs with different themes and genres. In terms of style, he cleverly integrated Western vocal techniques into his singing, without any trace of being overly rigid. Jiang Dawei's voice is beautiful and smooth, with a beautiful tenor timbre of great personality, thick and strong bass, smooth and transparent treble, extremely infectious, passionate and exquisite expressive force, superb singing skills and lasting singing ability, and rich emotional and style handling. It can be said that it is a rare miracle in the current Chinese music industry. Therefore, some people call him the "national throat" and "national treasure", and he is undoubtedly the "evergreen tree" in the Chinese music industry. He has had a great influence on the Chinese vocal music industry and is one of the singers who have been active in the Chinese music industry for a long time. Jiang Dawei has a very unique and unforgettable singing voice. His voice has both magnetic charm and metallic penetration. Jiang Dawei was the first singer to publicly propose 'Chinese singing style'. (Liu Yujie, Huang Jialin, Feng Zhiwen2023)

Lin Junqing and Yanyin: Lin Junqing is a famous vocalist, medical doctor, voice expert, former director of the Shanghai Vocal Music Research Institute, founder of the Yanyin Singing School, and known as the King of HighC in China. Pharynx was originally a vocal method in bel canto, and it is widely used in various categories of bel canto, especially in soprano. In fact, the treble of the soprano is blown out from the pipe. The pipe sound is loud and high, much like that of a wind instrument. It is called "flute sound" in bel canto, which is also called throat singing. The true principle of pharyngeal sound production is to adjust the pharynx into the shape of a tube, just like when we whistle. On the basis of this principle, Lin Junqing extensively developed and utilized it. In the 1960s, 1970s, and 1980s, he explored the production of throat sounds to an unprecedented level, and widely applied throat techniques in singing, making great contributions to the development of Chinese vocal music. (Zhou Min&Lin Xi&Zhang Qinghua2022)

Abao, originally named Zhang Shaochun, is a famous Chinese singer known for his "original singing style". Commonly known as the Western High pitched Prince. China Central Television Xingguang Avenue won the 2005 championship, the 2007 Top 10 Red Singer Award, and the 2008 CCTV Youth Singer TV Grand Prix Shanxi Division Original Ecology Singing Method Award. Abao's singing is a return to national culture. Chinese folk songs have accumulated thousands of years of history and culture, possessing profound cultural heritage and embodying the long civilization of our Chinese nation. People say that Ah Bao is "interpreting the soul of the nation". At the same time, I feel the ideological soul of these Chinese people. Abao's singing is ancient, ethereal, natural, sincere, and unadorned, returning to simplicity, singing the most primitive, simple, and sincere voices and heartfelt voices of humanity. Completely rid of various traces of humanistic factors. So, it seems appropriate to name it 'Original Ecological Singing' today. (Fu Qingxuan&Zhang Minzhe&Zhao Wei2023)

Wang Pinsu: Wang Pinsu (1923.04-1998.12), female, professor, from Kaifeng, Henan. Graduated from the Vocal Department of Shanghai Conservatory of Music in 1946. In 1953, he taught at Shanghai Conservatory of Music. Starting from 1958, in the absence of precedents and blueprints to follow, we began to explore a new path in the teaching of Chinese ethnic vocal music, cultivating countless excellent singers.

For example: Cai Dan Zhuoma, He Jiguang, Fu Zuguang, Zong Yin Zhuoma, Qulan, etc. Wang Pinsu is praised by Comrade Deng Yingchao as a "good gardener of vocal nationalization". He is good at combining Western bel canto with Chinese folk songs and Chinese opera singing, combining the singing essence, singing style and vocal skills of the three singing voices skillfully, and is good at guiding students according to their aptitude. He Jiguang has become a miracle in the history of Chinese singing under her comprehensive education. (Han Bing&Hou Furong&Xu Zhanzhan2023)

2. He Jiguang's Singing Techniques

The concept and connotation of He-Jiguang's New Hunan Gaoqiang folk song singing method include He-Jiguang's entire singing skills and techniques.

"He-Jiguang's New Hunan Gaoqiang folk song singing method" is a new singing method and singing style pioneered by Mr. He-Jiguang's, a famous Chinese folk vocal artist. It is different from the ancient traditional Hunan Gaoqiang folk song singing method. However, it is based on the original Hunan Gaoqiang folk song singing method, and it is a scientific singing method properly inherited, developed, processed and transformed by He-Jiguang's. The principle is that it uses a hybrid resonance system: "real voice false singing, false voice real singing, false ones, real and false". Combining real voice and high-pitched singing, the vocal range reaches 19 degrees wide. It not only endows the false voice with strong and thick real voice support, but also gives the real voice light and mellow false voice penetration, so that the mixed voice area of singing can resonate more plumply. The timbre is brighter, more transparent, and full of penetrating power. With rational scientific thinking and emotional artistic acuity, He-Jiguang's has created a set of colorful vocal and singing style systems for national vocal music, creating a unique precedent for national vocal music.(Zhou Wei, 2004)

The "New Hunan Gaoqiang folk song singing method" is a scientific singing method that integrates Western bel canto singing, traditional Chinese opera singing, and Hunan's ancient traditional Gaoqiang folk song singing. The three are scientifically compatible, grafting and transplantation, making full use of strengths and avoiding weaknesses, combining the essence.

3. The Formation and Construction of He Jiguang's Singing Techniques

3.1 He-Jiguang's singing method and the basic elements and construction methods of vocal style formation are a unity formed by grafting and transplanting, absorbing and borrowing techniques.

He-Jiguang's has been deeply influenced by the original folk songs of Guzhang, his hometown in Xiangxi, since he was a child. When he was a teenager, he learned Hengyang Gaoqiang folk songs from Li Benxi and Chenxi Gaoqiang folk songs from Shu Heiwa. At the same time, it extensively absorbs the essence of various traditional Chinese opera singing methods. Later, he systematically received Western bel canto education from a professional conservatory of music. He studied at the Shanghai Conservatory of Music twice, and studied bel canto systematically with Professor Wang Pinsu.

During his more than 40 years as a solo performer in the Hunan Provincial Song and Dance Theater, full stage practice honed, condensed, and forged his superb singing skills and singing style, and improved his artistic accomplishment.

His singing skills and singing style are a unity constructed by four factors: original folk songs singing, Gaoqiang folk songs singing, bel canto singing, opera singing. The construction method is grafting and transplanting, fostering strengths and circumventing weaknesses, penetration and integration, gathering strengths of all families, and inclusiveness. The conversion between true and false is flexible and free. It skillfully integrates the false voice production skills of Peking opera niche, Gaoqiang folk songs falsetto voice skills, and the mixed voice skills in bel canto, and establishes a mixed resonance cavity for flexible voice range conversion. It has obtained the harmony and unity of the high, middle and low sound zones, the unity of the tone color, the unity of the position, the integration of true and false, and a natural integration. (Zhou Wei 2004)

3.2 He-Jiguang's singing skills and singing style

According to media records, Pavarotti, the king of tenors in the world, sprayed high notes 9 times in a row at a concert, causing a sensation in the world music scene, and was known as the "King of High C³". And Mr. He-Jiguang's can use his own original "new Hunan Gaoqiang folk songs singing method, also known as "new semi-

acoustic singing method", the treble is 4 degrees higher than Pavarotti's HighC³, and can easily reach Highf3.

Based on this, He Luting, a famous Chinese national musician, composer, and music educator, once commented on He-Jiguang's singing voice and singing skills: "The metallic and heroic Gaoqiang timbre greatly enriches the performance of singing and makes his singing The singing has an amazing charm that has never been seen before." (He Luting)

He-Jiguang's pushed the singing art of folk songs to an unprecedented peak. It highly unifies and integrates Chinese folk singing and European traditional bel canto. It also absorbs the falsetto vocalization skills of "Yang da zi qiang" in Hunan local opera. On the basis of fully retaining the high-pitched color of Gaoqiang, It boldly absorbs the essence of Western bel canto, and create its own unique traditional singing method, which is different from Chinese opera and folk songs, and different from Western bel canto, but has a unique style of Chinese style. The "new half-tone singing method", that is, the "new Hunan Gaoqiang singing method". He can easily achieve high, low, strong, and weak strength and color changes, making it have a magical color that is exciting, high-pitched, rough and loud, and melodious. It can also make the false voice and real voice clearer, fuller and more mellow. (Wang Juping 2014)

4. The principles of folk singing method teaching

4.1 In China, the methods, methods and principles of the teaching and dissemination of primitive folk songs are the oral teaching method between master and apprentice, that is, the form of word of mouth is the main form. That is, the master Fan Chang, and the apprentice imitated the singing, first learning to sing one line, and then learning to sing the next line after memorizing it, until I memorized a song line by line, memorized it line by line, and then memorized it completely. Mr. He-Jiguang's has a keen sense of music, a strong sense of rhythm, and a superb memory. Many scholars and experts, such as composers Bai Chengren, Lu Song, Ouyang Zhendi, etc., praised him as "the best recorder". It means that He-Jiguang's can accurately memorize all the lyrics, melody, and rhythm of the songs he has heard,

as long as he listens to them once or twice, just as accurately as if they were copied and recorded by a tape recorder on the spot. (Yang Ying 2022)

So He-Jiguang's memorized countless original folk songs, operas and other music in the early days of his life. For the absorption and acceptance of his singing materials, he laid down a rich accumulation of music materials, prepared the prerequisites for the construction and formation of his singing skills and skills, and accumulated rich accents and tones for his singing skills.

Later, He-Jiguang's went to the Shanghai Conservatory of Music to study professional vocal music twice, accepted the teaching method of Western bel canto, and used the score notation, so that he could intuitively see the shape of the score, so that he could feel the height, length, and length of the music more vividly, urgency, strength, and melodious undulating visual imprints make his memory more accurate and quicker, and then practice and sing with piano accompaniment, his pitch quality is more accurate and in place. Thus, he integrated folk singing, opera singing, bel canto and other skills together to form his own vocal skills and singing style, which has accumulated rich literature for his later singing development and today's vocal music teaching.(Jiang Liu, 2023)

4.2 Transmission and development overview of He-Jiguang's vocal music art.

The most effective, fastest, most vivid,, longest-lasting, widest coverage and fastest dissemination effective ways and channels for the transmission and development of culture and art are: It can be implemented through education, teaching, news media reports, film and television viewing, academic seminars and exchanges, and academic papers.

He-Jiguang's original Hunan Gaoqiang folk songs vocal style needs the above-mentioned channels and methods for inheritance and development.

Based on the above theories, in the past few decades, He-Jiguang's himself, and even now, his capable disciples, enthusiastic fans, obsessed admirers, and devout followers, as well as many people in the social industry, have made great achievements. With unremitting efforts and hard work, He-Jiguang's taught many proud disciples during his lifetime, such as: Bao Yanfei, Liu Xinggui, Ma Da, Wu Zhuanggui, Long Kaiyi, Cao Zhiqiang, etc., all of whom have been personally taught by Mr. He-Jiguang's to varying degrees. Rising stars and followers, or imitators such

as: Huang Xu, Qian Shulin, Wei Jindong, modern youths Zeng Yong, Lv Hongwei, Zhang Yinglong, Xu Junshuo, Liao Jialin, Wang Chunlei, Liu Sange, etc., they have been guided and supported by He-Jiguang's disciples Experience is taught, and a large number of followers learn from and imitate through videos, imitating Mr. He-Jiguang's singing sound image, etc. These are all the products of Transmissionyu and the development and achievements of cultural communication. (Xu Xihuai & Yin Xiaoxing2002)

5. Theory used in this research

5.1 Musicological theory and ethnomusicological theory were used in this study.

Musicology theory: is the general term for all theoretical disciplines that study music. The purpose of musicology is to clarify the nature and laws of various phenomena related to music.

In the academic paper "Fields, Methods and Goals of Musicology", various categories belonging to musicology are divided into two departments: the first department is historical musicology, including the general history of music and various professional histories; the second department is systematic musicology, including the laws that can be applied to different fields of music, such as the laws of harmony, rhythm, and tune. Music aesthetics and music psychology, music pedagogy and teaching methods, comparative research on music ethnology and folklore, etc. (Austrian musicologist G. Adler in 1885)

Theory of Ethnomusicology: Ethnomusicology is a discipline under musicology, which studies the musical characteristics and laws of all races and nations with common geographical, linguistic, economic and cultural characteristics through field investigations. That is to say, it is a science that investigates and studies the music of different nations, countries and regions, and finds out various laws related to music. Or a theoretical discipline that studies the traditional music of various countries in the world and its developmental types. Ethnomusicology is a branch of musicology and anthropology (Why SuyáSing, 1983)

Chinese scholar Du Yaxiong stated that ethnomusicology is a marginal subject belonging to social science, and studies music from the perspective of ethnology. Du

Yaxiong: "Introduction to Ethnomusicology". Fieldwork is the basic way to obtain sources of research materials. (Du Yaxiong 2002)

Ethnomusicology includes investigation and research. In this study, the researchers will use the theory of musicology and ethnomusicology to conduct field investigations and library, Internet graphic work methods to study the vocal style characteristics of He-Jiguang's new Hunan Gaoqiang folk songs. And draw some relevant conclusions from it.

5.2 Qualitative Research Methods

Qualitative research uses in-depth interviews and observations to collect data. Qualitative research deals with qualitative phenomena. Qualitative research methods have the following individual characteristics:

- 1) Qualitative research is a non-numerical, descriptive, applied reasoning and use of words research method.
- 2) Its purpose is to understand, feel and describe situations and moods.
- 3) Qualitative data cannot achieve visual drawing images such as drawing charts.
- 4) It is an exploratory behavioral tendency.
- 5) It is used to investigate the why and how of the decision-making.

4.3 Qualitative research method Research process

- 1) Select objects and questions, definitions of concepts and indicators.
- 2) The researcher chooses a strategy and means to enter the researcher.
- 3) Select the characters, events and their relationship to be observed.
- 4) Establish interactive relationship with participants.
- 5) Analysis and observation and reasoning.
- 6) Final analysis and interpretation, and elaboration. (Sielk & M.B.S. & Wilm & S, 2004).

In this study, the researcher will use the theory of qualitative research to conduct interviews and observations to collect data.

6. Related literature and research

Classic works and audio-visual materials sung by He-Jiguang's

He-Jiguang's way of singing art achievement has absorbed a variety of nutrients along the way. In childhood, he sang a lot of folk nursery rhymes and primitive folk songs in his hometown with children's voice, which made him have a deep memory of children's falsetto singing. When I was young, during the period of changing my voice, I sang a lot of ancient Hunan Gaoqiang folk songs and a variety of opera music, established the self-regulation function of the physiological transformation of true and false voices, and sang folk songs and opera arias with true and false vocalization skills.(Chen Haipeng, 2016)

When I was young, I used my real voice to sing in false voice, and the false voice and real voice machine can sing a lot of difficult vocal works. In the final stage of maturity, he sang a large number of high-pitched folk songs and difficult vocal works tailor-made by professional composers with his own voice, false voice, mixed voice, Beijing opera false voice, and bel canto. He also sang many lyrics and compositions written by himself. Create songs that suit your own taste. Make yourself a practitioner and interpreter of "three skills and one body San ji yi shen" (that is, the three skills of bel canto, ethnicity, and opera), and "Trinity San wei yi ti" (that is, writing lyrics, composing, and singing by yourself).(Lingfei 2023)

His works such as: "Li shui chuanfu haò zi", "Da wo ge", "Tiao dan cha ye shang bei jing", "Dong ting yu mi xiang", "Na you bu ping na you wo", "Hao jiu mei dao zhe shan po", "Hui miao shan", "Si nian", "Mo shuo shan ge bu shi ge", "Chun nuan tao hua yuan", "A mei, ni mo zou", "La jiao ge", "Zhang jia jie mei jing duo", "Ai de huo la la", "Ying sheng yan", "Zhang sha shan ge", "Jin feng you zui dong ting qiu", "Cha tian ge", "Che bai ge", "Lang zai wai jian da shan ge", "Dong ting yu guang qu". (Wang Shuaihong 2009)

In the study, the researchers consulted various types of references about Mr. He-Jiguang's, his person, his affairs, his singing methods, his singing style, his unique vocal skills, and his live singing videos.

At the same time, through online searches on databases such as Wanfang and CNKI, relevant literature was collected, and this series of data was screened and analyzed.

Thus, the latest information has been obtained, which can be used as the supporting material blueprint and reference basis for the comprehensive reference information of this study, and can be used as the theoretical basis for the comprehensive elaboration of the study.

"Famous Tenor He-Jiguang's CD+DVD, 2 CDs, Lyric Book, Commemorative Anthology" edited by Chen Zhu'an & Chen Fengzhu, published by Hunan Song and Dance Theater. This collection of commemorative essays mainly records several representative singing works of Mr. He-Jiguang's during his lifetime, expounds his exquisite singing art connotation and singing technical composition, and expounds his singing aesthetic thought. (Chen Zhuan & Chen Fengzhu 1996)

Yin Xiaoxing, author of "Singing from the Heart" [M], Beijing Hualing Publishing House (2000), the author mainly explained how Mr. He-Jiguang's used his own heart and emotion to sing, showed singing methods and singing principles, and expressed with the soul the style and connotation characteristics of the song. (Yin Xiaoxing 2000)

Bai Chengren, author of Baichengren Volume of Branches of Hundred Schools [M], Hunan Literature and Art Publishing House (2000). The thesis mainly introduces the life of the composer Mr. Bai Chengren and the growth process of his composing skills, and focuses on the history of the artistic life and communication between Mr. Bai Chengren and Mr. He-Jiguang's, and how to tailor clothes for different people. The detailed process of creation of singing works. (Bai Chengren 2000). Editor-in-Chief: He-Jiguang's, Hunan Literature and Art Publishing House (October 1999), "A Collection of Vocal Music Grading Test Works for Adults" (Volumes 1 and 2) The selected tracks in the course are divided into 1, 2, 3, 4, 5, 6, 7, 8, 9 levels, among which Mr. He-Jiguang's own songs and many works sung by him are selected. (He-Jiguang's 1999)

Published related academic papers: Research on He-Jiguang's "New Hunan Gaoqiang Folk song singing method" (Master's thesis-Zhou Wei 2004.05.20), which focuses on the formation of He-Jiguang's new Gaoqiang Folk song singing method, gao The elements and construction methods of Gaoqiang Folk song singing. (Zhou Wei 2004)

Bai Chengren (1979) the author of "A Little Experience in Learning the Nation", in which he elaborated on several issues related to the creation of vocal music works, and introduced a large number of vocal music works tailored by Mr. He-Jiguang's. (Bai Chengren 1979)

The beauty lies in transcendence - A brief comment on He-Jiguang's artistic practice of creating a new Gaoqiang Folk song Author Yin Xiaoxing (2002), "Creation and Criticism" and "Theory and Creation" (1) were published. In the thesis, the author clarifies that the singer He-Jiguang's highly integrates national, Western, opera singing skills, and musical elements in the practice of singing art, integrates each other as a whole, develops strengths and avoids weaknesses, and its beauty lies in surpassing individual thinking and technical limitations, to achieve a perfect and unified vocal art realm. (Yin Xiaoxing 2002)

The splendor and perplexity of a national genius-Record of the famous singer He-Jiguang's. The article focuses on Mr. He-Jiguang's outstanding voice and singing talent, as well as his unique and consummate attainments in vocal art. (Yan Jiawen 2018)

A brief introduction to He-Jiguang's life (Xiangxi Net. Humanities Channel, May 20, 2018). In this question, it focuses on He-Jiguang's life and the history of the growth of singing art, as well as the formation and construction methods of his singing style. (Xiangxi Net. Humanities Channel 2018)

Hunan singer He-Jiguang's new-style Hunan Gaoqiang Folk song singing art research. This article mainly expounds the formation and performance characteristics of He-Jiguang's singing art, and expounds that He-Jiguang's is supported by professional singing skills, and extensively absorbs foreign music cultures, absorbs everything, and forms a unique new Gaoqiang Folk song singing characteristic that highlights the strong Hunan native ethnic characteristics. (Zhang Wang 2021)

He-Jiguang's musical anthropological interpretation of "New Hunan Gaoqiang Folk song" (Wang Shuaihong, "Theory and Creation", 2009). From the perspective of musical anthropology, this paper expounds the style characteristics and vocal artistic attainments of He-Jiguang's new Hunan Gaoqiang Folk song singing method. (Wang Shuaihong 2009)

Research on the sound characteristics and techniques of the new Hunan Gaoqiang Folk song. The article expounds the unique charm and technical characteristics of He-Jiguang's new Gaoqiang Folk song singing voice. (Li Huabo 2014)

Research on Gaoqiang Folk song singing in Hunan folk songs. The thesis mainly expounds the colorful characteristics of Hunan Gaoqiang Folk song. Its various tunes, rich libretto, high-pitched and rough, comfortable and melodious, which is one of the important materials for the formation of Mr. He-Jiguang's high-pitched singing style. (Mao Jilong 2008)

"Looking at the Starry Sky. He-Jiguang's: A Roar into the Sky is the Dongting". The report focuses on the expounding of He-Jiguang's singing "Dongting Fish and Rice Township" to create a beautiful picture of Dongting Lake, which is vast, blue waves and thousands of miles, connected with water and sky. spirit. Let the sky, the earth, and the lake be moved and intoxicated. (Duan Hua 2018)

"Tiao dan chaye shang bei jing" - He-Jiguang's Collective Memory of Hunan People. China's Unique Vocal Music Master. The article narrates that He-Jiguang's used a special hymn unique to the tea growers on the edge of the Xiangjiang River to show the people of Hunan's admiration for the great man, and vividly portrayed the protagonist's heroic feelings of enthusiasm, free and easy, and sincerity. The singing voice is magnificent, unrestrained, delicate and sincere, shaking the sky. (Bai Chen ren2017)

Research on He-Jiguang's vocal style characteristics ("Shanghai Conservatory of Music"). This article takes the discussion of the singing method of "the dispute between local and foreign countries" in the Chinese vocal music circle from the 1940s to the 1960s as the historical background, based on the morphological analysis of He-Jiguang's vocal music style, adopts the theory and analysis methods of musicology, and draws lessons from history and political science. Sociology and other academic theories to explain the phenomenon of vocal music. (Chen Haipeng 2016)

He-Jiguang's: China's "Pavarotti" ("Xiang Chao"). The article expounds He-Jiguang's singing skills and attainments, which are completely comparable to the world-class singer Pavarotti, and he is well-deserved to be called China's Pavarotti. (Wang Juping 2014)

Jiangnan Zeng Drunk Fisherman's Song, Beautiful Sky Que, Still Floating Tea Fragrance—Analysis of the artistic characteristics of He-Jiguang's new Gaoqiang Folk song singing method ("Creation and Commentary"). The article focuses on the fact that Mr. He-Jiguang's insisted on inheriting, transforming and carrying forward the traditional singing method of Gaoqiang Folk song in Hunan with his energy and mind for nearly half a century, and he learned, absorbed and activated the Western scientific method of vocalization, so that he created the "new style of singing". Gaoqiang Folk song "can sing in the range of three octaves, forming a unique school of singing and a unique style. (Xu Xihuai 2013)

"Bendaibian" (Ben dai bian) singing method and singing the song "Tu jia han zi" ("Music Education and Creation"). The article expounds that the song "Dongting yu mi xiang" sung by He-Jiguang's is a classic example of applying the folk song singing method of "ben belt border" to song creation. (Gong Jianping 2020)

A Comparative Study on the Singing Styles of Wu Yanze and He-Jiguang's ("Nanjing University of Aeronautics and Astronautics"). This article is based on the consideration of "diversification of national vocal music singing styles", starting from the concept of "style" and "singing style", and visually defines He-Jiguang's and Wu Yanze as representative vocal music performing artists in the Chinese national music circle . (Guo Yanlong 2009)

A Preliminary Study on He-Jiguang's Singing Art ("Consumer Guide"). The article explains that He-Jiguang's pays great attention to excavating the connotation of the works in the singing of the works, and has carried out the second creation of the songs with great ingenuity, especially in the very unique innovative application and developmental interpretation of the embellishment technique. (Hu Fujun & Liu Jun & Wang Xin 2011)

From the singing of He-Jiguang's, we can see the important role of national vocal music Run qiang chāngfǎ (Journal of Shanghai Conservatory of Music). The article mainly describes that Mr. He-Jiguang's always pays attention to the characteristics of singing, and the sensational interpretation of the perfect expression of the national Run qiang skills shows the perfect artistic realm. (Hu Fujun 2006)

On the formation of He-Jiguang's singing style - and Wang Pinsu's vocal music education thought (Symphonic "Journal of Xi'an Conservatory of Music"). The

article mainly expounds the constituent elements of He-Jiguang's singing technique and the technical framework of the trinity's aesthetic thought. (Wang Shuaihong 2005)

A Preliminary Exploration of He-Jiguang's Vocal Music Singing ("Popular Literature and Art"). The article focuses on He-Jiguang's vocal skills, singing style and *qiāng yùn* characteristics in vocal singing. (Lei Lujuan 2010)

Research on He-Jiguang's vocal style characteristics ("Journal of Shanghai Conservatory of Music"). The article mainly discusses that the characteristics of He-Jiguang's singing art style are the synthesis of the trinity, and the technical construction unity of the three skills. He emphasizes the beauty of *Run qiang* in national vocal music. (Chen Haipeng 2016)

The application of the new Hunan Gaoqiang Folk song singing method in national tenor training-how to obtain the wonderful Gaoqiang falsetto ("Voice of the Yellow River"). The article focuses on how to obtain the Gaoqiang falsetto in singing training by learning from He-Jiguang's high-pitched voice in singing. (Liu Huabo 2014)

He-Jiguang's, the teacher I will miss forever - the true love story told by the young singer Wu Zhuanggui ("The Elderly"). The article focuses on the memories of Wu Zhuanggui and his mentor He-Jiguang's in their studies, as well as the eternal memory of the skills and skills taught by the mentor. The technical growth of students depends entirely on the cultivation and teaching of the mentor. (Xie Xinwu 2004)

The gold medal singer recalls the "father and son" affectionately with his mentor He-Jiguang's (Jiangnan Li, author of "National Forum", 2004). The article expounds the whole process of how the gold medal students learn vocal skills from their mentor Mr. He-Jiguang's. (Jiangnan Li 2004)

The significance and classification of "Run qiang" technique in national vocal music ("Journal of Jilin University of Arts"). The article expounds that "Run qiang" technique is a technical method for decorating melody in singing. It is an important part of traditional Chinese singing skills. It has rich artistic expression and appeal, and it is the most embodying national style characteristics a means of expression. He-Jiguang's is a master who is good at *Run qiang*. (Zhang Shuxia 1987)

Flower Drum Opera Run qiang, Xing qiang and folk singing . The article expounds that He-Jiguang's is good at inheriting the tradition, drawing lessons from the West, absorbing the strengths of others, and integrating the strengths of all schools into one, and he is unique in the art of vocal music singing on the road of his singing art practice. Huagu Opera Run qiang, Xingqiang and folk singing song collection, Qingge Contest folk singing songs, folk singing teaching video, characteristics of folk singing, folk singing skills, introduction to folk singing, Qingge Contest folk singing repertoire. (Liang Qiong 2022)

The story behind "Tiao dan chaye shang bei jing" (Literature and History Expo, Liu Xiaoyu, 2015). The article expounds the composer He-Jiguang's creative techniques of tailoring his clothes and custom-made vocal works, and describes how He-Jiguang's expresses the style and emotion of the work's second creation and artistic treatment. (Liu Xiaoyu 2015)

Talking about Run qiang in national vocal music ("Yuefu New Voice" Ding Aihua 2009). The article focuses on a set of unique techniques for beautifying, adorning, and Rùnsè formed by Run qiang in the long-term development of Chinese national vocal art." (Ding Aihua 2009)

National vocal music Run qiang technique and its symbol specification research ("Henan University" Lan Xiaowei 2001). In this paper, taking the Run qiang technique of Chinese national vocal music and its symbolic notation norms as the research object, the Run qiang technique often used in national vocal music singing is comprehensively and systematically sorted out to compile the symbol library of national vocal music Run qiang technique form. (Lan Xiaowei 2001)

Acoustic analysis and register characteristics of Jingju voice (Qu Chunyan, Liu Yongxiang, 2000.01.18). This article objectively detects the voice characteristics of Jingju from the perspective of acoustics and physics, provides reference methods for the training and protection of Jingju singers' voices, and performs detection and analysis of acoustic parameters for singing comfort tones and arias, providing the best reference and guidance for vocal singing. Reference blueprint. (Qu Chunyan & Liu Yongxiang 2000)

Research on Jingju xiaosheng singing method (Zhang Yao 2010.11). It mainly expounds that the secret of Jing ju xiao sheng's vocalization is to use a false voice,

which uses a combination of true and false vocalization skills in the transition zone, and that is to use false voice singing in the treble zone. (Zhang Yao 2010)

Quan Shunling (February 2008) "The Absorption and Development of Hunan Gaoqiang Folk Song in National Vocal Music" Hunan: "Yi hai". The article focuses on the singing school and singing style represented by He-Jiguang's, and fully applies his vocal skills and singing style of Hunan Gaoqiang Folk song to the transformation process and application methods of Chinese national vocal music. (Quan Shunling 2008)

The Sound of Nature Comes from the Folk-An Interview with Bai Chengren. (Theory and Creation) Publishing. The main content is that Bai Chengren talked freely about composition techniques and composition theory, and talked about how He-Jiguang's tailored his clothes and created his experience in tailor-made works. (Xia Yisheng & Ou Juan 2008)

7. Summary

To sum up, the above references mainly record and expound the life of the singer Mr. He-Jiguang's, the growth process of vocal art, the elements of vocal art skills, the construction method of vocal skills, and his singing videos, CDs, etc. during his lifetime.

This researcher will try to focus on the internal substantive issues, focusing on the acoustic principles and physical phenomena of He-Jiguang's vocal skills, and the mystery of his singing skills, why He-Jiguang's can sing such a superb treble, Moreover, his treble is so full of charm, full of rich and brilliant color overtones, making it full of strong penetrating power and shocking force, and his mid-range is also so full, solid and powerful. It is strange that his the bass is also so thick and stable, loud and clear, all of these will become the fundamental reason why this researcher studies He-Jiguang's vocal style, so as to make up for and perfect the historical defects and deficiencies of He-Jiguang's new Gaoqiang folk song vocal style. Let his vocal art continue to be inherited, developed, innovated and carried forward.

Chapter III

Research methods

This study adopts qualitative research method to carry out the research work.

This chapter mainly introduces the research scope and research methods of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music. The main contents of this part are as follows:

1. Research Scope

- 1.1 Scope of content.
- 1.2 Scope of the site.
- 1.3 Timeline of Research.

2. Research process

- 2.1 Preliminary preparation.
- 2.2 Selected site.
- 2.3 Selected informant.
- 2.4 Research tools.
- 2.5 Research methods.
- 2.6 Data collection.
- 2.7 Data management data management.
- 2.8 Data analysis.
- 2.9 Summary of chapters.

1. Research Scope

1.1 Scope of content.

- 1) To verify the life of Mr. He-Jiguang, and the development history of his singing art.
- 2) Examine He-Jiguang's singing method and the formation elements and construction methods of his singing style.
- 3) Explore the acoustic phenomena of He-Jiguang's singing skills and singing style.
- 4) Investigate He-Jiguang's vocal art dissemination and promotion status

and teaching development.

5) Analysis of He-Jiguang's representative vocal works.

6) Conduct a comprehensive analysis of the promotion and dissemination opinions provided by the four inheritors from the on-site interviews, and apply them in practice.

1.2 Scope of the site.

The scope of the research site is centered on the Changsha Song and Dance Theater in Hunan Province, covering Hengyang, Chenxi and other surrounding areas.



Figure 1. Administrative division map of Hunan Province, China.

Source: <https://baike.baidu.com/pic> Download Editor - Lishan Xie (May 2021)

1.3 Timeline of Research.

Time frame of this study: October 2020 to January 2023.

2. Research process

2.1 Preliminary preparation:

In the research, relevant data were obtained by using methods such as historical review, literature analysis, interviews, observations, and participation experiences, and non-quantitative methods were used to analyze reasoning and draw conclusions

1) Literature analysis. (November 2021-December 2021)

Literature analysis: It is a form of qualitative research. Relevant data can be collected from libraries and online databases on the Internet, and their literature can be retrieved to analyze literature related to the research topic.

2) Data collection. (January 2022 - March 2022)

The researchers collected data through document analysis and field research. A field visit to the study site (Changsha, Hunan, China) was conducted. The researchers interviewed the old, middle-aged and young performers of the Hunan Provincial Opera and Dance Theater, and recorded relevant information through interviews, observations, and audio and video recordings.

3) Document analysis. (March 2022-August 2022)

The researcher conducts a review of the literature text. Analyze and organize the collected information.

4) Obtain research conclusions. (September 2022-January 2023)

The analyzed data, obtained conclusions, conforming to relevant issues, and various research theories and research methods are the theoretical basis and methodology for guiding and practicing folk music research.

5) Research equipment.

Video camera: captures information about observations. Recorder: Record interview information. Video Recorder: To record information about interviews and observations. Laptops: store photos and videos, record texts and messages. Multifunctional mobile phone: record audio, video and photos flexibly and changeably.

6) The content of the interview covers.

Mr. He-Jiguang's life and history of vocal art? What are He-Jiguang's vocal skills and singing style formation and construction methods? What are the vocal skills and singing style of He-Jiguang's new Hunan Gaoqiang folk song vocal style? What are the representative works of vocal music sung by He-Jiguang? What style

characteristics do they represent? Which students has He-Jiguang taught? Where are these students now? What have you accomplished? How is the promotion and dissemination of He-Jiguang's vocal music style?(Interviews with informants and relevant inheritors were conducted three times in 2021, 2022, and 2023)

2.2 Selected site.

The research site is mainly concentrated in Changsha City, Hunan Province, China - Hunan Provincial Song and Dance Theater. This is the art garden where Mr. He-Jiguang worked and lived for more than 40 years, and it is the fertile ground and cradle of his vocal art achievements.



Figure 2. Hunan Provincial Song and Dance Theater in Changsha, Hunan Province, China

Source: <https://baike.baidu.com/pic> Download Editor - Lishan Xie. (May 2021)

2.3 Selected informant.

2.3.1 Criteria for selecting informants.

Table 1. Key information providers.(Table production: Xie Lishan)

Name	gender	Place of birth	Work Unit	age	Profession
Liu Xinggui	man	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
Long Kaiyi	man	Suining County, Hunan	Hunan Mass Media College	49	university associate professor
Cao Zhiqiang	man	Yuanjiang City, Hunan Province	Hunan Song and Dance Theater	52	singer

1

) People born and raised in Hunan Province, people who have worked and lived in Changsha City, Hunan Province for more than 30 years, vocal experts or vocal professors who have a deep understanding of Hunan Gaoqiang Mountain singing.

2) Colleagues of He-Jiguang from Hunan Provincial Song and Dance Theater for more than 30 years, students who have studied with He-Jiguang for more than 10 years, and excellent singers.

3) A member of the Hunan Acoustic Musicians Association, a core member of the He-Jiguang Singing Art Research Association, and an inheritor of the intangible cultural heritage of the He-Jiguang Singing Art Research Association.

4) They have published more than 10 papers, hosted more than 3 projects, held more than 10 concerts, and more than 15 lectures.

2.3.2 Key informants.

1) Liu Xinggui, male, 70 years old, born in April 1953 in Xiangxi Autonomous Prefecture, Hunan Province, He-Jiguang's hometown, professional singer of Hunan Song and Dance Theater, national first-class actor, transferred from

Xiangxi Song and Dance Troupe to Hunan Song and Dance Theater in 1973, He-Jiguang has worked with He-Jiguang for 29 years. He-Jiguang's colleague and confidant friend have been studying Hunan's new Gaoqiang Mountain singing method with He-Jiguang for a long time. He has a comprehensive and profound understanding of He-Jiguang's singing method. He is a director of Hunan Musicians Association and a member of He-Jiguang Singing Art Research Association The first inheritor of material cultural heritage. The masterpiece "Fangniuwajiaqiletuoliji" is good at singing "Babailidongtingmeiruhua". Hosted 11 projects, published 31 papers, and held 47 original concerts. 25 awards.



Figure 3. Liu Xinggui

Photo source: Photo by Lishan Xie(2021)

2) Bao Yanfei, female, 52 years old, was born in Yiyang City, Hunan Province in October 1970. She is a professional singer of the Hunan Provincial Song and Dance Theater, a national first-class actor, and a former colleague and student of He-Jiguang. She has studied with He-Jiguang for 11 years and is familiar with it. He-Jiguang's singing method, the inheritor of the intangible cultural heritage of the He-Jiguang Singing Art Research Association. The masterpiece "Tao huamei" is good at singing "Ai de huo la la". Hosted 16 projects, published 23 papers, and held 27 original concerts. 17 awards and 14 academic lectures.



Figure 4. Bao Yanfei

Photo source: Photo by Lishan Xie (2021)

3) Long Kaiyi, male, 48 years old, born in Suining County, Hunan Province in April 1975, director of the Music Department of Hunan Mass Media College, national tenor singer, associate professor, the student who made the most progress during He-Jiguang's lifetime, and proficient in Hunan Gaoqiang Mountain The essence of singing method and He-Jiguang's new singing method and various folk singing methods, director of Hunan Musicians Association, inheritor of intangible cultural heritage of He-Jiguang Singing Art Research Association. Good at singing "Yingshengyan" and "Zhangjiajimeijingduo". Hosted 5 projects, published 31 papers, and held 13 original concerts. 24 awards and 12 academic lectures.



Figure 5. Long Kaiyi

Photo source: Photo by Lishan Xie(2021)

4) Cao Zhiqiang, male, 50 years old, was born in Yuanjiang City, Hunan Province in February 1973. He is a professional singer of the Hunan Provincial Song and Dance Theater, a national first-class actor, a former colleague and the most capable student of He-Jiguang, and is familiar with He-Jiguang's new Hunan Gaoqiang Mountain singing The essence of showing skills and transforming true and false voices, the treble can reach Highg3, director of Hunan Musicians Association, inheritor of intangible cultural heritage of He-Jiguang Singing Art Research Association. His masterpiece "Lv niao lv du pi" is good at singing "Dong ting yu mi xiang". Hosted 2 projects, published 6 papers, and held 16 original concerts. 16 awards and 7 academic lectures.



Figure 6. Cao Zhiqiang

Photo source: Photo by Lishan Xie(2021)

2.3.3 General investigators

2.3.4 Criteria for selecting informants:

1) Born and bred in Hengyang, Chenxi, and Xiangxi, Hunan Province, he learned high-pitched folk songs since he was a child, presided over a number of topics, published many papers, and hosted lectures on subject dissemination.

2) The inheritor of the intangible cultural heritage of Hunan's original Gaoqiang folk songs.

3) An expert in the study of Hunan's original high-pitched folk songs, and was hired as a visiting professor at the university.

Table 2. General informants (Table production: Xie Lishan)

Name	gender	place of birth	Work Unit	age	Profession
Zhang Yuanfu	man	Xiangxi Autonomous Prefecture	Huaihua Chenxi Cultural Museum	66	folk singer, composer
Shang Shengwu	man	Hengyang City, Hunan Province	Hengyang County Cultural Center	74	folk singer
Xiang Zuorong	female	Xiangxi Sangzhi County	Sangzhi Cultural Center	64	folk singer



Figure 7. Zhang Yuanfu

Photo source: Photographed by Lishan Xie (2023)

1) Zhang Yuanfu, male, 66 years old, born in Guzhang County, Xiangxi in October 1957, working in Chenxi, singer, composer, published 37 papers, 32 works, 7 projects, Chenxi original high-pitched folk singer, The inheritor of Chenxi Gaoqiang.



Figure 8. Shang Shengwu

Photo source: Photographed by Lishan Xie (2023)

2) Shang Shengwu, male, 74 years old, born in Hengyang in May 1950, is a Hengyang high-pitched folk singer and successor.



Figure 9. Xiang Zuerong

Photo source: Photographed by Xia Qing (2023)

Xiang Zuerong, female, 64 years old, born in Sangzhi, Hunan Province in

April 1960, is a folk singer and inheritor of Xiangxi Autonomous Prefecture. Held more than 40 concerts and more than 20 foreign academic lectures.

2.3.5 General investigators.

2.3.6 Criteria for selecting informants.

- 1) He Jiguang's admirers, followers, imitators, masses.
- 2) Deep research on Hunan's original high-pitched folk songs, and research results on He Jiguang's new Hunan high-pitched singing.
- 3) The youngest national singer in China, a young singer active on the vocal stage.

Table 3. General Information Providers (Table production: Xie Lishan)

Name	gender	Place of birth	Work unit	age	Profession
Wu Zhuanggui	man	Zhuzhou City, Hunan Province	Hunan Song and Dance Theater	54	professional singer
Xie Tingrong	man	Dongkou County, Hunan Province	Shenzhen Huanggang Border Inspection Police	51	amateur singer
Zhang Yinglong	man	Dongkou County, Hunan Province	the farmer	49	amateur singer
Yuan Shuangyang	man	Dongkou County, Hunan Province	Hunan Armed Police Art Troupe	48	professional singer
Zeng Yong	man	Shaoyang City, Hunan Province	Beijing Opera and Dance Theater	39	professional singer
Zhou Shen	man	Shaoyang City, Hunan Province	music artist	31	amateur singer
Li Shaoliang	man	Xinning County, Hunan Province	civil servant	52	peasant singer
Zhu	man	Wugang County,	Shanghai Armed	43	professional

Zhirong		Hunan Province	Police Cultural Troupe		singer
Liu Sange	man	Mianyang City, Sichuan Province	self-employed	47	amateur singer

2.4 Research tools.

2.4.1 The research tools mainly use questionnaires, interview forms and observation forms. Design corresponding questionnaires, observation tables, and interview tables based on the research objectives and research objects:

- 1) Formulate questions based on research objectives.
- 2) Take it to the consultant for inspection.
- 3) Modifications based on advisor edits.
- 4) Submit it to an expert for inspection before use.
- 5) Modify according to expert advice before using in field work.

2.5 Research methods.

Qualitative research is an exploratory research that obtains information about people's thoughts and feelings through special means, including interviews, observations, and case studies. In short, qualitative research is the method researchers use to define, or approach, a problem. The researchers used methods such as historical review, literature analysis, interviews, observations, and participation experiences to obtain data in a natural setting, and used non-quantitative methods to analyze and draw conclusions. Literature analysis: It is a form of qualitative research.

2.6 Data collection.

The researcher collected data through literature analysis and field investigation. During the period, I referred to the literature of the data library and cultural center, and used Internet online platforms such as CNKI, Wanfang.com, as well as interviews, observations and reflections to collect the history of He-Jiguang's life and development, and the formation and construction of He-Jiguang's singing and vocal methods. The process, the historical process of the construction and formation of He-Jiguang's vocal music style, the recorded audio discs and singing video materials of all the vocal works sung by He-Jiguang, the scores of more than 70 vocal

works sung by He-Jiguang, He-Jiguang's own teaching situation and teaching achievements, and the cultivation of The situation of talents, the promotion and dissemination of He-Jiguang's singing art and other related materials.

2.7 Data management data management.

Data management is the effective collection, storage, processing and application of data. The purpose is to effectively play the role of data, which is called data processing. The basic purpose of data management is to extract and guide valuable and meaningful data. According to the program, the data is classified and managed to provide assistance for subsequent data analysis.

2.8 Data analysis.

After the field investigation and literature collection have been completed, the data analysis will start from the three research objectives and systematically classify the collected data. The relevant data is then systematically analyzed, allowing the data to be tracked and analyzed by using the previously described knowledge.

2.9 Summary of chapters.

The research results are drawn through methods such as on-site visits, interviews, questionnaire surveys, and data analysis.

In this researcher's thesis, a total of 7 chapters will be introduced, as follows:

Chapter I Introduction.

Chapter II Literature review.

Chapter III Research methods.

Chapter IV He-Jiguang's new Hunan Gaoqiang folk song vocal style formation and construction method development history, and analysis of his works.

Chapter V The application research of He-Jiguang's singing method in today's vocal music teaching.

Chapter VI Promotion and dissemination of He-Jiguang's new Hunan GaoqiangFolk song vocal style.

Chapter VII Conclusions, discussion and recommendations.

Chapter IV

The biography and representative works of He-Jiguang's new style of Hunan Gaoqiang folk song vocal music

1. Brief introduction of He-Jiguang's life and artistic experience.
2. He Jiguang's Artistic Achievements and Life, and Preface to His Artistic Resume.
3. The Formation and Construction of He Jiguang's Singing Techniques.
4. The formation history of learning others' advanced methods.
5. Construction methods of vocal skills and singing styles
6. Reference and fusion of "Yan yin" and construction methods
7. The reference and construction method of singing style
8. The similarity between natural voice and falsetto conversion and "Yodeling Singing"
9. Analysis of the representative works of He-Jiguang's new Hunan Gaoqiang folk song vocal style
10. Conclusion

1. Brief introduction of He-Jiguang's life and artistic experience

He-Jiguang (1939-2002) was born on June 10, 1939 in Guyang Town, Guzhang County, Wuling Mountains, where Han, Tujia, Miao and other ethnic minorities live in Xiangxi Autonomous Prefecture, Hunan Province. On the early morning of September 19, 2002, he passed away due to myocardial infarction in Changsha, Hunan at the age of 63. This is a photo of He Jiguang during his youth. The appendix is as follows:

พหุ ม ประถมศึกษา

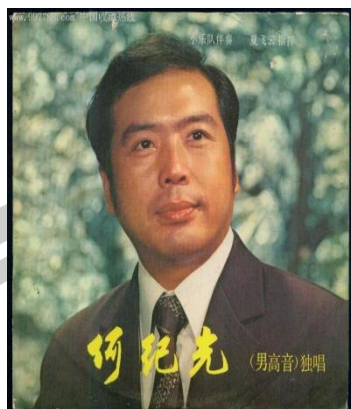


Figure 10. Black and white photos of He Jiguang during his youth

Source: <https://baike.baidu.com/pic> Download Editor - Lishan Xie (May 2021)

He lived in Guyang Town, Guzhang County, Western Hunan, the hometown of folk songs and dances since he was a child. In He-Jiguang's own words: "I was born in Xiangxi Tujia and Miao Autonomous Prefecture, which is known as the hometown of singing and dancing. I grew up in 'Ge hai', and naturally formed an indissoluble bond with folk songs." There are many tea mountains in Guzhang County. During the tea-picking season, the singing of tea-picking women attracts and nurtures He-Jiguang's childhood auditory memory and pure heart.

In the winter of 1952, Guzhang County held an art show to resist U.S. aggression and aid Korea. He-Jiguang sang "wang da ma yao he ping" and won a golden pen and a harmonica from the secretary of the county party committee on the spot.

In 1946, when he was a child, at the age of seven, he made his mark in the folk song competition in Hebaping, Guzhang County, his hometown. He publicly showed his unique musical aura and beautiful singing voice, and won the highest silver medal in one fell swoop.

In 1953, He-Jiguang, a sophomore in junior middle school, participated in the open recruitment examination of the Hunan Provincial Song and Dance Troupe with two songs including "jin cha ji xiao gu niang". Fortunately, he became a professional singer and started his professional stage art career, which opened up a star for his later singing art development direction.

During his time in the Hunan Provincial Song and Dance Troupe, he studied with folk singers from all over the country, and followed the folk song inheritors to go deep into Yaoshan, Miaoling, Tuzhai and Dong villages, and extensively collected folk song materials taught by oral instructions. He learned Han, Miao, Yao, Dong, Folk songs of Tujia and other ethnic groups.

In 1965, he participated in the Chinese Music Week and led the singing of "Lishui chuanfu haozi" and "da wo ge".

In 1957, He-Jiguang followed Li Benxi, a famous inheritor of folk songs in Hengyang, Hunan Province, to learn Hengyang's distinctive high-pitched folk songs. Li Benxi taught him all the essentials of performing and embellishing the tune.

In 1960, he studied under the famous folk song king Shu Heiwa in Chenxi, Huaihua, Xiangxi, Hunan, and learned a unique Hunan high-pitched mountain singing method, which has once again contributed to the improvement and perfection of his high-pitched skills.

In addition, He-Jiguang studied the special techniques in various operas such as Hunan Flower Drum Opera (Hu nan hua gu xi), Hunan Opera, Peking Opera, and Qi Opera, as well as local folk arts such as Sichuan Opera, Henan Zhuizi, Jingyun Dagu, Shandong Qinshu, Sichuan Qingyin, Suzhou Pingtan, etc. In order to study extensively and absorb its technical essence, it further enriches the technical and connotative styles for the perfection of scientific vocalization and singing style.

In 1962, He-Jiguang went to the Vocal Music Department of the Shanghai Conservatory of Music to study, and followed the vocal music educator Professor Wang Pinsu to learn Western bel canto, Chinese folk song singing, and Chinese opera singing. Various skills were integrated. Based on this, he gradually mastered the unique Chinese national style. Unique singing skills and techniques.

In 1980, Mr. He-Jiguang once again got the opportunity to go to the Shanghai Conservatory of Music for further studies. Through continuous improvement and cultivation, he became "the best in the music world", and his reputation resounded throughout China and many overseas countries and regions. His works such as "tiao dan cha ye shang bei jing", "dong ting yu mi xiang" and "Na li you bu ping na you wo" have become the most classic representative works of folk songs in China.

In 1989, his album "dong ting yu mi xiang" won China's first "Golden Record Award".

At the "Shanghai Spring" concert in 1964, He-Jiguang sang ("dong ting yu mixiang" lyrics by Ye Weilin and music by Bai Chengren) and ("tiao dan cha ye shang bei jing" lyrics by Ye Weilin and music by Bai Chengren) with the new Hunan Gaoqiang mountain singing method), which caused a sensation in the Shanghai music scene. This is the perfect embodiment of He-Jiguang's ingenious use of the new high-pitched singing method to pursue the unique artistic treatment of "Xiang Wei Xiang Yun" (Xiang wei xiang yun) and his superb singing skills. (Xiangxi Net. Humanities Channel reported on May 20, 2018). (The above information was provided by Liu Xingguo and Bao Yanfei during an interview in Changsha in 2021)

2. He Jiguang's Artistic Achievements and Life, and Preface to His Artistic Resume

June 10, 1939: Born in Chengguan Town, Guzhang County, Hunan Province.

1946 (7 years old): won a silver medal of the highest award in the Guzhang County Folk Song Competition.

November 1953 (14 years old): Enrolled in Hunan National Song and Dance Troupe (the predecessor of Hunan Provincial Song and Dance Theater).

1956: Participated in the first National Music Week with the Hunan delegation, led the a cappella male chorus "Lishui chuanfu haozi" was rated as an excellent program and participated in the report performance of Huarentang, Mao Zedong, Zhou Enlai and other central leaders watched.

1957: Learn high-pitched folk songs from Hengshan folk singer Li Benxi, and initially master this folk singing method.

1958: Participated in the first National Quyi Performance, and was rated as an excellent program and performed in Huairen Hall.

1959: The 10th anniversary of the founding of the People's Republic of China, the leading chorus in the Hunan group of songs written by Ye Weilin and composed by Bai Chengren; "dong ting yu mi xiang" was premiered by He-Jiguang. In the same year, "Lishui chuanfu haozi", "You shui chuan fu hao zi" (co-created with Bai Chengren) and "Pi pa ye ge" led by him were recorded by Shanghai Records.

Spring of 1960: For the first time, He-Jiguang met He Lvding, a musician from Hunan who returned to Hunan to collect music, and the dean of the Shanghai Conservatory of Music, and was deeply appreciated by him.

Autumn 1962: He-Jiguang entered the cadre training class of the Vocal Music Department of the Shanghai Conservatory of Music, studied under Mr. Wang Pinsu, a famous national vocal music educator in my country, and received formal music professional education since then.

1964: Participated in the 4th Shanghai Spring Performance, and sang "tiao dan cha ye shang bei jing" and "dong ting yu mixiang" with the new style of Hunan Gaoqiang mountain singing. At the same time, he also sang the theme songs for the art films "Golden Conch", "Peacock Princess" and "Red Army Bridge".

Summer of 1965: Graduated from the Shanghai Conservatory of Music with the highest score in the main male vocal subject of national vocal music.

1972: Recorded 3 out of 5 Hunan folk songs broadcast to the whole country for CCTV, namely "tiao dan cha ye shang bei jing", "dong ting yu mi xiang" and "Shaoshanshang".

1978: Participated in the National Folk Singing Solo Duet Performance, and the conference briefing evaluated it as "beautiful voice, sincere emotion, delicate handling, and free transformation".

1979: Attended the 4th National Cultural Congress and the 3rd National Music Congress, and won the first-class actor award in the provincial cultural performance.

1980: Singing an episode for the TV film "Guaertianmimi". Hunan TV station filmed the TV feature film "Interview with Singer He-Jiguang". The recording work of Hunan folk songs by the "Folk Song Rescue Team" of the Academy.

1982: Recorded 100 Hunan folk songs for the Shanghai Conservatory of Music, filmed a TV feature film "Xianggeyouyang" (11 solo songs) for Shanghai TV station, and recorded "Sijihuaerkai" and "dong ting yu mixiang" (a total of 36 head).

1983: Went to Hong Kong to perform with the Chinese Musician Performing Troupe, which was well received and reported by many newspapers. In the autumn of the same year, he ended his three-year "part-time work and part-study" at Shangyin and returned to work in the troupe.

1984: Participated in the National Ethnic Minority Vocal Music Textbook Conference, and won the award for "Xinfuderizichangzheguo" sung by CCTV, and sang episodes for "Shetianlang" and "Xianglimeizi" on TV.

1985: sang for the movies "Aizhu" and "Xiangnvmanman", and sang the theme song for "Jigong" for TV series.

1986: Went to Beijing to participate in the video and performance of the Chinese Folk Song Concert, and was once again warmly welcomed by the audience in the capital. Guangming Daily published a signed article "Unique Artist - A Record of Outstanding National Singer He-Jiguang".

1987: Went to Beijing to participate in the performance of the first national vocal music concert of the first China Art Festival, and the effect was quite good. People's Daily Overseas Edition, Beijing Daily, Hunan Daily, etc. all published interview articles on his characters.

1988: Won the honor of the first top ten singers in the country with the theme song "Jigong". Served as a judge of the national singing method of the 3rd National Youth Singer TV Grand Prix, was awarded the title of national first-class actor, and performed with the Hunan Art Troupe in Japan.

1989: won the first National Golden Record Award with "dong ting yu mixiang".

1990: Awarded as an outstanding young and middle-aged expert in Hunan Province, and served as the judge of the national singing method of the 4th National Youth Singer TV Grand Prix.

1992: Served as a judge of the 5th National TV Grand Prix for Young Singers, and participated in the 45th anniversary student concert of Professor Wang Pinsu's teaching in Shanghai.

1993: Participated in the demonstration performance of the first Guangxi International Folk Song Festival, and was invited to Hong Kong to participate in the "93' Symposium on the Development Direction of Chinese Vocal Music Art" co-organized by the Asian Studies Center of the University of Hong Kong and the Hong Kong National Vocal Music Society. And Its Development" was highly appraised by the participating domestic and foreign vocal music authorities. In the same year, he

also participated in the National National Vocal Music Symposium, read papers and performed demonstration performances.

1994: Served as the jury member of the National Singing Method of the 6th National Youth Singer TV Grand Prix, served as the lead singer in the large-scale dance drama "Bianyu" of our troupe, and won the Outstanding Accompanying Singer Award in the 94 Hunan New Drama Festival (the dance drama later won the Wenhua Award, Plum Blossom Award, etc. National Awards). Also served as a judge of the Guangxi International Folk Singer Chinese Folk Song Competition.

1995: Elected as the vice-chairman of the Hunan Federation of Literary and Art Circles, invited to Taiwan to participate in the "Wanguliufanggudaojin" poetry concert. The ancient poems such as "Shudaonan" he sang were well received by Taiwanese audiences. Singing the theme song for the TV series "Cangtianzaishang".

1996: Invited to Taiwan again to participate in the performance of the Taipei Traditional Art Season, the singing of Hunan folk songs was well received by the audience. Served as the jury member of the national singing method of the 7th National Youth Singer Television Grand Prix, attended the 6th National Song Dynasty Congress, and was re-elected as the director of the Chinese Musicians Association at the 5th National Song Dynasty Congress.

1997: Went to Shanghai to participate in the 50th anniversary student concert of Professor Wang Pinsu's teaching, and participated in the performance of CCTV Heart to Heart Art Troupe in Shaoshan.

1998: In Hong Kong, he cooperated with the Hong Kong Chinese Orchestra to perform in the concert "Jianghe Leading One One Xiangjiang Xiangjiang Two Lands".

1999: Participated in the "Welcome to the Return of Macao" large-scale cultural evening in Beijing. In the Beijing Concert Hall, participated in the "My Motherland-New China 50 Years Excellent Songs Concert", Jiang Zemin, Hu Jintao and other central leaders attended to watch and receive.

2000: Participated in the Spring Festival Gala of the Ministry of Culture, and participated in the CCTV Variety Grand View Macau Yuanyu Cultural Gala. Served as the judge of the Ninth National Youth Singer TV Grand Prix. Appointed as a visiting professor at the School of Art of Hunan Normal University. Editor-in-chief of

"Adult Vocal Music Grading Test Textbook" (Part 2), which has won praise from professionals and readers.

2001: Appointed as visiting professor of Central South University and Hunan University. Attended the 7th National Cultural and Musical Congress and the 6th National Musical Congress, and was re-elected as a director of the Chinese Musicians Association.

2002: Re-elected as vice-chairman of Hunan Federation of Literary and Art Circles. On September 18, at the "Hunan Province Tourism Festival" closed garlic party in Zhangjiajie, the first (also swan song) "Zhangjiameijingduo" was sung.(Color photos of He Jiguang during his prime:The above information was provided by Liu Xinggui, Bao Yanfei, Wu Zhuanggui, Cao Zhiqiang, and others during the collection of the Hunan Song and Dance Theater in 2022),The appendix is as follows:



Figure 11. Color photos of He Jiguang during his prime

Source: <https://baike.baidu.com/pic> Download Editor - Lishan Xie (May 2021)

3. The Formation and Construction of He Jiguang's Singing Techniques

3.1 He-Jiguang's singing method and the basic elements and construction methods of vocal style formation are a unity formed by grafting and transplanting, absorbing and borrowing techniques.

He-Jiguang's has been deeply influenced by the original folk songs of Guzhang, his hometown in Xiangxi, since he was a child. When he was a teenager, he learned Hengyang Gaoqiang folk songs from Li Benxi and Chenxi Gaoqiang folk

songs from Shu Heiwa. At the same time, it extensively absorbs the essence of various traditional Chinese opera singing methods. Later, he systematically received Western bel canto education from a professional conservatory of music. He studied at the Shanghai Conservatory of Music twice, and studied bel canto systematically with Professor Wang Pinsu. (Looking at 2021)

During his more than 40 years as a solo performer in the Hunan Provincial Song and Dance Theater, full stage practice honed, condensed, and forged his superb singing skills and singing style, and improved his artistic accomplishment.

His singing skills and singing style are a unity constructed by four factors: original folk songs singing, Gaoqiang folk songs singing, bel canto singing, opera singing. The construction method is grafting and transplanting, fostering strengths and circumventing weaknesses, penetration and integration, gathering strengths of all families, and inclusiveness. The conversion between true and false is flexible and free. It skillfully integrates the false voice production skills of Peking opera niche, Gaoqiang folk songs falsetto voice skills, and the mixed voice skills in bel canto, and establishes a mixed resonance cavity for flexible voice range conversion. It has obtained the harmony and unity of the high, middle and low sound zones, the unity of the tone color, the unity of the position, the integration of true and false, and a natural integration. (Zhou Wei 2004)

3.2 He-Jiguang's singing skills and singing style.

According to media records, Pavarotti, the king of tenors in the world, sprayed high notes 9 times in a row at a concert, causing a sensation in the world music scene, and was known as the "King of High C³". And Mr. He-Jiguang's can use his own original "new Hunan Gaoqiang folk songs singing method, also known as "new semi-acoustic singing method", the treble is 4 degrees higher than Pavarotti's HighC³, and can easily reach Highf3. (Wang Juping, 2014)

Based on this, He Luting, a famous Chinese national musician, composer, and music educator, once commented on He-Jiguang's singing voice and singing skills: "The metallic and heroic Gaoqiang timbre greatly enriches the performance of singing and makes his singing The singing has an amazing charm that has never been seen before." (He Luting1983)

He-Jiguang's pushed the singing art of folk songs to an unprecedented peak. It highly unifies and integrates Chinese folk singing and European traditional bel canto. It also absorbs the falsetto vocalization skills of "Yang da zi qiang" in Hunan local opera. On the basis of fully retaining the high-pitched color of Gaoqiang, It boldly absorbs the essence of Western bel canto, and create its own unique traditional singing method, which is different from Chinese opera and folk songs, and different from Western bel canto, but has a unique style of Chinese style. The "new half-tone singing method", that is, the "new Hunan Gaoqiang singing method". He can easily achieve high, low, strong, and weak strength and color changes, making it have a magical color that is exciting, high-pitched, rough and loud, and melodious. It can also make the false voice and real voice clearer, fuller and more mellow. (Wang Juping 2014)

4. The formation history of learning others' advanced methods

4.1 Formative years of childhood-(7-14 years old)

He-Jiguang spent his a juvenile in the mountainous area of Guzhang County in western Hunan where ethnic minorities such as Han, Miao and Tujia live together. He-Jiguang is a descendant of the Miao ethnic group, which makes up the majority of the land's population. He was born with a voice that was convenient for singing, and God had endowed him with a singing aura and a keen sense of music.

Guzhang in western Hunan is known as the hometown of folk songs and dances for its beautiful mountains, clear waters and outstanding people. He-Jiguang bathed and swam in this world of dancing and ocean of singing, and spent his childhood. He grew up in a sea of songs, is smart and studious, and he sucked the milk of folk folk songs, nurtured and baptized them for 14 years in this cradle of folk songs and dances.

He Jiguang has a passion for music since childhood and loves singing. Whenever he hears songs coming from valleys, fields, or houses, he becomes mesmerized and takes the initiative to find someone to learn songs. Until he becomes proficient, he learns various natural nursery rhymes and original mountain songs. For example, "Dingdingque Eyes Drum", "Ladybugs Serve as Pot Lids", "Guzhang Mountain Song", "Little Red Army", etc.

"gong fu bu fu you xin ren" (ancient Chinese idiom or proverb). At the age of seven, He-Jiguang made his mark at the Hebaping Folk Song Competition in his hometown, Guzhang County. This is the historic beginning of He-Jiguang's singing career and the first milestone in his singing career. For this reason, He-Jiguang is deeply encouraged and motivated. Infused his childhood with the rich nutrition of singing and laid a solid foundation for his singing career. This is the history of absorption, formation and development of He-Jiguang's singing in his childhood, which is the so-called history of childhood growth and formation. (Xu Meihui 2007)

4.2 The formative period of youth and adolescence.

In my opinion, He-Jiguang is a favourite in singing and an outstanding singer who has been kissed by God. God gave him not only a heavenly voice, but also a great musical sensibility and musical spirituality, and blessed him with great luck. The rare gift of heaven and innate advantages for him to climb the peak of vocal music art and establish the artistic achievements of singing established a solid innate foundation.

In 1953, when he was in the second grade of junior high school, He-Jiguang was admitted to Hunan Folk Song and Dance Troupe, the only professional art group in Hunan Province at that time, and became a professional singing actor, which opened up the avenue of stars for his later development of singing art.

In the early stage of his singing career in song and dance drama troupes in Hunan Province, in order to improve his singing ability and level, enrich and accumulate his own resources of works and musical elements of various ethnic groups, He-Jiguang traveled around Sanxiangsishui and Jingchudadi, and sucked the nutritious milk of folk music hungrily. He always opens his belly sac to absorb wildly, collect widely, accommodate heartily, expand his vision, tolerate simultaneously, eat a few full meals, he is like a scalper, tongue rolls a hundred herbs, stuffed belly.

He visited the land, mountains, lakes, streets, alleyways and houses of Huxiang and Jingchu. He followed folk artists to Miaoling in Yaoshan Mountain and Tuzhai and Dong townships, and extensively collected folk songs materials, vocal skills and singing styles that were taught orally by folk singing. He learned folk songs of Han, Miao, Yao, Dong, Tujia and other ethnic groups. He has a special fondness for Hunan's ancient Gaoqiang Folk song. He gathers from place to place, absorbs

nutrients widely. He has been fully accumulated and absorbed, such as sang zhi folk song: "Fan tian yun", chenxi folk song: "Cha shan hao zi", yiyang folk song: "Guo shan long", taojiang folk song: "Wu na han", shaoshan folk song: "Cha yang ge", hengshan folk song: "Qian shan shan ge" in Hunan Province. (Yin Xiaoxing, 2003)

In my opinion, the accumulation of musical cultural materials, the precipitation of knowledge and the absorption of nutrients are the source of achievement and the key to career success. He-Jiguang rises abruptly based on its accumulated strength and glows with brilliance, which truly proves the philosophy law of the Chinese saying "Gong Fu Bu Fu You Xin Ren". ("Jian Zhen Dong Du" in 742)

In 1965, he was invited to participate in the Chinese Music Week concert, singing "Li shui chuan fu hao zi" and "Da wo ge" with him as the leader, which surprised and amazed everyone and gained great fame. Once again, he has set another milestone in his singing career.

He-Jiguang's dream of singing never slackens, never becomes complacent, nor is he insecure about the status quo. He always pursues success, pushes forward and makes unremitting progress.

In 1957, Mr. He-Jiguang left the provincial capital to visit the folk folk song artists Li Benxi and Shu hewa. Learn Gaoqiang folk songs with distinctive characteristics from Li Benxi, a famous folk song inheritor in Hengshan County, Hengyang, Hunan. Li Benxi imparts to He-Jiguang all the key points of the line and the knack of smoothing the tune. From then on, He-Jiguang really experienced the knack of Gaoqiang folk songs for the first time and found inspiration.

In 1960, he paid a visit to Shu hewa, the king of the famous folk songs of Chen xi in Huaihua, western Hunan, and learned to sing Chen xi Cha shan Hao zi that is called "Zao chen lai" from him. He learns to sing "Cha yang ge" with a Shaoshan singer. This vocal falsetto technique is even more magical than Li Benxi's. It is similar to the singing method of an opera boy, requiring the male voice to sing in a higher octave, like the voice of a soprano. He recorded songs on tape, such as "Xiao hong jun", "Chang sha shan ge", "Gu zhang shan ge", "Li shui chuan fu hao zi", "You shui hao zi", "Pi pa ye ge", "Che bai ge" etc, which were spread from mouth to mouth.

Rich accumulation and reference, absorption and acceptance, prompted him to form and improve a variety of materials, from then on again contributed to the

perfection and perfection of his folk song materials, to achieve the enhancement and maturity of Gaoqiang skills.(Zheng Ming 2017)

In addition, He-Jiguang also developed a strong interest in traditional Chinese opera music, especially opera singing. He fully absorbed various nutrients of opera music and learned the vocal skills and the essence of opera rhyme. He bravely absorbed and adopted musical materials in a variety of traditional Chinese operas, such as Hunan huaguxi, Xiang ju, Jing ju, qi ju, and Chuan ju. He extensively absorbed and studied local folk arts, such as Henan zhuizi, jingyundagu, shandong qinshu, sichuan qingyin and suzhou pingtan, absorbing their technical essence and adopting them as stage performance pieces.

It is because of these long-term unremitting efforts and accumulated over the years that he laid a solid foundation for further development on the road of national vocal music stage art in the future, enriching and improving Hunan Gaoqiang folk song singing, and further enriching the technology and connotation for perfecting the scientific voice and singing style. This is the history of adolescent growth and formation.(Chen Haipeng, 2016)

4.3 Formative years at a professional conservatory of music.

He-Jiguang's singing swept the country with its unique charm and charm, attracting numerous folk song enthusiasts and followers, and arousing the close attention and warm concern of the public and famous musicians. In 1962, He Luting, the first president of Shanghai Conservatory of Music and a famous people's musician, returned to Hunan. He had a keen eye for talents. He Luting's sharp eyes accurately saw He-Jiguang, the prodigy, strongly recommending him to apply for the Shanghai Conservatory of Music. His amazing singing and good luck ensured He-Jiguang's success.(Liu Huabo, 2014)

In 1962, He-Jiguang was successfully admitted to the Department of Vocal Music of Shanghai Conservatory of Music with excellent results, and started his learning career of academic vocal music. Under the guidance of Professor Wang Pinsu, a famous Chinese national vocal music educator at that time, he conducted systematic professional vocal music study and entered the college to study and explore new ways of singing. From this, He-Jiguang opened a new road of reform and development of national Gaoqiang singing.

These nutrients were comprehensively and systematically injected into He-Jiguang's soul and blood, making him fat and healthy. At the same time, Professor Wang made scientific allocation of the differences and commonalities of the personality characteristics, style characteristics and vocal skills of the three schools, integrated each other, promoted strengths and avoided weaknesses, and gave all-round instruction to Mr. He-Jiguang.

He-Jiguang cherishes such learning opportunities because of God's gift and care. Diligent and motivated, intelligent and wise, He-Jiguang, in accordance with the requirements of his teacher, repeatedly carefully mulling, understanding and thinking every day, widely listening to the singing recordings of western Bel Canto singers, a large number of back singing, familiar with the connotation of western art songs and opera arias, and its style characteristics. He-Jiguang pays particular attention to the overall comparison of the commonness and personality of their vocal skills, and fully absorbs the musical elements in Bel Canto works. This paper repeatedly identifies and compares western singing style with Chinese national singing style and Chinese traditional opera singing style, and distinguishes the differences and similarities of vocal skills and singing style among them.

In particular, He-Jiguang took great pains in the comparative analysis of the similarities and differences between traditional opera and Bel Canto opera. He made a scientific comparative analysis of the sound materials and physical phenomena of the two elements such as voice area, voice part, natural voice, falsetto and mixed voice in detail. He-Jiguang mastered the music material and sound track of the three singing varieties.

In 1980, Mr. He-Jiguang once again got a good opportunity to study in Shanghai Conservatory of Music. After continuous improvement and refinement, He became a "masterpiece in the field of singing" and his reputation was widely heard in China.

During his two professional vocal music studies in Shanghai Conservatory of Music, under the careful and systematic cultivation of teacher Wang Pinsu, He-Jiguang treasured learning opportunities and youth, attached great importance to scientific learning methods. He studied and understood various art songs, operatic narration and aria music materials in western Bel canto music works, and knew

composition theory and techniques, works style characteristics and vocal skills.(Yin Xiaoxing, 2003)

At the same time, he pays attention to the research of Chinese folk music works, especially folk folk songs, and integrates similar studies of traditional Chinese opera, folk music materials and singing methods, fully absorbing and accumulating their nutritional essence ingredients and supplementing his own shortcomings.

During his advanced study, He-Jiguang, under the leadership of musician He Luting, saved and collated 100 Hunan Folk Songs and collected more than 1000 folk songs from all over the country, of which He-Jiguang could skillfully sing more than 300. This fully explains He-Jiguang's extensive absorption, digestion of folk songs around the throughput.

The accumulation and saving of energy will shine brightly and release extraordinary energy. Under the long-term training of teacher Wang Pinsu, He-Jiguang has made remarkable progress and gradually perfected his skills.

To this end, Dean He Luting wrote a special article: "After He-Jiguang's training, the original timbour has changed qualitatively, forming a kind of golden and heroic high tone timbour, greatly enriching the expressive force of his singing, so that his singing has unprecedented amazing charm." His songs, such as "tiao dan cha ye shang bei jing", "Dong ting yu mi xiang", "Ji gong zhi ge", have become the most classic folk songs in China.

In 1989, his album called "Dong ting yu mi xiang" won the first Golden Record Award in China.

In 1964, at the "Shanghai Spring" concert, Mr. He-Jiguang sang (Dong ting yu mi xiang, written by Ye Weilin and composed by Bai Chenren) and (tiao dan cha ye shang bei jing, written by Ye Weilin and composed by Bai Chenren) with a new style of singing. It made a big splash in Shanghai music circle.

Thus, Professor Zhou Xiaoyan, a singer and educator of the older generation, exclaimed that He-Jiguang is "our national treasure".(Zhou Xiaoyan&He Luting, 1964)

4.4 The formative period when He-Jiguang collaborated with professional composers.

4.4.1 Professional composers compose vocal music works for He-Jiguang

As an ancient Chinese saying goes, “Liang shen dingzuo, liangticaiyi”, “Hao ma pei hao an”, “Hong hua pei luye, hao hua hai xu luye chen”, this series of proverbs reveal profound philosophical connotations and mark a philosophical law: everything is universally related, which is the viewpoint of universal connection in materialist dialectics. Only when a person wears clothes that have been cut and made to measure the body can they be decent, beautiful and durable. All things need the foil and support of each other to survive, change, develop and grow. People need the right carrier to carry in order to give full play to the potential and potential.(Li Nanyue, 2022)

He-Jiguang's wisdom lies in his ability to fully comprehend these philosophical connotations and profound internal laws. He has been in scientific application and proper practice, in practice development and leap. There is no doubt that He-Jiguang's singing voice is beautiful, graceful and moving. His singing skills are exceptional and outstanding. His singing style is unique and makes heaven and earth look pale.

He-Jiguang is like a thousand-mile stallion. He himself clearly realized that it was far from enough to drive and override the artistic realm to perform singing art with only these advantages and talents. The highest state of art must be attained through works with distinct characteristics. So he made full use of and explore the recessive resources around, invited professional composers to their own tailored, tailored, set good saddle, planting green leaves, clean green water. Originally he found: he, the bole in his side, He-Jiguang suddenly saw the light.

As the Song Dynasty poet Xia Yuanding said in his “Qi yan jue ju”, that is “Ta po tie xie wu mi chu, de lai quan bu fei gong fu”. The moral of the poem is: I have been searching for the person or thing which I have tried so hard to find, that even my iron boots and shoes have worn out, and yet I turn back suddenly, and before I know it, the person or thing appears under my feet.(Cai Weitan, 2010)

Bai Chengren, a famous national first-class composer, was assigned to Hunan Song and Dance Troupe in October 1955 and became He-Jiguang's colleague and confidant. They trust each other, know each other, complement each other in professions, and have the same music and songs. Once the singer and composer form the soul blend, the collision of sparks will create a powerful energy shock wave,

which will hit the earth, break through the sky and be unstoppable. An example is the proof, and heaven and earth can learn from it.

There are two songs written by Ye Weilin and composed by Bai Chengren, one is called “Dong ting yu mi xiang”, and the other is called “tiao dan cha ye shang bei jing”. Bai Chengren's creation of these two songs from the work itself music material, composing techniques, artistic connotation, technical attainments, artistic state to analyze is simply a masterstroke, peak, wonderful.

Letting the singer He-Jiguang taste and perform is a match made in heaven, like a fish in water, like a tiger added wings, icing on the cake, sailing in the wind.

He-Jiguang's out of print singing is unique and incomparable, which has become a typical representative work of He-Jiguang. His singing has once become a modern Chinese folk song spread through the ages, is regarded as the vocal music industry has been difficult to surpass and climb the peak limit. Today, for instance, the world is as big as no one has ever been before.

As Chen Ziang, a famous poet in the Tang Dynasty, says, "Qian bu jian gu ren, hou bu jian lai zhe". That's an appropriate description.

He-Jiguang also absorbed, accommodated and sang a number of film theme songs and episodes, such as “Na li you bu ping na you wo” and “Suo biao liang tang tang”. He sings theme songs and episodes for films such as “Hong jun qiao”, “Kong que gong zhu”, “Jin se de hai luo” and so on. He also serves as the leader of the large-scale opera, like “Feng lei song”.

In 1973, China National Radio recommended his three Hunan songs to the whole country.

In 1978, He-Jiguang made a big splash in Beijing by singing three Hunan songs at the "Chinese Folk Songs Concert". *Guang ming ri bao*, titled A unique artist - An excellent folk singer named He-Jiguang, calls him "an amazing man's voice".(Xu Meihui, 2007)

4.4.2 Self-composed vocal works combined with self-singing.

He-Jiguang has continuously accepted, absorbed, accumulated and precipitated a variety of colorful musical materials and nutritional elements of vocal music works for a long time.

Various vocal music works such as ancient folk songs, folk songs of various ethnic groups, traditional opera, folk art, songwriting, film songs, Bel Canto and so on form a contact chain in his memory and knowledge network system that blend and complement each other.

This is just like the line in the preface of the “Tang shi san bai shou” compiled by sun zhu zai in the Qing Dynasty, "Shu du tang shi san bai shou, bu hui zuo shi ye hui yin." The philosophical connotation is that a person who has accumulated a rich variety of poems will naturally write excellent written poems.

And as Ms. Sanmao said, "Shu du duo le, rong yan zi ran gai bian" , its philosophical connotation is that mastering abundant knowledge culture will naturally enrich one's heart and if you change your connotation pattern, and knowledge will naturally come in handy.

He-Jiguang has accumulated rich musical materials, absorbed rich vocal music works, and naturally understood the connotation of composing techniques and skills.

He-Jiguang's vocal music art is actually his own "comprehensive aesthetic" specific artistic practice, in order to create more suitable for their own vocal music works, he often tries to write lyrics, compose, and sing, to achieve the integration of "lyrics, composition, singing".

“Hao jiu mei dao zhe shan po” was written, composed and sung by him. Its aesthetic connotation lies in its transcendence of tradition, its profound foundation of life, its perfect deductive perspective of accurate positioning, and its observation of aesthetic subject and object. This work has been sung for decades. There are often heated scenes of "gong ming hu dong" on stage and off stage.

One of his best compositions is “hui miao shan”. Its charm, interest is intoxicating, such as drinking strong Bao Gu wine, such as drinking Miao Maojian tea. Miao Village in West Hunan Province is filled with vivid and beautiful melodies, especially the singing and the high and distant lyrics, which produce the artistic power of "Sheng zhen lin mu xiang e xing yun". (Wang Juping, 2014)

Another example is “Si nian” written and composed by him. Though it has been around for a long time, in terms of aesthetics, you can get a sense that the singer's songs have an ideal perception that can be conveyed as well as expressed:

there is no distinction between "one-time creation" and "second-time creation". His song is completely the natural revelation of the soul sound, there is no artifice, really is "sing" out of the song rather than "made". He really reached the natural state of selflessness, which is the lofty and profound state of art.(Wu Tingting, 2014)

5. Construction methods of vocal skills and singing styles

The acceptance and absorption mentioned above refers to the process of collection and absorption of material materials or forming elements, which belongs to the formation process of material acquisition as well as the process of material wealth saving. He-Jiguang is good at absorbing all kinds of music and singing materials to fill his belly, enrich his brain and balance his nutritional needs. This is the formation process mentioned above.

The phenomenon of back chewing in artiodactylous herbivores of ruminant species, also known as cud chewing. If we say that He-Jiguang's collection and hoarding of various vocal music materials and musical elements is just like the process of feeding cloven-hoofed herbivores in ruminant.

Then, the construction process of He-Jiguang's singing skills and skills is the process of ruminants' back chewing phenomenon. The next step is to study the brewing process that becomes a kind of skill and skill after refining and processing on the spiritual level, namely the process of back chewing, or the process of digestion and absorption of ruminant -- the principle and application of infusing nutrition technology for ruminants.(Zhao Guangyong & Feng Yanglian 1996)

The construction method is described as follows:

5.1 Natural voice and falsetto blend with each other and all kinds of folk songs blend with each other.

Hunan folk songs are generally divided into three types: "Gaoqiang", "Ping qiang" and "Di qiang". It is characterized by high pitch and free rhythm. It is usually sung in falsetto by adult men in the field. Ping qiang is rich in long and distant characteristics, most adult men in the field using real voice singing. Low cavity has beautiful, tender flavor characteristics, mostly for women in the house, street, alley singing. (Zhao Xianxiao, 2019).

In his childhood, He-Jiguang was born with a high, bright voice and was good at singing high-pitched folk songs. However, He-Jiguang was unwilling to give up his high-pitched voice under the contradictory impact of the voice change period. If he wanted to keep his high-pitched voice, he had to study the compatibility of natural voice and falsetto, the interchanging skills and relations between various kinds of folk songs, namely the so-called interchanging skills between high-pitched folk songs and plain folk songs, natural voice and falsetto folk songs.

Therefore, He-Jiguang uses the skills of “Zhen sheng jia chang, Jia sheng zhen chang, Yi jia luan zhen, Zhen jia jie he” to build up a convenient channel of treble conversion, so as to sing a lot of high-pitched folk songs.

But after all, this false-voice residual signs of children's voice, obviously not rich, thick, lack of shock, resonance overtones far from full fullness. This naturally led to a series of reflections of He-Jiguang, who often filled his extreme thinking with the artistic conception of fantasy.(Chen Haipeng2016)

5.2 Specializing in the research of “Gaoqiang” singing and bow down to the king of Song.

It is understandable that everyone's attachment to the natural and easy high pitch of children's voice is the unwillingness of every male singer to be outdone. (The early bel canto eunuchs were the result of this intention)

After He-Jiguang came to Hunan Song and Dance Troupe, as a professional singer, stage performance became a profession, and the frequency of stage singing became higher and higher. The fatigue of physical strength and voice, as well as the increasing age, made it a daily challenge for him to sing high pitch.

Good man, full of pride, passion, blood and vigor, who is outdone? He-Jiguang will not succumb to it. He-Jiguang decided to specialize in the “Gaoqiang” singing, bow down to the king of Song, go to the mountains, go to the fields to seek a successful way out.

In 1957, he learned from Li Benxi, a famous singer of Gaoqiang folk songs in Hengyang, and Shuhewa, the king of Gaoqiang folk songs in Chenxi. Li Benxi is a famous expert of Gaoqiang folk songs in Hengshan County, Hengyang. His Gaoqiang folk songs have unique characteristics and unique skills. The combination of natural voice and falsetto is seamless and can be switched freely.

He-Jiguang imitated the sound vibration effect of Li Benxi as a reference. This kind of singing made He-Jiguang react quickly and make remarkable progress. He soon mastered the basic essentials of qi, power, vocalization and singing and the skills of high-pitch conversion.

In 1960, He-Jiguang went out of Changsha again and went to Shuhewa, the king of Huaihua Chenxi folk songs in western Hunan. All the people in Chenxi worshipped him and respected him as the king of folk songs. Li is best known for performing Chinese folk songs in high Chinese tunes. In the 1950s, he has been known in Beijing performing arts for his “Cha shan hao zi”, which is a powerful song about art.

He-Jiguang was surprised and admired that Shuheeva's high-pitched voice did not need to be mixed with real voice and falsetto, but could be converted directly. He felt that Shu heiva's high voice seems not to have experienced the transition process from childhood to youth voice change period, neither pure children's voice retention, nor like the falsetto singing mixed by real voice and falsetto , or sing the real part in falsetto. He-Jiguang puzzled.

Through learning, He-Jiguang later suddenly dawned on, Shu heiwa combined the skills of “Jia sheng zhen chang”, “Zhen sheng jia chang”, “Yi jia luan zhen”. He put it together flawlessly, seamlessly. This is just like an aesthetic principle of the highest artistic realm of "Xiang yu bu xiang, si yu bu si" in Chinese painting. The two are very much a philosophical conception. This is art. This is skill and vagaries. (Modern Chinese painting master Qi Baishi on the aesthetic orientation of Chinese painting most incisive). Later, the true falsetto technique of He-Jiguang was deeply enlightened and understood. (Yang Xuesong, 2003)

5.3 The reference and fusion of the technique of “jing ju xiao sheng jia sang”.

5.3.1 Construction of natural voice and falsetto voice vocalization techniques of “Jing ju xiao sheng”.

“Jing ju xiao sheng jia sang” refers to traditional Chinese opera, especially “jing ju xiao sheng hang dang jia sheng fa sheng de ji neng, ji qiao”.

“Xi ge hu jian” refers to the mutual learning and integration between traditional Chinese opera, folk art and folk song in vocal skills, techniques and singing style characteristics.

The meaning of “Ta shan zhi shi, ke yi gong yu” (“shi jing xiao ya he ming”) is that the stones on other mountains are so hard that he can use them to conquer, refine and shape the jade around him.

Based on this, He-Jiguang is the master of practice who is best at applying and practicing this philosophy. In the practice of singing, he is good at learning from opera vocal stunts, especially the falsetto stunts of Peking Opera students is very thorough and clear, and can be used in the practice of folk singing. It's not something that an average person can do well.(Zhang Yupeng1983)

5.3.2 Reference and construction methods of pronunciation skills of “Jing ju long hu feng”.

If one has to say what is the most perfect voice skill and technique for the role of Xiao Sheng in Beijing Opera, his “Long, Hu and Feng” ’s pronunciation stunts are the most expressive.

“Long, Hu and Feng” ’s pronunciation is big voice and small voice, that is, the fusion of real and falsetto in minute proportions(the subtle proportional relationship between true and false vocal cords involved in vibration). The two skillfully combined to produce the sound of “Long, Hu and Feng” .

The sound of “Long” refers to the high and straight voice. The sound of “Hu” refers to the sound of the broad, deep and bold. If the two combined, it is called “Long hu yin”, also called “Shi zi yin”. (Explanation: “Shi zi yin” is actually “Long hu yin”, with a wide range of sound, large volume, thick timbre, tough quality of the advantages)

To put it more comprehensively, “Longhufengyin” is the sound produced by the voice of the Chinese quintessence in Beijing Opera. It is similar to the sound made by the dragon, tiger and phoenix. “Long yin” refers to the high, passionate, straight and imposing sound. “Hu yin” refers to generous, deep solid, robust bold voice, like the roar of the tigers and dragons, very masculine. “Feng yin” refers to the clear, loud, soft, delicate and gentle voice, which is good at expressing euphemistic lyrical tones. The integration of the three is called “Longhufengyin” , which has the advantages of a wide range, a large volume, honest and generous timbre, tough tone quality, rich overtone and strong resonance.(Wang Peiyu, 2018)

Therefore, He-Jiguang clearly realized that folk singing often has the unsatisfactory phenomenon of disconnection between vocal area and timbre. If “Longhufengyin” skills are perfectly combined into folk singing skills, there will be no regrets.

He took full advantage of his broad voice, combined with the sound skills of “Longhufengyin”, and often found many opera masters to practice Peking Opera and other opera passages. He kept on “Han sang” every day. (“Han sang” is a vocal practice method for Peking Opera actors. It can exercise the function of each vocal part and correctly pronounce the original sound of each vowel. It is usually appropriate to shout out the monophthong of “wu”, “yi”, “a”, etc. in an open area.).(Guan Yueqiang&Yu Wanzeng, 2008)

During his time in the dance troupe of Hunan province, He-Jiguang often went to drama groups around the country, seeking advice from old artists and appreciating the charm of various local operas such as Han ju, Xiang ju, Huagu xi, Qi ju and Yu gu, etc. Because he can learn and recite, peers praise him as a “living recorder”. After hard work, “Li shui chuan fu hao zi” and “da wo ge”, which he led in the first National Music Week, made a shock and moved the world. Therefore, he entered into the Hall of Huaren. The Hong Kong newspaper quickly praised and reported that “Such singing skills are really unbelievable”. (original “Sanxiang Interview” 1996)

5.3.3 Reference and construction methods of “Tang yin” technique in Beijing Opera.

From the perspective of singing resonance, “Tang yin” refers to the focal space with the largest space and the highest position between the hard palate and the soft palate in the human mouth, namely the most magnificent resonant sound produced by the dome. Of course, there are other Spaces. “Tang yin” is mainly the cavity dome space resonance. Although the concept of resonance is not said in the ancient Peking Opera and other operas, their meanings are identical. The effect is the same. Resonance is the most fundamental determinant of the “Tang yin” effect.

The treble technique is the most brilliant point in He-Jiguang's singing, but He never ignores the balanced development of the middle and low registers. He trained the high register while balancing and developing the middle and low register.

From the point of view of scientific development, he tried to balance the volume, quality and timbre of the three vocal areas, so that they could be integrated and coordinated. He used “Tang yin” in Beijing Opera to develop the resonance effect of the mezzo. One of his physical advantages is that he has more space in his mouth, which is perfect for training in tang yin technique and empathy. (Han Yuxin, 2018)

He persevered to develop a solid middle and low register. Then he was able to shift between the three octaves with ease, truly achieving a state of going up and coming down. (Yin Xiaoxing, 2003)

To this end, Liu Huabo also stated: the biggest characteristic of He Jiguang's voice is that the falsetto voice is strong. The natural voice is relatively lightweight. The mixed voice area is unified. The head cavity resonance, chest cavity resonance, oral resonance organic combination form a good cavity resonance. The pronunciation ability of the middle and low voice area is significantly enhanced. This construction became the core guiding ideology of He-Jiguang. (Liu Huabo, 2014)

5.3.4 The reference and construction method of “Yang da zi qiang” in Hunan Huagu Opera.

“Yang da zi qiang” is a skill used to quickly gliding sounds in the singing of Hunan Huagu Opera. It uses a fast up and down sliding cavity, or shake cavity, first sliding up, then sliding down. It is a kind of embellish cavity technique in which a few notes in the melody of singing phrases are sung in a falsetto way with a higher octave, and the true voice is sung with a falsetto voice. (It is not only a vocal technique, but also a cavity embellishment technique) This technique is fully displayed in male singing, and is used most prominently in the small boy trade. A Study on the Music System of Hunan Huagu Opera. Literary Forum. (Zhu Yongbei 2019)

He-Jiguang is keen on the practical application of this technique. In her paper He-Jiguang: China's Pavarotti, Wang Juping states that He-Jiguang fully absorbed the falsetto embellishment technique of Yang da zi qiang (Qiang) in Hunan Huagu Opera. On the basis of fully retaining the high-pitched and high-pitched colors, he boldly absorbed the advantages of western Bel canto singing, integrating Chinese folk singing with European traditional singing. It shows that He Jiguang's singing skills are not a single isolated individual, but absorb the strengths of a hundred

schools of thought and integrate the advantages of all schools of thought to form a comprehensive, comprehensive and interdependent unity. (Wang Juping2019)

5.3.5 Technique reference and construction method of “Ben dai bian”.

“Ben dai bian” is a technical means to use voice changing technique in Chinese opera singing, that is, a scientific voice using method combining natural and falsetto voices. "Ben dai bian" usually sings with a real voice in the time and paragraphs of singing, and instantly sings with a falsetto octave higher when encountering drawl paragraphs. This skill is unpredictable. It shifts from natural voice and falsetto without trace, and seamlessly.(Guan Yining 2007)

He-Jiguang's disciple Cao zhiqiang personally said: “Ben dai bian” means the real sound of the voice generated by all the vibration of the vocal cords, and the false-sound generated by the vibration of the vocal cords in accordance with the proportional relationship between the change law. He-Jiguang's use of “Ben dai bian” technique in singing is so handy that it seems to have become an instinctive reaction of his own, without brewing and preparing. This is the state of mastery in skill and technique to the point where practice makes perfect and the fire is pure. (Cao Zhiqiang 2022)

The song *dong ting yu mi xiang* sung by Mr. He-Jiguang is one of the most convincing examples of skillfully applying the singing techniques of “Ben dai bian” to singing, with excellent sound effects.(Gong Jianping,2007)

As a result, Shui Yunxian, a writer and former colleague of He-Jiguang, described him vividly in highly literary terms as "the man who sings on the clouds". (Shui Yunxian,2007)

5.3.6 The construction method of “san wei yi ti”.

As an excellent and outstanding artist, he must be a knowledgeable, profound, versatile art expert. As Douban music website's profile of the famous Spanish singer Placido Domingo explains: one of the world's three famous tenors and the famous Spanish tenor singer. He is not only an excellent pianist, but also an excellent conductor, a world top singing master. (Douban Music [quote 2021-11-10])

He-Jiguang can be called the singing master of Chinese national vocal music art, and he deserved the title. In the decades of singing career, he has been trying to practice and improve the “san wei yi ti” all-round singing. He believes that it

is important to perform those popular, enduring and familiar classical folk songs, or professional composers have been elaborately crafted vocal music works, but for the singer seems to be some deficiencies, seems less nutrition. (He-Jiguang's colleague Liu Xinggui's Recollection of His Jiguang's Life Miscellany--Liu Xinggui 2021)

Indeed, He-Jiguang loves writing ci, composing music and performing by himself. In this way, the understanding of the works is more thorough and deeper, so that the singing can be impenetrable, meticulous and extremely understanding. He advocated comprehensive aesthetics. Writing, composing and singing constitute “san wei yi ti”. The “initiative” of the expression of all artistic beauty of songs is firmly in his own hands, so as to facilitate the mind to think, sing with the mind and create the environment with the mind. He said that only in this way can the “comprehensive aesthetic” truly feel the all-round integration of “traditional charm” and “era flavor”.

The new Gaoqiang singing method he created is actually a specific artistic practice of his “comprehensive aesthetic” and “san wei yi ti” thoughts. For example, his song “hao jiu mei dao zhe shan po”, which he wrote, composed and sang, has its aesthetic connotation, which lies in the surety of tradition, the solid foundation of life, the perfect and accurate positioning of deductive perspective, and the care of aesthetic subject and object heart and heart.

This song has been sung for decades and often resonates on stage and off stage. Originally a solo song, it is usually transformed into a singing form of “leading all the people together”. Its aesthetic value has far exceeded the “gold content” of the work itself. (Xu Meihui, 2007)

“Hui miao shan” (written by Ouyang Zhendi), which is composed and performed by him, has an enchanting charm, such as drinking strong Bao Gu wine or Miao's Maojian tea. The Miao village in western Hunan is filled with vivid and beautiful melodies, especially the singing and the high and distant melody, which produce the artistic power of “The Miao village in western Hunan is filled with vivid and beautiful melodies, especially the singing and the high and distant melody, which produce the artistic power of “shaking the trees with voices and shaking the clouds”.

Another example is “si nian”, a song he composed and composed. Although it has been around for a long time, when you listen to it from an aesthetic point of view, you suddenly feel that the song written by the singer has a rational

perception that can be interpreted and expressed, and there is no distinction between "once created" and "twice created". His song is completely a natural revelation of the soul sound, there is no craftsman, is really "sing" rather than "made" out of the song.(Yin xiaoxing,2003)

5.4 The construction method of “Jie jian yu rou he”and “Jiajie yu yizhi”.

In the second half of the 20th century, two celestial opportunities happened to He-Jiguang. In 1962 and 1980, He-Jiguang got two good opportunities to further his studies in Shanghai Conservatory of Music and received systematic professional vocal music education. This is of epoch-making historical significance for his singing career, and since then, it has changed his life path, making his singing art realize internationalization and making him go on the road of internationalization.

Therefore, this experience essentially changed the basic direction of his vocal music, and changed the historical pattern of the formation and construction of his skills, techniques and style characteristics. The change of the basic direction of vocal music means that the single national singing method has become a combination of Chinese and western elements, a combination of native and western elements, and a combination of grafting and transplantation of folk and American singing. In terms of skills and techniques, the united resonance cavity has been transferred, and the mixed voice and closing skills have been compatible, and the style has been changed into a style of native and foreign rhymes. This cast the integration of new skills of the national music, Bel Canto, opera.(He Luting&Wang Pinsu1962)

5.5 The construction method of “Jiejian yu rou he”.

"Jie jian" is meant to refer to other people, other things as a mirror, compare themselves, in order to learn experience and lessons, metaphor to others' strengths, experience, lessons provided to their own control learning, get inspiration and understanding, in order to learn from each other's strengths and weaknesses.

"rou he" refers to the fusion and penetration of two different levels of cultural material into one furnace, interaction, mutual influence, enhancing each other's functional power, and creating a resonance effect.

This article extends its implied meaning to interpret the conceptual theme. “Jie jian yu rou he” refers to the fusion of He-Jiguang's scientific and reasonable vocal methods, skills and singing style advantages of western Bel Canto singing in the way

of "Yuanyin" (citing) and "Jie jian" (borrowing), based on the vocalization and singing style of Chinese folk singing, forming a comprehensive complementary, unified and perfect vocal skills, skills and singing style characteristics.

The meaning here also includes He-Jiguang's national singing method and the essence of various Chinese traditional opera and folk art singing methods, such as "Yuanyin" (citing) and "Jie jian" (borrowing), which is used for reference and reference by himself, thus forming and constructing his own unique new Hunan Gaoqiang singing method. Or it refers to the western Bel Canto singing, Chinese opera singing, traditional folk singing three skills, skills, style characteristics harmonized together, become a mixed and compatible whole.(Wang Shuaihong 2005&Xu Tianxiang 2023)

5.6 The construction method of "Jiajie yu yizhi".

First, the author will explain the meaning and etymology of "Jia jie". "Jia jie" means "Grafting" in English. Plant "Jia jie" (grafting) belongs to the biological technology discipline, is one of the artificial reproduction methods of plants. A branch or bud of a plant is grafted, "Jia jie," onto the stem or root of another plant, so that the two parts joined together grow into a complete plant. Grafting (Jia jie) is the use of injured plants with healing skills to regenerate nuclear reproduction. Grafting is a science of vegetative reproduction in asexual reproduction. In grafting (Jia jie), cells proliferate and heal to form a whole body of vascular tissue joined together. That's how grafting works. The purpose of grafting is to improve varieties.

"yizhi" means Transplanting in English. It refers to the process and technique of transferring plants from one place to another.

This article adopts its extended meaning. He-Jiguang took the scientific sound method and singing style characteristics of western Bel Canto singing that he had borrowed from him as plants, trees and flowers, and carried out grafting surgery. He implemented transplantation and planting technology, grafted it into his own blood, made it produce molecular neutralization reaction to form variants, and transplanted it into his own soil to grow, so that it eventually formed or produced improvement effect. He transformed the scientific advantages of Bel canto into his own skills and techniques, and formed his own style characteristics.

Learning from and blending, grafting and transplantation, integration of Chinese and Western, using foreign methods for Chinese, and so on all belong to a kind of technical means, construction method, combination way. Method and means are the process of technology composition, and the goal is the result that the research should pursue. (Han Bing 2013 & Hou Furong 2019)

5.7 The construction method of "San ji yi shen".

The connotation of "San ji yi shen" means that Mr. He-Jiguang integrates the skills and techniques of Chinese folk singing, Chinese opera singing (including local folk art) and western Bel Canto singing into one by means of blending, neutralizing and penetrating, forming a united and integrated whole. Form coordinated, unified and integrated skills.

He-Jiguang has been engaged in professional vocal music study in Shanghai Conservatory of Music twice. Professor Wang Pinsu's education is comprehensive, systematic, integrated and coordinated. (Chen Haipeng 2016)

Specific manifestations are as follows:

5.7.1 The construction method of middle and low voice areas.

Everything has different personalities, advantages and characteristics, as well as different degrees of limitations and imperfection, which forms the personality characteristics of all kinds of things in the world, which are independent and unified. (Materialist dialectics)

Since the western Bel canto singing was introduced into China in the 1920s and 1930s, we can't avoid the analysis and comparison of the advantages and disadvantages of Bel canto singing and Chinese folk singing, and we are surprised to find that the differences between them are very obvious. In the middle and low voice areas, the sound effect of ethnic singing is relatively thin, weak, poor resonance overtone, small volume, sound quality and timbre are relatively shrivelled, disjointed sound area conversion often occurs, timbre is not very unified and so on. (Liu Yan 2014)

In 1962, He-Jiguang was admitted to the vocal Music Department of Shanghai Conservatory of Music and studied under Professor Wang Pinsu, a folk musician. At that time, He-Jiguang's high-pitched voice was rare in the music industry, but it had many defects. For example, his high pitch is bright and high, but

his timbre is sharp and monotonous. He can't combine natural voice and falsetto, but he just sings in a straight voice. He won't use mixed resonance system to combine high, middle and low voice areas to establish a unified relationship.

In view of this series of objective malnutrition defects, Professor Wang Pinsu, vocal music educator of Shanghai Conservatory of Music, gave He-Jiguang pulse diagnosis, prescribed a good prescription, gave He-Jiguang a comprehensive supplement of nutritional medicine, and developed a complete remedy plan.

While maintaining the original characteristics of Gaoqiang singing and rich folk style, He-Jiguang was fully trained with the western scientific sound theory and skills.

This program is strictly distinguished from folk amateur singing methods, ideas and habits. First of all, it pays attention to comprehensive, systematic and professional vocal training, highlighting its rigor, professionalism, stagecraft and artistry. The training of middle and low voice areas is mainly focused on the training of vocal etudes in the octave range. Such a span is not too large and easy to control. It is not easy to disconnect during the conversion of vocal areas, cohesive correction, natural and unified timbres, and the proportion of mixed sounds is relatively appropriate and coordinated, so as to establish a training mechanism of coordinated and unified vocal areas. The implementation process is described as follows:

First, it establishes a coordinated and unified vocal practice mechanism, sets up a complete and unified special vocal practice song, conducts systematic vocal practice, and fully implements the systematic training system of five vowels (u, o, a, e, i) (of course, also pays attention to the coordination and synchronous training of each consonant and vowel).

In the training, it is strictly emphasized that the skills training of breathing deeply and controlling ability, and the skills and techniques training go forward. This training also emphasizes the combination of open accent, closed accent, half-open accent training, the rotation of the ring, one by one orderly intensive training, which is comprehensive.

The first choice is to perform basic training in the third intonation range, and then develop to the fifth intonation range, the sixth intonation range, the octave intonation range, and finally to beyond the octave intonation range. Orderly practice

of single vowels, and then joint training of five vowels, to build a bridge for the transition between vowels, smoothly, smoothly and smoothly transition, achieve a balanced handover of intervals, shape the curvature and undulation of melodic sound lines, integrate the overtone ratio with timbre, purify the purity of sound quality, and adjust the relationship between large volume and small proportion in real time. Flexibly open the big and small change channel of resonating cavity, and adjust the resonating cavity and color change in real time according to the emotional needs of the music. This training seeks to achieve the highest artistic status of vocal pursuit, namely“tong、 yuan、 song、 shi、 rou、 liang、 chun、 long、 huo、 shen”.(Li Jingting 2020)

The author generalizes that bel canto requires that the voice must be “shi、 yuan、 tong、 shen、 rou、 huo、 long、 chun、 liang、 song”。 Reading feeling catchy, so as to memorise and understand deeply, and can accurately shape the image of music. The creation of words, songs describe the artistic conception.

Second, the establishment of a set of coordinated and unified piano accompaniment mechanism. An unprecedented set of recitative music was set, featuring the recital of the recital using piano accompaniment, which was recited in a half-tone progressive mode of 12 equal temperament created by Zhu Zaiyu in the Ming Dynasty.

Zhu Zaiyu is a “Lu xue jia”, a musician and a “Li xue jia” in the Ming Dynasty in China. He invented the "twelve equal temperament", also known as the "ten secondary program temperament", which called itself the new secret temperament, and accompanied the melody and harmony, so that the intonation was more accurate, the melody lines were clearer, the tonality was clearer, the rhythm was clearer, the sound lines were more distinct and the sound lines were more distinct, and the chromatic steps were practiced step by step from the bottom up to the highest note within one's ability, and then from the top down to the lowest note within one's ability. No trace, seamless connection, connection without obstacles, sound line more smooth, more stable, more accurate intonation, music image clear, whether singing practice music, or singing vocal works will be full of sensitive expression.(Wang Xu2022)

Third, establish a coordinated and unified training mechanism of works and set up a system of special training of singing works.

The types of works performed during the training include European classical vocal works, of course mainly European art songs and opera arias (including works of different periods and composers). The selection of Chinese vocal music works includes traditional folk songs, Peking Opera passages, Hunan Huagu Opera passages, and other opera and folk art passages, with emphasis on professional composers' specially tailor-made songs, their own lyrics and compositions. This makes it absorb and dabble in the vocal music works of different historical periods, different regions, different cultural contexts and different composers, from which to appreciate and taste the works of different styles and types.

Through vocal music works singing to establish a coordinated and unified voice resonance channel, enrich the solid, stability, fullness of the base of the middle and bass vocal area, and enhance its expressive force. This method constructs the bridge between sound and the creation of emotional artistic conception, vividly interprets the emotional connotation, accurately and delicately reflects the stylistic characteristics of the works, and gives play to the role of the middle and low voice zone as the pillar and flow in the middle.

In the process of vocal music artistic deduction, the middle and low voice area is always in the core position in the position and role of voice and emotional expression, and plays an irreplaceable role. The middle and low voice areas are the root and root of singing (the personal view of this researcher). Once this core is lost, it becomes “wu yuan zhi shui” and “wu ben zhi mu”.(An ancient Chinese idiom, from Zuo Zhuan. The Ninth Year of the Duke of Zhao) It is just like flowers and trees. Without roots and stems, flowers and leaves will wither and wither, and life will cease to exist.(Zhao Li2016)

5.7.2 The method of constructing the high register.

When it comes to the high pitch of singing, no matter which school of singing singers will be confused, nervous, even tremble, especially the tenor is laments inferiority, muscle tension. Since singing rose to the professional stage and became a professional vocal art, it may be because people are too greedy. The natural vocal range of human instinct can only reach the natural height and do not know how

to satisfy it. However, there are always so many people who insist on damaging their own muscles to go against the natural limit and compare with the ultimate. Challenge extremely, desperately want to exceed this limit to the so-called world benchmark HighC3, and even hoarse to a higher tone up shout, as if if can not reach, or can not exceed this limit is not tenor, will be inferior, will be despised and despised.

Ancient and modern, all kinds of vocal music competitions are competing for big works, than who sings high, who can win, this kind of mentality and concept is not in line with the mental health standards, is very harmful to people's physical and mental health.

Based on this social phenomenon, let's introduce He-Jiguang, the high-pitched genius, whose high-pitched voice is amazing. Objectively speaking, talent accounts for half of it, and the skills and techniques acquired through diligence and hard work are half of it. As has been explained in detail above, he was crazy to learn folk songs from his childhood. Later, he learned folk songs from the King of Gaoqiang singing when he was a teenager. He also learned opera from the actors of opera clubs. Finally, he learned Bel canto systematically from Professor Wang Pinsu of Shanghai Conservatory of Music, so his treble acrobatic skills are like flowing water, freely running.

However, an objective analysis of his high-pitched voice seems to have a fly in the face of aesthetic defects. If compared with the high-pitched voice of Western Bel Canto, his high-pitched voice seems a little thin and sharp, that is to say, it lacks some rich overtone resonance. Because the treble of folk song singing and opera singing are made with pure falsetto voice, it is very convenient to go up, but the tone quality, timbre, fullness, thickness, rich sense and flexibility are relatively poor and weak.

In view of this particular disease, Professor Wang Pinsu gave him medical diet, supplement nutrition, promote his sound balance, fully absorb nutritional elements. Professor Wang Pinsu asked him to do intensive treble training, and adjust and improve timbre, tone quality and overtone resonance on the basis of the original, which is the correct orientation and scientific and appropriate teaching method. There are two programs and steps to strengthen the training of He-Jiguang's high voice area:

Firstly, the structure of human vocal organs is analyzed from the Angle of anatomical psychology. The main resonating cavity of human singing is in the larynx chamber, pharynx chamber, oral cavity, nasal cavity, and other subtle Spaces can be ignored (it is difficult to resonate, but it can resonate). Then, the main resonance cavity of the low register is in the larynx chamber, and then go up to the erect pharyngeal space and oral space, which is mainly used for the resonance of the middle register, and the nasopharyngeal cavity is the best place for the resonance of the high register. (This is the researcher's point of view)

After the middle and low registers have reached relatively stable maturity, the high voices must be developed. Therefore, the Bel canto singing has two techniques to be modified. One is to reduce the channel space and form a small tube similar to a blowing instrument (this is also the pharyngeal vocalization principle of Mr. Junqing Lin, a famous voice medicine and vocal music doctor in our country, later content will be explained), so that the sound waves fully enter the nasopharyngeal cavity to produce overtone resonance, this is the so-called Bel canto school said closed singing. The excellent tenors in the history of Bel canto school used this trick to reach the high notes, which was effective.

Secondly, from the sound of physical vibration phenomenon to see the combination of true false-voice skills, is the use of mixed singing on the treble, that is, true and false ratio transformation, real-time conversion to adjust the proportional relationship. The combination of the two methods results in the fullness of the ideal treble, which produces an amazing sound effect that is focused, rich, full, firm and powerful.(Tan Congying2019)

5.7.3 The construction method of resonator channel.

The development and application of sound area cannot exist in isolation and operate independently. Otherwise, we'll be alone, alone. The sound area will be disjointed in the conversion process, and the melody line will be cracked, and the timbre, tone quality, volume and inertia of breath can not be coordinated and unified.(This is the view of universal connection and universal development of materialist dialectics)

Objective facts have proved that the overall construction of resonating cavity channel and the exploitation and utilization of resonating overtone are the most advantageous features of Bel canto.

He-Jiguang went to Shanghai Conservatory of Music for two professional vocal music studies. Under the systematic teaching of Professor Wang Pinsu, He has completed the special training of middle voice area, low voice area and high voice area successively. The last stage is the overall construction of resonance channel.

Vocalists need to adopt difficult vocals that go beyond an octave range. The selection of works has a wider range, richer content, more diverse subject matter and genre. The works of different composers in different historical periods, both ancient and modern, at home and abroad, are covered with more difficult works, and the stage practice is fully used to accumulate experience and courage. Such a multi-layer and multi-channel structure of the conversion bridge of three sound areas will make the conversion of sound areas more natural, more stable, smoother and more rounded, and achieve the coordination and unity of sound color and quality. The improvement of overall skills and the comprehensive formation and development of skills make its voice in the overall resonance channel free and smooth, easy and flexible wings.

Everything comes to him who waits. He-Jiguang finally achieved unprecedented achievements and became the most outstanding singer with exquisite skills, exquisite skills, unique style and unique flavor, integrating Bel Canto, nationality and opera in one.

After 6 years of professional learning and training, He-Jiguang organically integrated the western scientific vocal theory knowledge into the singing of Hunan Gaoqiang folk songs, mastering a skill different from Chinese opera and Bel canto singing, forming a unique singing style with Chinese national style, such as the combination of natural voice and falsetto, the combination of rigid and soft, with a broad vocal range, easy changes, a lush style and a beautiful voice. Thus, he reached an unprecedented new height in the art of national singing.

He-Jiguang studied in Shanghai Conservatory of Music. Based on this, He Luting, a famous Chinese musician and the first director of Shanghai Musicology, wrote a special article: "After He-Jiguang went through professional training, the

original timbre changed qualitatively, forming a high tone with golden attributes and heroic temperament, which greatly enriched the expressive force of his singing and made his singing possess unprecedented amazing charm."(He Luting, 1982)

In 1964, at the fifth Shanghai zhi chun Concert, He-Jiguang sang “Tiao dan cha ye shang bei jing” and “Dong ting yu mi xiang” with a new singing style, which hit the music scene in Shanghai and then swept the country. Subsequently, the Shanghai People's Radio Station and the Shanghai Record Agency to record his songs to the whole country. Some film studios asked him to sing theme songs and episodes for art films such as hong jun qiao, kong que gong zhu and jin se de hai luo. (Published Date: 2015-09-01, He-Jiguang - Intangible Heritage Yun Village)

In 1980, He-Jiguang went to Shanghai Conservatory of Music again to learn from Wang Pinsu. During this period, he borrowed the advantages of Bel canto singing skills and created a unique style called "new semi-vocal singing". He often uses this "new semi-vocal" technique to sing works of three octaves. This amazing height and vocal range made He-Jiguang a sensation in the "Shanghai zhi chun" concert, and became famous at home and abroad. Therefore, He-Jiguang is known as "China's Pavarotti" in the industry. (Wang Juping, 2014)

Music critic Luo Fuchang praised, "The song rises slowly in the beautiful middle voice area, high, long, bright, transparent, smooth as flowing clouds, accompanied by a string of wonderful grace notes and long time Boeing, the song gallops freely in the upper and lower 19 degrees of broad vocal range" (Wang Juping, 2014)

It can be said that He-Jiguang is an excellent national tenor with a combination of Chinese and western elements, a combination of native and western elements, profound connotation, profound cultivation, and extraordinary tenor. He can be called the unprecedented and unparalleled tenor in China.

On September 1, 2015, composer Liu Zhenqiu pointed out that "He-Jiguang's singing style is unique in the world. He carried forward the Hunan Gaoqiang to the extreme and combined it with scientific singing style, pushing the art of folk singing to a new height". (Liu Zhenqiu, 2015)

6. Reference and fusion of "Yan yin" and construction methods

Lin Junqing has said in his works that the pharyngeal sound is the "sound pillar" that brings metal-like strong, crisp and bright color in the singing of Bel canto in the traditional Italian vocal music, which is generally called "Xiner" (metal heart). The traditional vocal music of the Italian school always thinks that this sound is the sound produced by the pharynx adjusting into a special state, so it is called "pharyngeal sound". Some Western school advocates the use of "Twang" with nasal tone to practice voice. (Zhou Min2011)

In Dr. Junqing Lin's decades of specialized research, pharyngeal sound has been developed and utilized in an unprecedented way. Lin Junqing explained the principle of pharyngeal sound as follows: pharyngeal sound is an ancient shouting method in Italian Bel Canto singing, which plays a vital role in improving the ability to sound and improving and developing voice skills.

Yan yin is constructed by adjusting the pharynx into the shape of a tube, and the sound goes into this tube, just like a wind instrument (like a recorder tube, a trumpet tube, a shaw). At this time, the sound resonates in the relatively narrow, concentrated, rounded tube, the amount of breath consumed by nature is significantly reduced (air saving), the control force will also be reduced (labor saving), on the contrary, the pressure of the sound will be increased (reflection strength), the sound concentration, the penetration, the treble can be relaxed, and the pressure of vocal cord vibration is significantly reduced, Reduce the burden of voice load, voice is not easy to fatigue.

The principle is like the tap water pipe to water the big lawn. In the case of standing still, if you want to spray water far away, the best way is to pinch the pipe outlet and tighten the small outlet, so that the water collection into a straight line, the pressure increases, the impact force increases, and the water can be direct away.

Or, as people whistle, by narrowing the lips into a small U-shape, the sound can be concentrated, bright and powerful, and the sound will be blown high, but with less effort and less air. The same principle (physics, acoustics) is used to produce pharyngeal sounds.

Based on the above principles, this researcher has always believed that no matter what kind of singing school, no matter what kind of singing style, no matter

whether male or female voice, as long as they really master the relaxed and comfortable high-pitched vocal skills, they all use the "pharyngeal" vocal skills. Then, from the analysis of essence, He-Jiguang's miraculous treble is the use of pharyngeal vocal skills, but also combined with the use of true and falsetto mixed skills, he is a highly integrated unity of the two. Let us observe his mouth carefully. He keeps the round shape, like a trumpet blowing.

7. The reference and construction method of singing style

Singing style is the product of the integration of the characteristics of voice, the characteristics of embellish cavity, the characteristics of the mixture of natural voice and falsetto, the characteristics of individual works and the characteristics of the transformation of emotional color.

He-Jiguang's singing style has typical personality characteristics. The so-called personality characteristics should be comprehensively reflected from the following elements. That is, it is manifested in timbre, tone quality, volume, vital capacity, resonance, vocal skills, emotional color of inner world and humanistic feelings, understanding and capture of the connotation factors of the work, the way of moisten the cavity, the proportional relationship between the use of true and false mixed sounds, the specific use of contrast words, the comprehensive factors of reference and fusion, the style image of the work, etc.

He-Jiguang is best at using the shape adjustment of resonant cavity in singing, changing the tone quality, timbre and volume according to the needs of emotion. So as to enhance the expressive force of sound, enhance the recognition of sound, enhance the affinity of sound, and tone change of sound color.

He-Jiguang fully uses various personality styles of singing schools in his singing, such as "ben dai bian" in ethnic singing, "Shuai qiang and Hua qiang" in mountain songs, "Run qiang", "xing xin ban sheng", "Zuan shan yin" and "Banshan qiang" in Gaoqiang mountain songs, "yang da zi qiang" technique in Hunan Huagu Opera, "Wu wa shan ge chang qiang" style in Longhui of Hunan, The Changqiang technique in opera, the "Jingju xiaosheng" switching technique of natural voice and falsetto, the Bel canto "closing" technique and mixing technique, and the pharynx

technique. Most of his songs make full use of the Chen ci Xing qiang technique, and in this respect, he almost plays the Chen ci Run qiang to the extreme.

He-Jiguang's conversion technique of natural voice and falsetto in the application of a number of works using words to sing embellished voice, similar to the western European Swiss Jodels singing technique. The two are identical, quite similar in effect. His technique is superior to the Yodeling technique, and he is a master of the Yodeling technique who uses it in a skillful situation. (Wang Sisi 2008)

8. The similarity between natural voice and falsetto conversion and "Yodeling Singing"

The conversion between natural voice and falsetto and "Yodeling" singing is "yi qu tong gong zhi miao, ji yuan qiao he zhi qi".

The idiom "yi qu tong gong" comes from Jin xue jie "zi yun xiang ru, yi qu tong gong" written by Han Yu in the Tang Dynasty. "gong" means meticulous and ingenious. "yi" means something different. This idiom means "different tunes play equally well, such as different ways of saying things with the same intention, or different ways of doing things with the same purpose." "yin yuan qiao he" refers to special fate, which skillfully meets each other and has the same rules.

Yodeling originated from a special singing method in the German-speaking regions of Switzerland in the northern foothills of the Alps. Shepherds often use horns and shouts to call their cattle and sheep on the mountain, and also use songs to express and convey various messages to their friends or lovers on the opposite mountain or in the valley. Yodel singing is a wonderful work of European folk music.

Over time it developed into a very interesting and amazing yodeling style. It is characterized by singing with natural voice in the middle and low register, then using falsetto to enter the high register, and using these two methods to quickly alternate singing, forming a magical effect.

Another characteristic of the song is that it usually has no lyrics, and often uses Chen ci, such as "yo, yi, o, lai, li". Melodic interval jump is big, and octave jump appears very frequently.

The classic works of "Yodeling" include "Gu du de mu yang ren" from the American film "The Sound of Music", the Mexican folk song "Huang hun fang niu",


and the world-recognized brainwashing Yodeling magic songs sung by Yodeling master Franzl lang. The number is countless. (On "Yodelle" singing method - Wang Ming, 2019)

Then, the magic effect of "yi qu tong gong zhi miao, ji yuan qiao he zhi qi" in switching between natural voice and falsetto singing technique and singing style is exactly like Yodels, and even slightly more effective than Yodels.

He-Jiguang's ability to switch between natural and falsetto can be described as fantastic. He is a skillful crafter of Yodel singing. The artistic effect is unpredictable and marvelous.

He-Jiguang's ability to switch between natural voice and falsetto is similar to the cadenza of Yodeling. Its music usually uses "yo", "huo", "ye", "luo", "la", "li" and other meaningful words, which are collectively referred to "Chen ci" in China. Each "Chen ci" has no actual meaning, but has a unique color and emotional tone, and artistic conception and picture sense. The artistic effects of his yodel-like passages in the song "ai di hu la la" are like the rolling waves of treacherous banks. (Wang Ming 2019&Cao Xu 2016)

Please refer to the following accompanying excerpts:



huo ya huo luo li luo yi huo luo li luo yi jiao ni li bu kai
 吹 呀 吹 啰 哩 啰 咦 吹 啰 哩 啰 咦 叫 你 离 不 开

Figure 12. Musical score excerpt of the song "Ai di hu la la"

Source: Song Yuwang, November, 2022, making score

The similar "yodeling-style" embellished in the song "Ying sheng yan" is like the echo of a swirling canyon. Please refer to the following accompanying excerpts:



luo wu li luo wu li wu luo luo wu li luo wu li wu luo wu li luo wu li o wu li o
 啰 呜 哩 啰 呜 哩 呜 啰 啰 呜 哩 啰 呜 哩 呜 啰 呜 哩 啰 呜 哩 哦 呜 哩 哦

Figure 13. Music snippet of the song "Ying sheng yan"

Source: Song Yuwang, November, 2022, making score

In the song "Zhang jia jie mei jing duo", the tone style similar to "yodeling" is like butterflies dancing in the sky, which is colorful, elegant and vivid.



Figure 14. Music snippet of “Zhang jia jie mei jing duo”

Source: Song Yuwang, November, 2022, making score

It can be said that He-Jiguang is also a master who is good at singing similar Yodel singing, but also a skilled craftsman who embellish the cavity, line, embellish and charm. Yodeling is not so much a singing method as a singing style and a technique, which is more vivid and precise.

9. Analysis of the representative works of He-Jiguang's new Hunan Gaoqiang folk song vocal style

9.1 The difference between the original Hunan Gaoqiang folk song style and He-Jiguang's new Hunan Gaoqiang folk song vocal style.

The stylistic characteristics of the original Hunan Gaoqiang folk song and the limitations of its stage-art performance: The original Hunan Gaoqiang folk song is usually sung by adult men in falsetto, which is loud and colorful. They usually use "contrast words" a and u when "drawling", and the sound they sing echoes in the valley, giving people a feeling of vastness and unbridled. Hunan Gaoqiang folk song has become a treasure of Hunan folk art because of its unique artistic charm.

However, the original Hunan Gaoqiang folk song is difficult to meet the specifications of vocal works. First of all, the original Hunan Gaoqiang Folk song has a narrow range, usually no more than 8 degrees. The range is mainly concentrated in the high register, with little reference to the middle register and the low register. The song begins in the high register, weaves through the octave, and ends in the high register.

Its vocal area is concentrated in the a2 tone of small character 2 group and the f3 tone of small character 3 group, and sometimes involves the g3 tone of small

character 3 group, almost abandoning the middle and low register, resulting in the true voice and falsetto cannot be coordinated and unified.

Secondly, in terms of the color of the singing voice, the original Hunan Gaoqiang Folk song is strong but not lyricistic. The voice is straightforward and strong, and lacks a sense of softness and beauty. It can only be opened, but cannot be closed, and it can be hard but cannot be soft, so that the intensity and color of the sound is very monotonous.

Thirdly, from the perspective of vocal music, the vocal position of the original Hunan Gaoqiang folk song is raised too high. Folk singers are used to Shouting with falsetto in a straight voice, and the sound stays in the mouth, lacking the auditory feeling and resonant sound of cavity resonance. Therefore, it is difficult to rise to the stage singing art, which makes it have natural limitations. It is necessary to learn from and absorb scientific vocal methods and vocal skills in order to improve and enhance its expressive force.

He-Jiguang's exploration and improvement on the basis of the original Hunan Gaoqiang Folk song, and the historic breakthroughs and brilliant achievements he achieved: On the basis of comprehensively and familiar with the singing methods of the original Hunan Gaoqiang folk songs, He-Jiguang boldly absorbed and borrowed the vocal methods and vocal skills of western Bel Canto singing, and also absorbed and borrowed the skills and skills of opera and rap art, integrating various singing skills and skills. He expanded his singing range to 19 degrees, coordinating and unifying the high register, middle register and low register as a whole. He fused natural voice and falsetto to establish a unified intercommunication relationship between each resonating cavity. He established a harmonious and unified sound color, so that the sound can be soft or hard, strong or weak, large or small, can be turned down or turned down, and can be opened or closed. Melodious and mellow lyricism and drama are combined. It miraculously breaks through the limitations of the original Hunan Gaoqiang folk song. It not only retains the unique sonorous, strong and brilliant colors of the original Hunan Gaoqiang folk song, but also has the melodious and mellow lyric characteristics, which makes it with heroic high-pitched timbres and mellow and rich expressive force. Thus, the vocal music style school system of He-Jiguang's new Hunan Gaoqiang folk song was formed and established.

On the basis of retaining the original Hunan Gaoqiang folk song singing style, He-Jiguang's new Hunan Gaoqiang Folk song vocal style draws from and integrates western Bel Canto singing skills, techniques and singing style, and at the same time draws from and integrates Chinese opera, rap art and other folk singing style characteristics. It is a mixture of natural voice and falsetto singing. He has become a successful model of absorbing foreign scientific singing methods and carrying forward the art of national vocal music. He has become a wonderful work in the blooming of a hundred flowers in Chinese national vocal music. He has also become an insurmountable milestone in the field of vocal music art and a model of singing worthy of extensive reference and imitation. (Wang Lei2021)

9.2 Analysis of He-Jiguang's 5 new Hunan Gaoqiang folk song vocal style representative works.

Here, the author conducted direct interviews with four inheritors based on field trips. They concluded, judged, reasoned, classified and summarized all of He-Jiguang's vocal music works, and expounded their own opinions and viewpoints from the connotation of the works, time, background, vocal skills, singing style and other elements. The authors summarized their propositions and suggestions and selected 5 representative works for a comprehensive analysis. The reasons and basis for their selection are as follows:

In the field investigation and interview, four key insiders, namely four inheritors of He-Jiguang's singing art, classified his vocal skills and singing styles according to his singing works. They each express their own opinions and understandings. Liu Xinggui said that "Lang zai wai jian da shan ge" is an important representative of the skills and style of the original Hunan Gaoqiang folk songs. "Ying sheng yan" fully embodies He-Jiguang's "San wei yi ti" aesthetic thought, and the integration of lyricism, composition, and singing. Bao Yanfei said that "Ai de huo la la" can best reflect the teacher He on the skills and style characteristics of the combination of natural voice and falsetto in the western Bel canto and Western European Yodeling singing method. Long Kaiyi said: "Tiao dan cha ye shang Beijing" can best reflect the teacher He on Hunan rhyme, Hunan feeling and Woowow folk song rhyme skills, style characteristics. Cao Zhiqiang said: "Dong ting yu mi xiang" can best reflect the feelings of teacher He for the lake District and the

pharynx, Yang Da Zi, Peking Opera singers' natural voice and falsetto conversion skills and style. Finally, they reached a consensus that the following 5 representative works should be selected for comprehensive analysis. They made the following statistical tables:(The following table contains the insights and propositions put forward by the informants and inheritors during the on-site interview in August 2022.)

Table 4. Work Analysis Statistical Table.(Table maker: Xie Lishan)

Works	Skill classification	Skill classification
Lang zai wai jian da shan ge	Primitive folk song technique	Original Gaoqiang folk song flavor
Ying sheng yan	Natural and falsetto echo technique	“San wei yi ti” aesthetic thought , integration of lyricism, composition, and singing
Ai de huo la la	Western Europe yodeling natural-falsetto conversion technique	The combination of Bel Canto and national style
Tiao dan cha ye shang Beijing	Drama and sound mixing techniques	The style of “Xiang wei”, “Xiang yun” and “Xiang Qing”
Dong ting yu mi xiang	The pharynx, Yang Da Zi, Peking Opera Xiao sheng' s natural voice and falsetto conversion skills	The feelings of Hunan district, the “San ji yi shen” style

Four inheritors, Liu Xinggui, Bao Yanfei, Long Kaiyi and Cao Zhiqiang, have the same views

9.2.1 New Hunan Gaoqiang folk song vocal style characteristics of "Lang zai wai jian da shan ge".

Among the sea of Hunan folk songs, “Lang zai wai jian da shan ge” is one of the most typical and characteristic representative works of Changsha folk songs in Hunan Province, and belongs to the category of the most original Gaoqiang folk songs in Hunan. This song fully demonstrates the characteristics of the original Gaoqiang folk song. Hunan folk folk songs are characterized by strong flavor, pure flavor, truism, emotion and sincerity. They adopt the art form of narration and dialogue, and are carried out with Changsha local dialect as the carrier tone. The singer needs to put himself in the position, change characters and sound colors in the tone, and vividly express the mental activities of different characters.

After the perfect emotional interpretation of Mr. He-Jiguang's new Hunan Gaoqiang folk song, this Hunan original Gaoqiang folk song has reached an unprecedented artistic height, which can be regarded as He-Jiguang's most interpretation of Hunan original Gaoqiang folk song and the most classic singing. As a result, the song has been collected by hundreds of classical singing works of Chinese celebrities in the 20th century. He-Jiguang's singing features distinct, vivid image, characterizing the inner activities of the characters lifelike, forming a unique "Xiang tu qi xi". (Xiao Cuilan, 2015)

“Gan wu ju” is an extended phrase structure in which “Gan ju” is inserted into a basic four-piece sentence. It is a form commonly used in folk songs in many areas of south China. Because the “Gan wu ju” and the basic “Si yue ju” form five sentences, so folk singers vividly call it “Gan wu ju”.

Guizhou folk song "Zhai cai diao" is the structure of "Gan wu ju", because the middle of the introduction of two “Chen ju”, so that the structure is further expanded. The music is vivid, which is one of the typical characteristics of the style of this song.

It is because of this particular structural feature that the song can be roughly divided into two parts, or two less obvious riff knots. According to the development and change of the mental activities of the hero in the work, it can be divided into: Textile girls in boudoir heard the lover outside singing the heavenly mountain song and indulged in it.

(ai hai) lang zai na wai jian(nuo hai) da shan (nuo)ge (luo) (he he) jie zai na fang zhong
 (哎 咳) 郎 在 那 外 间(啲 咳) 打 山 (啲)歌 (罗) (呵 呵) 姐 在 那 房 中

zhi ling (nuo)luo (a) wo bu xiao de(nuo hai) shi na chu d shang wu xia wu ling qian ao bei
 织 绫 (啲)罗(啊) 我 不 晓 得(啲 咳) 是 那 处 的 上 屋 下 屋 岭 前 坳 背

qiaoniangqiaoyeshengchu zheyangcongminglingli de zai (luo he he), dachuzheyanganganjingjing
 巧 娘 巧 爷 生 出 这 样 聪 明 伶 俐 的 崽 (罗 呵 呵), 打 出 这 样 干 干 净 净

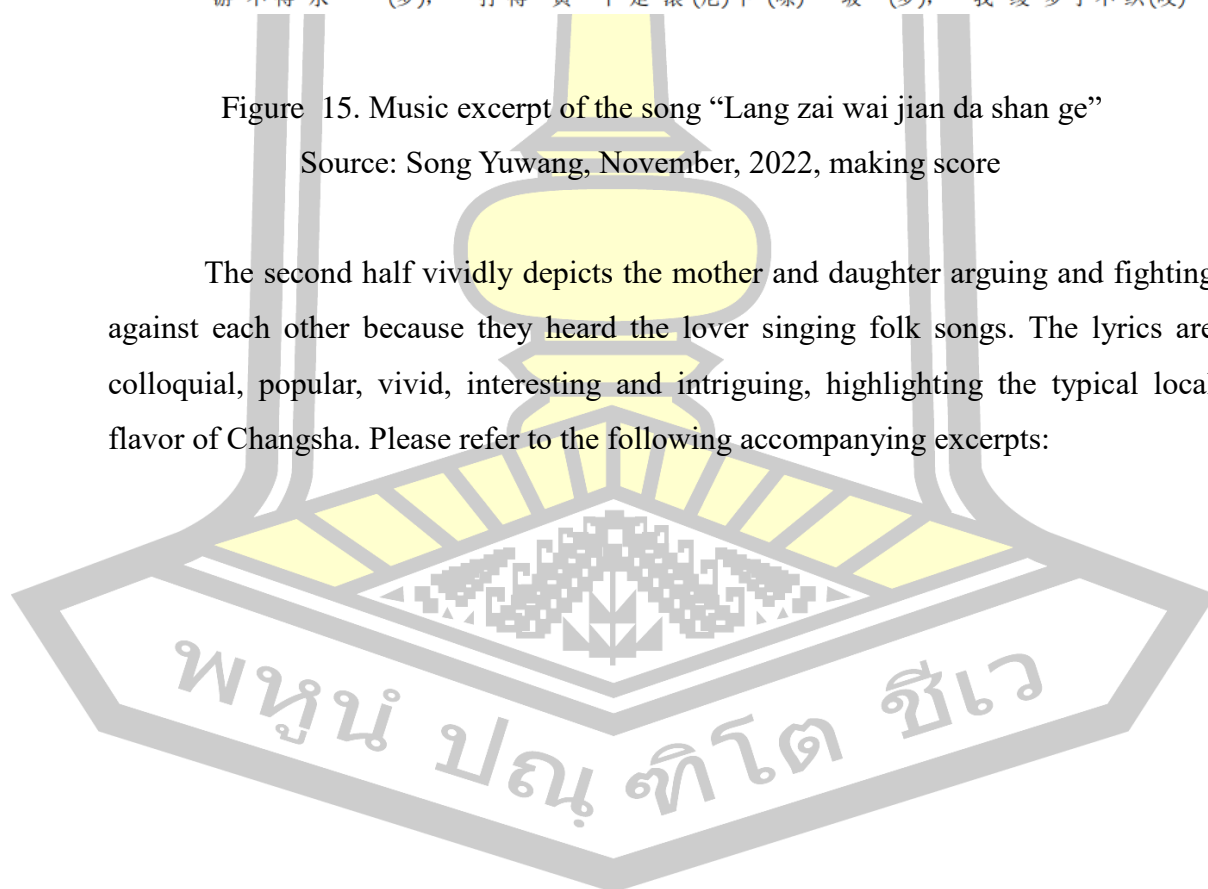
suo suo li li piao yang guo hai zuan tian ru di de hao shan (nuo) ge (a) da de na li yu(nuo hai)
 索 索 俐 俐 漂 洋 过 海 钻 天 入 地 的 好 山 (啲) 歌(啊)。 打 得 那 鲤 鱼(啲 咳)

you bu de shui (luo), da de huangniu shi gun (ni) xia (nuo) po (luo), wo ling luo zi bu zhi (ai)
 游 不 得 水 (罗), 打 得 黄 牛 是 滚 (尼) 下 (啲) 坡 (罗), 我 绫 罗 子 不 织 (哎)

Figure 15. Music excerpt of the song “Lang zai wai jian da shan ge”

Source: Song Yuwang, November, 2022, making score

The second half vividly depicts the mother and daughter arguing and fighting against each other because they heard the lover singing folk songs. The lyrics are colloquial, popular, vivid, interesting and intriguing, highlighting the typical local flavor of Changsha. Please refer to the following accompanying excerpts:



23 ting shan (nuo) ge a. 24 niang ma nv er, 25 ni zhe zhi si yao po (luo),
听山(啲)歌啊。 娘骂女儿， 你这只死妖婆(罗)，

26 ni wei he ling luo zi bu zhi (ai) 27 ting shan (yo) ge (a)? 28 shan ge lang de ge zi
你为何绦罗子不织(哎) 听山(哟)歌(啊)? 山哥郎的歌子

30 ting bu de lai, 31 (a) ta yao chang de ni qu zuo tang ke (lai hai). 32 jiao sheng ma ma
听不得来， (啊)他要唱得你去做堂客(来咳)。 叫声妈妈

34 mo ma w (luo), 35 ni na ge nian qing ge tou li ye ai ting shan (nuo) ge (ai), 36
莫骂我(罗)， 你那个年轻格头里也爱听山(啲)歌(哎)，

37 ni bu ting shan ge 38 na you wo (luo)? 39 wo bu ting shan ge (a) na you
你不听山歌 那有我(罗)? 我不听山歌(啊)那有

40 wo bu ting shan ge 41 (a) na you wai sun a ni jiao ni zuo wai (ai) po (o)?
我不听山歌 (啊)那有外孙啊妮叫你做外(哎)婆(哦)?

Figure 16. Music excerpt of the song “Lang zai wai jian da shan ge”

Source: Song Yuwang, November, 2022, making score

The song has no fixed lyrics and writers, which is the concentrated embodiment of the basic characteristics of the primitive folk songs. It is the crystallization of people's collective improvisation in the mountains and fields, and then it was spread by word of mouth, and then written by modern notation to have today's music.

The rhythm of the work is very free, belonging to free meter. The vertical dotted line on the spectrum, which is similar to the bar line, is just a false four-meter imaginary in accordance with the language sense of the lyrics and the musical sense of the music. It does not actually exist. This once again reflects the personalization of the beat characteristics of the original Gaoqiang folk song.

The vocal range is between #f 1 and e2, and the range is very narrow, only 7 degrees, basically fixed in the middle register. The main difficulty is reflected in the rhyme and polishing skills. Its main symbols are as follows:

The work uses mordent 3 times, appoggiatura 58 times, glissando 8 times, free extension 6 times, trill 1 time, and glissando 9 times, which is the most distinctive symbol of the original Hunan Gaoqiang folk song. With these technical means to fully embellish the cavity, polish, “Tuo qiang”, “Shuai qiang” and “Xing qiang” can play the charm characteristics of the cavity rhyme to the extreme, can also depict the inner activities of the characters lifelike, can also interpret the artistic emotion incisively and vividly. See Appendix for full music.

The song is performed using the pronunciation rules, tone and catchphrase of Hunan native dialect. It is compared and expressed according to the habits of restraining, cheering, toning, frustrating, strength, weakness, speediness and slowness in the dialect. Therefore, it has to adopt the free and random meter in the rhythm statement. Almost at the end of every phrase, it uses the interlining words "ai, hai, he, luo, a, lai, liao" in the dialect, and combines the lower glissando, double appoggiatura and single appoggiatura to carry out the “Xing qiang” or “Tuo qiang” of the dialect customary tone. In addition, the sense of termination is not strong and unstable, and the purpose is to leave people with thoughts and infinite aftertaste, so as to form the soul of the original Hunan Gaoqiang charm.

The song adopts the national “Liu sheng yu” mode with adding “Bian gong pian yin”. Mode scale: A, B, C, D, E, G, A, constitute the whole skeleton of the national feather mode. The high frequency of C, A, G, A constitute the skeleton group of melody axis. The characteristics of the mode are clear.

Among them, the interval jump amplitude is not big, and the melody sound line ups and downs are relatively smooth and straight, but it highlights a lively and light atmosphere from beginning to end.

It is worth emphasizing that the rest is frequently used in the terminating junction of each phrase, which is used for a total of 26 times, which is a significant sign of the stylistic characteristics of the response. This is a rhetorical tone for the speaker, and a breath preparation tone for the answer, showing a funny, humorous artistic appeal. (Wen Qiaofeng & Hu Yinjiu 2016)

9.2.2 “Ying sheng yan”’s new Hunan Gaoqiang folk song vocal style characteristics.

Background and Origin of song "Ying sheng yan" :

In 1987, Mr. He-Jiguang sang the song ying sheng yan in the First China Art Festival National Vocal Music Special Concert, which was the crystallization of his unexpected new harvest and novel innovation after watching and listening to the German-Bavaria vocal change singing method. This is a unique new Hunan Gaoqiang Folk song created by sincere cooperation with composer Mr. Lu Song and songwriter Mr. Ouyang Zhendi. He-Jiguang personally participated in composing the music and singing the song. His new Hunan Gaoqiang Folk song singing stunt has been incisively and vividly displayed here. The song features distinct, its singing style is new and unique. He skillfully applied the singing technique and singing technique to the writing and singing style of his works. In particular, its true and falsetto conversion stunts are displayed marvelously and vividly. As soon as this song came out, it was highly appreciated and warmly pursued by the audience and the industry.

This is a collection of artistic, professional, special effects, interesting, aesthetic as one of the classic creation of folk songs. The song is different from the original Gaoqiang folk song.

The song adopts the ethnic seven-tone plumage music material from Hunan Huagu Opera, and its mode scale is: A B G #D E F #G A. This musical material is inset with the characteristic tone of feather mode in the musical elements of Hunan Huagu Opera -- “Wei sheng zhi”#G. His use of characteristic tone “Wei sheng zhi”#G and “Wei jiang jue” (bE=#D, using the principle of equal tone notation) brings out the crucial point. He vividly shows the local music style of Hunan, so that the music presents a strong Hunan flavor. Please refer to the following accompanying excerpts:



Figure 17. Music snippet of the song "Ying sheng yan"

Source: Song Yuwang, November, 2022, making score

It is the clever use of "Wei sheng zhi" tone and "Lue jiang jue" tone that makes the color of the whole musical mode shine brightly, producing an extremely novel, bright and refreshing tonal spectacle, adding a brilliant brilliance to "Run qiang", "Xing qiang", embellishment and emotional characteristic expression of the song.

This is the concentrated embodiment of He-Jiguang's new Hunan Gaoqiang folk song vocal style and singing style, paving the way and space for He-Jiguang's singing refinement and embellishment and improvisation. (Xiao Qian, 2004)

The lyrics are full of "Chen ci". They make up a large part of the lyrics, such as "luo, la, li, o, yi, ai, wu". The use of "Chen ci" in He-Jiguang's new Hunan Gaoqiang folk song singing vocal music works and He-Jiguang's singing embellishment play an irreplaceable important role.

The "Chen ci" and embellishment of this song are used in the second half of each phrase as the ending note of each phrase. Each "Zhong zhi yin" was performed for a full four meters. Please refer to the following accompanying excerpts:

Figure 18. Music snippet of the song "Ying sheng yan"

Source: Song Yuwang, November, 2022, making score

The sound effect and artistic reverberation produced by the frequent use of octave hops, the integration of the words and the true false-tone conversion techniques are as if they were naturally compatible with the Yodeling tones and colors of Western Europe. This practice produces "yi qu tong gong zhi miao, ji yuan qiao he zhi qi", which becomes the unique classic and the most representative characteristic of

the song, and becomes "Yi qing run se, run wei er sheng" in the singing process of He-Jiguang, thus forming an important means of expression of music flavor and style characteristics. Please refer to the following accompanying excerpts:

29 30 31 32 33

luo wu li wu luo luo wu li luo wu li wu luo wu li luo wu li o wu li o
罗 呜 哩 呜 罗 罗 呜 哩 罗 呜 哩 呜 罗 呜 哩 罗 呜 哩 哦 呜 哩 哦

50 51 52 53 54 55 56 57 58

yang yu wo luo li luo luo li luo luo li luo he luo li luo luo li luo luo li luo
养 育 我 罗 里 罗 罗 里 罗 罗 里 罗 河 罗 里 罗 罗 里 罗 罗 里 罗。

Figure 19. Music snippet of the song "Ying sheng yan"

Source: Song Yuwang, November, 2022, making score

The whole piece is made up of two passages, with a "Yin zi". The musical form is shown as follows: the "Yin zi" ("San ban" +1-6)+ A(7-32)+B(33-63). The lead part of the "San ban yin zi" jumps directly into the octave interval to complement the words and embellish the cavity, producing a melodious and ethereal style fantasy. Please refer to the following accompanying excerpts:

2 3 4 5 6

luo la li li o la yi li
罗 啦 哩 哩 哦 啦 衣 哩

Figure 20. Music snippet of the song "Ying sheng yan"

Source: Song Yuwang, November, 2022, making score

The first paragraph of the main song combines the actual lyrics with the "Chen ci", forming a combination of narration and embellishment. It is both true and unreal, alternating between virtual and real, and magnificent, and closely follows the theme of "Ying sheng yan", which is a profound and ethereal artistic effect with echoes and oscillations. Please refer to the following accompanying excerpts:



8 9 10 11 12 13

wu ling shan zhong shi tou duo luo li
武陵山中石头多罗里

14 15 16 17 18 19 20

luo luo li luo luo li luo, zuo zuo shi shan hui chang ge luo li luo luo li luo luo li luo,
罗罗哩罗罗哩罗, 座座石山会唱歌罗哩罗罗哩罗哩罗哩罗。

Figure 21. Music excerpt of the song “Ying sheng yan”

Source: Song Yuwang, November, 2022, making score

The second chorus is based on the actual expression. The real scene, fantasy, and humanistic feelings are vividly depicted into a vivid landscape painting. It is really beautiful.

The range is between g1 and b2. The lowest note is g1 in small word group. The highest note is b2 in small word group two, and the range span is 10 intervals up and down. Although the range span is not large, but frequent octave big jump of the true, falsetto conversion of mixed techniques to form the singer's technical difficulties. Of course, He-Jiguang's Gaoqiang skills in this singing appears to be relaxed and comfortable, handy. Please refer to the following accompanying excerpts:



luo wu li luo wu li wu luo luo wu li luo wu li wu luo wu li luo wu li o wu li o
罗呜哩 罗呜哩呜 罗 罗呜哩 罗呜哩呜 罗呜哩 罗呜哩 罗呜哩哦 罗呜哩

Figure 22. Music excerpt of the song "Ying sheng yan"

Source: Song Yuwang, November, 2022, making score

Here, the novel application of the appoggiatura (19 times), the lower glissando (3 times), and the “Lue jiang jue” sound in the “Yin zi”, combined with the “Chen ci”, “li”, the moistening cavity and polish of the four repeated appoggiatura sound, seems to bring people into the artistic situation of fluctuating, time-traveling, deep and ethereal, true and unreal. Self-confidence, self, elegant, transcendent

temperament is born.(He Jiguang&Lu Song&Ouyang Zhendi1987)

9.2.3 The new Hunan Gaoqiang folk song vocal style characteristics of “Ai de huo la la”

The song ai de huo la la was composed in 1999 by professional lyricist Shi Huangyuan, composed by songwriter Lu Song, and first sung by He-Jiguang. The song was included in the rare edition of 100 collections of Chinese celebrities in the 20th century. The song will be Hunan people that kind of fiery character, fiery food, fiery mouth, fiery love, fiery blood, fiery laughter, fiery temper, fiery feelings, fiery days are all to sing out. The whole song is vigorous, warm, cheerful and festive.

The song adopts the mode of national “Liu sheng yu”. The modality scale is: A B \sharp G D E \sharp G A. In the modality, the “Wei sheng zhi” \sharp G in the musical elements of Hunan Huagu Opera is used to form the minor second dynamic tendency between the leading tone and the tonic tone. Meanwhile, a sound of “Wei sheng gong” \sharp G is also used to form the minor second dynamic tendency between the gong tone and the commercial tone. (\sharp 1 in the second bar and \sharp 5 in the 11th bar) Please refer to the following accompanying excerpts:

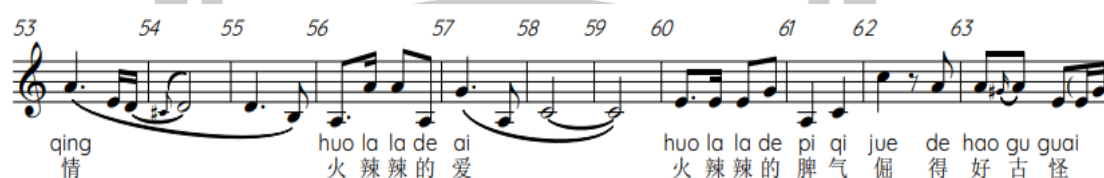


Figure 23. Musical excerpt of the song “Ai de huo la la”

Source: Song Yuwang, November, 2022, making score

The use of these two characteristic sounds adds a new flavor to He-Jiguang's “Run qiang”, “Run se”and “Run wei”, making “Xiang wei xiang yun” with beautiful color.

The use of duple meter in the song adds an active and enthusiastic power to the hot theme tone, hot temperament tone and scene atmosphere, making the whole music full of vitality and celebration.

The song uses a two-paragraph structure. The verse and chorus are contrasted and symmetrically presented. FIG of musical structure: prelude (8 bars) +A (1-20) + interlude (21-28) +B (29-68). The verse is warm, cheerful and active, and the

chorus becomes stretched and broad.

The range is between d1 and d3 degrees. The highest note goes over to Highd3. The high note is repeated three times at the end, giving a wide space and enough time for He-Jiguang's new style of Hunan Gaoqiang, which is the most exquisite finale. The Gaoqiang style shines brightly. Please refer to the following accompanying excerpts:



Figure 24. Musical excerpt of the song “Ai de huo la la”

Source: Song Yuwang, November, 2022, making score

In the music, the interval of 4 degrees and 5 degrees jumps make the melody fluctuate and active, cheerful, full of dance and festive feeling. There were seven big eight-degree jumps and four big six-degree jumps back and forth. This music uses “huo, ya, luo, li, yi” as the lyrics. This creates an opportunity for He-Jiguang to show off his new style of Gaoqiang singing by switching between natural voice and falsetto. His skill lends itself to the dazzling beauty of Western European Yodeling, with a verisimilitude and similarity that is almost impossible to identify. It has "Yi qu tong gong zhi miao, Ji yuan qiao he zhi qi."

Please refer to the following accompanying excerpts:

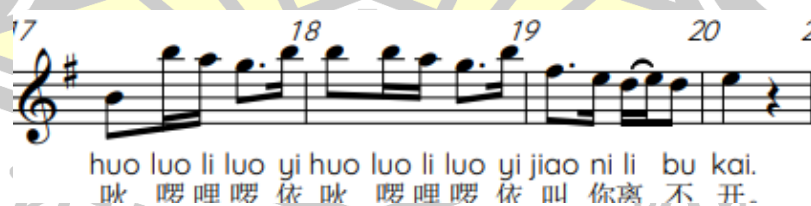


Figure 25. The music excerpt of the song “Ai de huo la la”

Source: Song Yuwang, November, 2022, making score

The whole song uses appoggiatura for 12 times, mordent for 4 times, so as to carry out a full “Run se”, “Run wei” and “Run qiang”. He-Jiguang brought the new Gaoqiang “Run qiang” skills, and "Ben dai bian" natural voice and falsetto mixed

sound conversion together to the extreme.



Figure 26. The music excerpt of the song “Ai de huo la la”

Source: Song Yuwang, November, 2022, making score

The highest tone of the whole song Highd3 is decorated with mordent, which once again gives enough time and space for He-Jiguang to use the natural voice and falsetto mixed sound conversion technology of "Ben dai bian", so that it can be fully embellished, moisten the cavity, moisten the flavor, and strengthen the colorful technique.

9.2.4 Vocal style characteristics of new Hunan Gaoqiang folk song in “Tiao dan cha ye shang bei jing”.

The song was written in 1960. In the early 1960s, Mr. Bai Chenren, a famous composer known as the "father of Hunan folk songs", adopted the music materials of the Miao folk folk songs "Jia nu ge" and "He lang ge", which were popular in Ting ping Town, Chengbu Autonomous County, Hunan Province, and Ziyuan County, Guangxi Province, and skillfully used the classic lyrics of the famous lyricist Mr. Ye Weilin, which were full of interesting, elegant and popular. Together, they created “Tiao dan cha ye shang bei jing”, a popular, contemporary and artistic classic folk song. Its lyrics and songs are truly inspiring. The lyrics are plain, but the sense of painting is extremely wonderful.

What is particularly amazing is that this song was sung by Mr. He-Jiguang in the fifth "Shanghai Spring" concert in 1964. As soon as it came out, it caused a sensation in the whole Chinese music circle and spread rapidly across the land. It once became a well-known spiritual food for men, women and children across China. Every lyric and note of this song resonates with The Times, singing the heartfelt love of hundreds of millions of people for the Party and the great leader. The whole lyric language and music are cordial and simple, rich and sincere, rich and catchy, and have become the spiritual food of music culture that people cannot forget. It is a

representative masterpiece of He-Jiguang's new Hunan Gaoqiang folk song and a model of songwriting.

The song was later shortlisted for "70 Years of Singing. My favorite Hunan Golden Music ", is really worthy of the treasure.

He-Jiguang's new Hunan Gaoqiang folk song vocal style analysis in the song is as follows:

This song is specially created by professional composers and lyricists according to specific will and theme ideas. It is highly professional, artistic, contemporary and technical. It is a new type of high-artistic vocal music works, which is different from the original Gaoqiang folk song.

Musical form structure belongs to a variation form of musical form. "Xuan xu" and "Yuan rong" ("Yuan rong": accommodation. A Buddhist term for perfect harmony without obstacles) integrate composition techniques and modern music elements, and are clever references and bold attempts of modern musical structure. Different from the original folk songs, the musical structure is: A+A1+A2.

The work adopts the typical national 5-voice feather mode, the scale is: A C D E G A. Ingenious composing techniques, He-Jiguang's new high tune singing skills and the interpretation of its style show the tonality characteristics of the national feather mode very clearly, with unique charm and sincere emotion. The joy of the protagonist is expressed in detail, and the music is vivid and vivid.

When He-Jiguang uses the new style of Hunan Gaoqiang singing, he boldly and skillfully uses the unique artistic treatment of "Xiang wei xiang yun" and appropriately achieves "Run se yuan zuo" when performing his songs.

In 1964, when he sang "Tiao dan cha ye shang bei jing" at the "Shanghai zi chun" concert, he carefully analyzed the Song and made a unique artistic treatment. In order to highlight the sincere and enthusiastic Hunan peasant temperament of "Song cha ren", he kept striving for perfection, strongly emphasizing on Hunan local color.

He deliberately pursues "Xiang wei xiang yun" in the song's charm, and sings the main lyrics of the song affectionately and enthusiastically with a bright and smooth mezzo vocal area. In order to fully express the happiness and joy of "Song cha ren", he specially added a new high-accent special singing tone that was not written in

the original phrase to the end of the song, and flew to Highc3 with the “Suo na” to fully display its charm and sing a long and charming drawl. This high voice, bright color is a stroke of genius.

This practice is praised by the audience and the learning industry as the finishing touch, vividly depict a natural and unrestrained, bold Hunan farmers image. Please refer to the following accompanying excerpts:

fu lao xiang qin yi pian xin yo wu a wu a wu a
父 老 乡 亲 一 片 心 哟 呜 啊 呜 啊 呜 啊

fu lao xiang qin yo yi pain yo xin (yo wu a wu a wu a)
父 老 乡 亲 哟 一 片 哟 心 (哟 呜 啊 呜 啊 呜 啊)

Figure 27. Music excerpt of “Tiao dan cha ye shang bei jing”

Source: Song Yuwang, November, 2022, making score

The vocal range of this song spans 13 degrees (e1-c3). (Note: The Highc3 note was improvised by He-Jiguang in his singing, but it was not written in the original score), in the final termination of the free extension of the tonic 6 over 3 degrees, straight to Highc3, and with the “Chen ci” “Yo” for free extension, and cleverly added mordent. This makes the music swing, let the sound flow unrestrained, and send far away, which is the most significant style symbol of Gaoqiang technique. Please refer to the following accompanying excerpts:

fu lao xiang qin yo yi pain yo xin (yo wu a wu a wu a)
父 老 乡 亲 哟 一 片 哟 心 (哟 呜 啊 呜 啊 呜 啊)

Figure 28. Music excerpt of “Tiao dan cha ye shang bei jing”

Source: Song Yuwang, November, 2022, making score

There is not much jump in the interval, and the fluctuations in the sound line are like rippling microwaves, making the music light and dynamic. Using the 2/4 beat in the middle section, the mood of the music became extremely lively and

cheerful, and there was quite a cheerful scene of singing and dancing lightly.

Two eight-degree jumps were used in the closing section, which once again cleverly used the technique of the new high-pitched singing style “Ben dai bian” and the “Yang da zi qiang” technique in the new high-pitched singing style. The real sound, which was realistic, complements each other, and made people suddenly leap thousands of miles, taking a leap through the air, and the thrill of driving through the clouds, showing a happy and thrilling mood. See accompanying snippets below:

The image shows a musical score snippet in treble clef, 2/4 time. It consists of two lines of music with lyrics in Chinese. The first line contains measures 49 through 54. The second line contains measures 55 through 64. The lyrics are: 情意深, 你要问我是哪一个哟... 毛主席的 故乡人哟... 毛主席的哟... 故乡啊人哟... The score includes various musical notations such as notes, rests, and a triplet in measure 56.

Figure 29. Fragment of the song "tiao dan cha ye shang bei jing"

Source: Song Yuwang, November, 2022, making score

The treble range, mediant range, and bass range are coordinated and unified, and they can be switched freely, full of magnetic sense.

The whole piece uses seven places of dan qi yin and shuang qi yin, and one of mordent, with frequent dotted notes, a lot of use of syncopated rhythm and triplet rhythm, so as to express the rhythm to the full, and then carry out the "Xiang wei xiang yun" Polishes and flavors.

At the big jumps of several intervals, He-Jiguang gave free and easy play to the conversion of true and false voices, making the true and false voices blend with each other, harmonious and unified, the true and false conversions are free and easy, forming the most beautiful singing of the high-pitched mixed voice of true and false show off.

In particular, at the highest pitch of the whole song, He-Jiguang improvised and added 3-degree alternate repeating tunes, which is an ingenious use of Hunan Longhui Wuwa mountain singing tunes, with distinctive features and a sense

of novelty, unforgettable. (Yang Minggang&Peng Ke 2019)

See accompanying snippets below:

yi pian xin yo wu a wu a wu a
一片心哟 呜啊呜啊呜啊

yi pain yo xin (yo wu a wu a wu a)
一片哟心 (哟 呜啊呜啊呜啊)

Figure 30. Fragment of the song "Tiao dan cha ye shang bei jing"

Source: Song Yuwang, November, 2022, making score

9.2.5 The vocal style characteristics of the new Hunan Gaoqiang Folk song "dong ting yu mi xiang".

The song "dong ting yu mi xiang" was composed in 1959. This work is arranged by Bai Chengren, written by Ye Weilin and sung by He-Jiguang. The lyricist Ye Weilin and the songwriter Bai Chengren specially tailored and tailor-made for He-Jiguang, which fully embodies the characteristics of He-Jiguang's new Hunan Gaoqiang Folk song vocal style.

The songs are novel in creativity, profound in heritage, unique in style, and have distinctive regional characteristics and cultural individuality.

Ancient poets also loved to visit Dongting Lake, such as: Li Bai, a poet of the Tang Dynasty, said in his poem: "dan sao ming hu kai yu jing, dan qing hua chu shi jun shan." The poet Liu Yuxi also wrote a poem to express his feelings: "hu guang qiu yue liang xiang he, tan mian wu feng jing wei mo. Yao wang dong ting shan shui cui, bai yin pan li yi qing luo."

This work has become a colorful flower in the great garden of Chinese culture. As soon as it was published, it has become a well-known, and eternally popular classic in the land of China for nearly a hundred years. It has attracted the attention and favor of the people.

In the song, 4/4 beat and 2/4 beat are used alternately. The 4/4 beat expresses the beautiful scene of Dongting's blue waves and sails, and expresses the Dongting children's romantic feelings for a new life. 2/4 beat is used to express the labor scenes in full swing. Adopting the national G-syndrome mode (hui diao), it highlights the open and clear, enthusiastic and unrestrained, broad and vast environment. The songs are lyrical, blending scenes, high-pitched melody, simple and free rhythm.

He-Jiguang's new singing method of Hunan Gaoqiang Folk song makes the song full of strong life atmosphere and local color, expressing the artistic conception of the connection between water and sky in Dongting Lake and the natural landscape of water and sky.

The whole piece is divided into three sections, which are composed of a three-segment musical structure: the musical structure is: Introduction + [A Garve + B Allegro (with repetition) + A Lento (repeat)]. See Appendix Score.

The first section is a section of a folk song with a slow speed. The pitch is high, ups and downs, open and beautiful. It seems to be overlooking the whole picture of the lake area, which is very poetic and picturesque. See a series of accompanying music clips:

The image shows a musical score for the song "dong ting yu mi xiang". It consists of three staves of music in G major, 4/4 time. The first staff (measures 1-5) features a melodic line with a fermata on measure 1, a triplet of eighth notes in measure 2, and a sixteenth-note triplet in measure 3. The second staff (measures 6-10) continues the melody with lyrics: "hu shang yo... hao feng yo... guang e! ba yue a... feng chui ya...". The third staff (measures 11-17) includes a tempo change to "稍快" (Allegretto) at measure 13 and ends with the lyrics "dao huang yo... xiang e! dong ting a".

Figure 31. Fragment of the song "dong ting yu mi xiang"

Source: Song Yuwang, November, 2022, making score

The second section is a chant section with a slightly faster speed. The

compact, jumping, and cheerful melody makes people feel like they are in the scene of rowing fleets waving flags, rural areas, and water villages. The spirit is bright and full of vitality. See accompanying snippets below:

27 28 29 30 31 32 33 34 35

qian zhang na bai fan na, yo yo ye yo he ye, qian zhang bai fan na gai e hu
 千 张 哪 白 帆 哪, 哟 哟 耶 哟 哟 耶, 千 张 白 帆 哪 盖 呃 湖
 jin si a li yu ya, yo yo ye yo he ye, jin si
 金 丝 啊 鲤 鱼 呀, 哟 哟 耶 哟 哟 耶, 金 丝

36 37 38 39 40 41 42 43

2.
 慢
 mian. li yu ya zhuang e man cang. feng shou a... gu mi yo...
 面。 鲤 鱼 呀 装 呃 满 仓。 丰 收 啊... 谷 米 哟...

Figure 32. Fragment of the song "dong ting yu mi xiang"

Source: Song Yuwang, November, 2022, making score

The third paragraph returns to the first paragraph of folk songs, the singing gradually fades away, the lake scenery with white sails in the distance, and the simple feelings of the people in the lake area are fully revealed in the singing. The presentation of the three-segment structure makes people clearly feel the different styles of folk songs and chants. The tune reproduced in the third section of the folk song section is further pitched, and the artistic conception is further lofty and long. In He-Jiguang's perfect singing, the interpretation of the new Hunan Gaoqiang Folk song vocal style is vividly displayed, as shown in the following: Please refer to the following fragments of attached score.

พหุ ประถมศึกษา

36 37 38 39 40 41 42 43

慢

mian. li yu ya zhuang e man cang. feng shou a... gu mi yo...

面。 鲤鱼呀装呢满仓。 丰收啊... 谷米哟...

44 45 46

yun quan yo... guo e... lun chuan yo...

运全哟... 国呢... 轮船哟...

47 48 49

jie dui ya... xia chang yo... jiang e!

结队呀... 下长哟... 江呢!

Figure 33. Score fragment of the song "dong ting yu mi xiang"

Source: Song Yuwang, November, 2022, making score

The vocal range of this song is between a1 and d3, the lowest pitch reaches a1, the vocal range involves the low range, and the highest pitch reaches Highd3, which is two degrees higher than the human limit high pitch highC3. This high pitch appears fourteen times before and after the whole song, and all have been freely extended, which fully embodies the difficult high-pitched skills of He-Jiguang's new Hunan Gaoqiang Folk song singing method.

five degrees, six degrees, seven degrees, and eight degrees repeatedly appear in the song, with large interval jumps, large ups and downs in the melody, lively and dexterous, and ups and downs in the voice line, which increases the difficulty of singing and the dramatic power of the music. Sexuality deepens the strong contrast between the singer's emotions and changes in momentum, expresses a bold, unrestrained and majestic feeling, making people feel as if they sometimes fly high mountains and sometimes break into the sea, forming ups and downs of sound melody lines. See accompanying snippets below:

6 7 8 9 10

hu shang yo... hao feng yo... guang e! ba yue a... feng chui ya...

湖上哟... 好风哟... 光呢! 八月啊... 风吹呀...

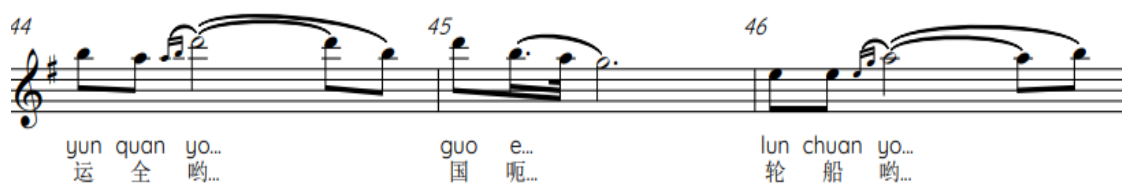


Figure 34. Fragment of the song "dong ting yu mi xiang"

Source: Song Yuwang, November, 2022, making score

The ingenious combination of qi yin and chen ci makes it lightly slide to the high pitch: this style feature has appeared 17 times in the song. The shuang qi yin and the chen ci "yo, a, e, ye" are combined in an ingenious combination, sliding up the high notes smoothly and lightly, and performing a free draw. See accompanying snippets below:

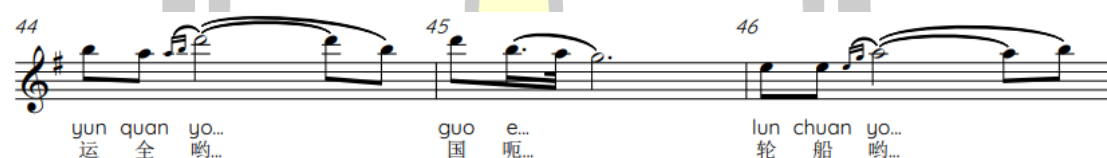


Figure 35. Fragment of the song "dong ting yu mi xiang"

Source: Song Yuwang, November, 2022, making score

He-Jiguang has fully absorbed and borrowed a variety of singing techniques. When singing this song, the volume is loud, the resonance effect is good, the overtones are rich, the colors are full, the voice is concentrated, and it has strong penetrating and spreading power.

The treble range, mediant range, and bass range are coordinated and unified, and can be switched freely: He-Jiguang has fully borrowed and integrated Western bel canto vocalization techniques, established a smooth resonance channel, and coordinated and unified the three sound ranges into a whole. Therefore, in the whole song In the singing, the transition between sound zones is seamless and free to change, which is a realm that the original high-pitched folk songs cannot reach.

Frequent use of mordent and glissando for "Xing qiang" and "Yun wei": sixteen places in the whole song use mordent's special speakers to create a dynamic form of rippling lake water. Two glides are used in the song, depicting a relaxed, comfortable and relaxing functional sound effect. The use of mordent makes the tune

more distant and vast, as if you are on the waves of thousands of miles. See accompanying snippets below:



Figure 36. Fragment of the song "dong ting yu mi xiang"

Source: Song Yuwang, November, 2022, making score

Fusion of natural and falsetto voices, coordination and unity, and frequent alternate use: the whole song uses sixteen falsetto to natural voice switching techniques, which is one of the most notable features of He-Jiguang's new Hunan high-pitched folk song vocal style. It produces a kind of ups and downs, superb, unpredictable, forming the most distinctive artistic characteristics of true and false mixed voice singing skills. See Appendix Songs.

The use of the technique of mixing natural and falsetto voices in the whole song makes it have a clear resonance focus, high position, rich resonance sound effects, rich overtones, and changeable colors.

In the whole song, He-Jiguang used the special technique of "Ben dai bian" (the edge of the belt), that is, on the basis of using his own voice to produce sound, he also participated in the falsetto voice technique of using the edge vibration of the vocal cords to make it falsetto without losing its authenticity. The falsetto voice is added to the natural voice, so that the natural voice is not too blunt, that is, the so-called softness in the real voice, the combination of hardness and softness complements each other.

In the singing, the skills of run qiang, run se, shuai qiang and tuo qiang, Wuwa folk song run qiang, Yodeling singing and "Yang da zi qiang" (yang da ziqiang) are used to run qiang.

The song "Dong ting yu mi xiang" was originally created with the folk pilgrimage to Nanyue "Bai Xiang Diao" material, in order to be able to depict the waves and ripples, the vast and far-reaching artistic conception of the eight hundred miles of Dongting, He-Jiguang made full use of the new Hunan high tune The singing

characteristics of folk songs.

Adopting its high-pitched, aggressive, rough and loud temperament, and arousing its advantages in the large-scale conversion between natural and falsetto voices, and absorbing nutrition from sister arts, and being inspired by freehand brushwork and big splashes of ink, it uses light and shade, The sound pens of straightness, circumflex, length, and high-low contrast draw and paint in the minds of the audience, adopt the artistic treatment of tuo qiang first and then raising, singing with the support of a stable breath, and then use it successively on the first drawl Straight tone, da bo, xiao bo, ornament and trill from slow to fast (the author did not mention or explain in the original score, it is a masterpiece added by He-Jiguang's improvisational second-time creation), and then a five-degree jump, throwing out b2From the beautiful high-pitched tone of d3 . The contrast between the front and back timbres is sharp, with ups and downs, and it has the artistic effect of what ancient people wrote in poem "sheng zhen lin mu xiang e xing yun".

The work theme, subject matter, and main idea of the works have specific orientation, and are contemporary, forward-looking, ideological, political, artistic, academic, professional, educational, and entertaining. It is in sharp contrast with the randomness, improvisation, field and scene of the original Hunan Gaoqiang folk songs. (Xu Zhanzhan 1999&Dragon Boat Festival 2003)

10. Conclusion

He-Jiguang's new Hunan Gaoqiang Folk song vocal style is based on traditional primitive mountain singing, traditional Gaoqiang Folk song, traditional Chinese opera, and folk art mixed singing with true and false voices, Western bel canto mixed voice, and new half-voice singing with natural and falsetto voice based on the fusion and integration. It also incorporates the pharyngeal vocalization skills and skills constructed by the principles of physics and acoustics, and often unconsciously embeds the Western European Yodel singing style. It absorbs and integrates various singing schools The highest-quality nutritional ingredients and the most vital active factors can be said to integrate the strengths of hundreds of schools into one furnace, absorb the essence of many schools to nourish as one, and combine many special skills into one.

With the scientific principles and methods of grafting and transplantation, mixing and blending, interweaving and infiltration, blending and hybridization, combining rigidity and softness, removing the false and preserving the true, removing the dross and selecting the essence, and survival of the fittest, it has fully absorbed the nourishment of various singing schools, fully absorbed and borrowed the best vocal skills, the essence of skills and distinctive singing style characteristics have opened up a unique historical precedent in Chinese national vocal music, established a set of peak-level singing genres with their own independent system, and independently formed their own vocal music school system, thus forming a unique scientific and natural voice method and singing style, is a successful model based on the advanced experience and advanced method theory of various vocal music schools.

He fully integrates scientific, national, contemporary, artistic and professional into his singing style, and his skills, skills and style are perfectly unified scientifically. It is the crystallization of singing wisdom, a great pioneering work in the history of human singing, and The miracle in the history of singing is the pinnacle milestone in the history of human singing.

This chapter takes the history of He-Jiguang's artistic growth as the development clue, and sequentially explains how he borrowed, absorbed, accommodated, precipitated, integrated, and constructed the overall development and change process of qualitative and quantitative changes in different growth historical periods. Thus creating a unique singing system and singing style of the new Hunan Gaoqiang Folk song.

He-Jiguang is a master in the history of contemporary Chinese national vocal music. He is the founder and great practitioner of the famous new Hunan Gaoqiang Folk song school of singing, which is well-known at home and abroad.

The "new Hunan Gaoqiang Folk song vocal music style" created by Mr. He-Jiguang is an independent system of modern Chinese national vocal music art, and it is quite an independent and representative school of vocal music art. Unique singing skills and singing style. He-Jiguang's singing skills can be regarded as classics, and He-Jiguang's artistic achievements are unprecedented, and he is praised by the vocal music circle as the pinnacle of singing art that has never been seen before or since.

Chapter V

The application of He-Jiguang's singing method in today's vocal music teaching

1. The purpose, significance and academic value of the research.
2. Construct a unified consensus on the singing concept of teachers and students.
3. Firmly build the foundation of vocal skills in the teaching classroom.
4. Watch He-Jiguang's singing video repeatedly.
5. In-depth study of all vocal works sung by He-Jiguang.
6. Enrich professional stage singing practice experience and courage.
7. Go deep into life and walk into the stage of nature to sing.
8. Build a platform for academic seminars and academic exchanges.
9. Organize a special concert of He-Jiguang's vocal works.
10. Build an international cooperation and exchange platform.
11. Actual teaching process.
12. Summary

Based on the direct interviews with the four inheritors during the on-the-spot investigation, they respectively clarified their opinions and viewpoints on He-Jiguang's singing methods and singing style teaching application approaches, methods, methods, means and measures, summarized their propositions and suggestions, and made the following The list is used as a theoretical and practical basis, and the application approaches, methods, methods and measures of He-Jiguang's vocal music art in today's vocal music teaching are explained as follows:

List of measures, methods, methods and ways of using He-Jiguang's singing method in today's vocal music teaching:(The following table contains the insights and propositions put forward by the informants and inheritors during the on-site interview in August 2022)

Table 5. Statistical table of implementation measures, methods, methods, means, and ways.(Table maker: Xie Lishan)

The most effective way, method, measure and way to implement teaching application	
The main role of vocal music classroom teaching today	Today's vocal music classroom teaching is the main method and important way of teaching application
Consensus on Purpose, Significance and Academic Value	Clarifying the purpose, significance and academic value is the guidance of public opinion guided by theoretical thinking
Teacher-student singing concept consensus	The consensus of teachers and students' singing concept is the guide for teaching application
Basic skills of classroom vocalization	Vocal skill training is the essence and basic skill of He-Jiguang's singing
Watch and discuss He-Jiguang's singing video	Watching and discussing He-Jiguang's singing video is an effective means of direct reference and imitation
Comprehensive analysis and teaching of He-Jiguang's works	The analysis of He-Jiguang's works is the textual basis for understanding He-Jiguang's singing skills and singing style
Emphasis on the practical teaching of stage singing	Stage singing practice is the practice of He-Jiguang's professional stage performance technology and practical experience
Emphasis on the practice of singing on stage in nature	Nature stage singing is a practical platform to experience the inspiration of nature
Emphasis on academic seminars,	Academic discussions and

exchanges and teaching	exchanges are effective ways to solve doubts and bottlenecks in vocal music learning
He-Jiguang's special concert teaching practice	Holding a special concert of He-Jiguang's works is an effective teaching link to practice stage singing practice and enrich performance experience
Build an international exchange and cooperation teaching platform	Building an international exchange and cooperation platform is an effective measure to practice and develop He-Jiguang's vocal music
Examples of the actual teaching process	The pedagogical interpretation of the actual teaching process is an example of teaching application
Liu Xinggui, Bao Yanfei, Long Kaiyi, Cao Zhiqiang centralized and unified teaching application insights and consensus	

1. The purpose, significance and academic value of the research

The fourth chapter above has fully clarified the comprehensiveness, scientificity, artistry and professionalism of He-Jiguang's vocal art. It is true that He-Jiguang's new Hunan Gaoqiang Folk song vocal style is the crystallization of singing wisdom, a great pioneering work in the history of human singing, and a successful model based on the advanced experience and advanced method theory of various vocal schools. The nourishing essence of the song is integrated into one body, the directors of hundreds of schools are integrated into one furnace, and the singing skills of many unique skills are integrated into one body. An in-depth study of his vocal music style and singing method has reference significance and practical guiding significance like old saying in China: "Cǎo chuán Jie jian", "tā shān zhī shí kěyǐ gōng yù", "shī yí zhǎng jì yǐ zhì yí" "for our vocal music teaching today, Take advantage of the trend and let his successful practical experience become our own wisdom reference.

Here, the purpose of in-depth study of He-Jiguang's vocal music style and

singing method is to learn from his successful experience and scientific methods to solve various problems we encounter in vocal music teaching and to solve the problems existing in our vocal music teaching. A variety of faults and various disadvantages are used for reference to improve our singing ability and interpretation level, and to improve the quality of our vocal music teaching, thereby promoting the vigorous development of our current vocal music education.

2. Construct a unified consensus on the singing concept of teachers and students

2.1 Consensus on the concept of natural singing.

Laozi, a great thinker and philosopher in ancient China, put forward the philosophical thought of "Dao fa zi ran" in "Tao Te Ching. Twenty-five Chapters". Among them, "Dao" means "zi ran er ran", "Ren fa de, di fa tian, tian fa dao, dao fa ziran", Laozi used the most authentic grammar to include the deep laws of heaven, earth, man and the entire universe , Explain the argument. "Dao fa zi ran" reveals the characteristics of the entire universe, including the fundamental attributes of all things in the universe. Everything in the universe should "imitate" or "follow" the "zi ran er ran" laws (this is exactly the same as the natural cosmology of materialist dialectics.)

To follow science is to follow the laws of nature, and to deduce that what is natural is scientific. There is no exception for us humans to sing, we cannot violate the laws of nature, we must also imitate or follow the objective laws of nature.

Then, starting from the laws of nature to sing, this kind of singing is singing from the heart with scientific methods, so we must first reach a consensus on this natural singing concept between teachers and students in vocal music teaching, and establish a foundation for the smooth teaching. A unified ideological and theoretical basis is used as the methodology and guiding ideology of our vocal music teaching. Guide us to develop healthily from the natural singing path, avoid detours, go astray, avoid setbacks, suffer from defects, and not affectation, harmoniously blend with the sounds of nature, produce overtone resonance, and follow the laws of nature Sing healthily and happily.(Shen Jingjing2019)

2.2 The concept consensus of broadening the strengths of all.

The history and development of He-Jiguang's vocal music art is the process of constantly absorbing the nourishment of various singing schools, absorbing the

strengths of all schools, extensively learning the strengths of others, drawing on the advanced experience and scientific methods of others, and perfecting and improving the process. It is the so-called absorbing the essence of all schools to nourish one body, integrating the strengths of hundreds of schools into one furnace, and combining many unique skills in one singing stunt, drawing on the advanced experience and scientific skills of many singing schools to form its own unique voice method and singing style.

As the ancient Chinese poet Anonymous said in "jing shixian wen. qin fenpian": "bao jian feng cong mo li chu, mei hua xiang za ku han lai" .(Explanation: The sharpness of a sword is honed for a long time, and the fragrance of plum blossoms It was boiled out in the severe cold of ice and snow)

He-Jiguang has devoted all his energy and painstaking efforts in this development path, and has achieved such brilliant achievements after honing dozens of springs, summers, autumns and winters. Then, we also use the same concept and method to learn from He-Jiguang's advanced experience and scientific methods to sing and teach in order to follow the philosopher Laozi's "ren fa di, di fa tian, tian fa dao, dao fa zi ran" Only by conforming to the laws of nature and science can dao fa zi ran.(Guo Yanlong, 2009)

2.3 Consensus on concepts for reference and development.

Reference and development include two connotative definitions: first, we need to learn from others' advanced experience, advanced ideas, and advanced technology, and we need long-term accumulation. Only by accumulating energy and producing quantitative changes can we promote qualitative leaps and development.

The military miracle of "Cao chuan Jie jian" at the time of the three kingdoms period in ancient China: Zhuge Liang easily obtained 100,000 Cao Cao's sharp arrows with a feint attack by relying on the straw boat, mist, and strong wind. Zhuge Liang is recognized by history as a great and resourceful military strategist. He used his ingenuity, made the best use of the situation, and used the timing, location, and help from others for his own use, that is, relying on the advantages and unique skills of others to achieve his ideal goal.

The philosophical significance revealed by the story is that we should also make the best use of the situation in the learning and teaching of vocal music, and be

good at learning from He-Jiguang's singing skills, skills, and singing style by learning from the right time, location, help, wisdom and strategy, so as to be like Zhuge Liang borrowing an arrow from a straw boat. Easily achieve the expected goals of singing and teaching.

There is a saying in ancient Chinese "xun zi.xiao": "ji tu wei shan, ji shui wei hai". The philosophical connotation means that the limit of accumulation will produce qualitative change and development, so we must attach great importance to the accumulation of knowledge, advanced experience, and scientific methods in the learning and teaching of vocal music. A great pioneering work in the history of human singing, condensed into the crystallization of singing superhuman wisdom. This is just like the line in "gu jin xian wen.quan xue pian" by Han Yu, a poet of the Tang Dynasty: "shu shan you lu qin wei jing, xue hai wu ya ku zuo zhou".(Quelihua 2011)

2.4 Consensus on the concept of “rong hui guan tong”.

"Rong hui guan tong" comes from an idiom in zhu zi quan shu.xue san in ancient China. Rong Hui means integration, comprehension, comprehension. Guan tong means running through the front and back, dredging the overall channel of wisdom, and achieving a comprehensive, systematic, and thorough understanding.

Our vocal singing and teaching need to build the Internet of the overall knowledge structure of singing concepts and singing skills, skills and singing style characteristics, and the essence of He-Jiguang's singing, the whole process of formation and construction in the history of He-Jiguang's singing, and the growth process. Learn from and absorb all kinds of nourishment, music elements, skills, skills, and singing styles to comprehensively sort out and integrate, achieve a well-rounded transformation and sublimation from quantitative change to qualitative change, and let all the acquired knowledge information form a coordinated and unified interactive mechanism. It actively leads us to enjoy singing and effective teaching, opens up the knowledge structure network of singing and teaching, and connects them, allowing us to sing and teach soberly.(Cui Siqi, 2017)

3. Firmly build the foundation of vocal skills in the teaching classroom

The foundation is like the cornerstone and foundation pad of a building, solid and firm can last for a long time. The same is true for trees. Only when the root

system is developed and stable can it flourish and bear fruit; if the foundation is shallow, the branches will wither and the leaves will be weak, and they will not withstand wind and rain. In the description of this natural phenomenon, the key factors and decisive forces of foundation and foundation in the rise and fall of things are clarified from both positive and negative sides, as well as the inevitable law that determines success or failure.

3.1 The foundation of "Hang shi" mediant range and bass range.

"Hang shi" is the reinforcement and compaction of the foundation cushion, making the foundation solid and stable, and strengthening the cornerstone. In vocal music singing and vocal music teaching, the mediant and bass regions are the foundation, cornerstone and foundation of singing, and strengthening the foundation is a pragmatic move to follow the objective and natural laws. It is like trees and flowers, only after absorbing rich nutrients and sufficient water can it grow a well-developed root system, and only when the root system is well developed can it have luxuriant branches and leaves, blooming flowers, and fragrant melons and fruits. Cases tell us that singing and teaching are taboo in the stage of establishing the foundation of the middle and low ranges, and it is taboo to aim high and fantasize about reaching the sky in one step.

For example: First of all, the vocal practice should be small rather than large, and it is most appropriate and appropriate to practice repeatedly within the range of the fifth-degree. It is strictly forbidden to sing hoarsely and heart-piercingly large works that are beyond the scope of ability, and it is taboo to shout high-pitched voices beyond one's ability.

He-Jiguang went to the Shanghai Conservatory of Music twice to teach under Professor Wang Pinsu for six years in order to build a foundation project with weak mediant and bass. Rock-solid midrange and low register. His full, thick, solid, and loose mediant and bass ranges give people a sense of stability and solidity. His successful experience and technical advantages are worthy of our study, reference and imitation. He-Jiguang is the benchmark and example of our singing and teaching.(Wei Yuanyuan2016)

3.2 Build an unobstructed resonant pipeline cavity.

Historically, the traditional Chinese xiqu, quyi, and folk singing schools of the

Chinese nation have not positively mentioned the name concept of the resonant cavity cavity, and its theoretical elaboration, let alone the specific methods, methods and means of practicing the resonant cavity.

The researcher guessed that it was probably the result of the objective limitations caused by the vague concept of human vocal organs because the field of human anatomy and physiology was not involved at that time. But it seems that a similar artistic conception has been depicted in the Peking Opera School.

Such as: tangyin, dragon, long hu feng yin, nao hou yin, etc., there are indeed similarities here. The tang yin and hu yin have strong oral resonance sound effects, the long yin and nao hou yin have a strong nasopharyngeal resonance stereo effect, and the feng yin has the crisp and beautiful treble quality of a soprano.

Then, under the background of cultural integration and communication in the world today, our vocal singing and teaching should make full use of the Western bel canto method of human anatomy and physiology to understand, analyze and operate, and learn from it to give scientific guidance and guide us how to Appropriately use singing organs to produce sound and sing, and fully utilize the overall regulation of the resonant cavity to carry out effective singing and teaching, so as to relieve the blindness of the past and give up the confused fantasy consciousness that was once imagined out of thin air and divorced from reality.

Because this tendency has brought us too much harm and trouble, we must be liberated from it. Starting from physics, acoustic theory and sounding principles, objectively and fairly construct the mid- and low-pitched areas of our singing, reinforce the expressiveness of the mid- and low-pitched areas with resonant overtone sound effects, and build a smooth, freely retractable resonance pipe cavity , He-Jiguang is the winner, the lucky one and the outstanding one liberated from confusion.(Zhang Yan2018)

3.3 Build treble skills combining natural voice and falsetto voice.

At present, there are two extreme prejudices in the Chinese vocal music industry. One is that the Western bel canto is overly deified, and it is regarded as sacred and great like a god. It is believed that only bel canto is full of omnipotent power and hope, and it is a unique scientific singing method.

The second is to reject and discriminate against Western bel canto, believing

that Chinese national singing is the healthiest and most reasonable way of singing, without any defects or defects. From an objective point of view, the researcher clarifies his personal views and positions from a fair and just standpoint. The researchers believe that the above two cognitions, or views, violate the view of materialist dialectics to treat objective things in an all-round way. Towards an extreme tendency to look at problems one-sidedly.

In fact, whether it is Western bel canto, Chinese xiqu, quyi, folk songs, or folk singing around the world, they all have their relative advantages and are worth learning and absorbing. Take the "zhōng yōng zhī dào" (source The core idea of "lúnyǔ.yōng yě" is impartiality, harmony and compromise, which is exactly the same as dialectical materialism) to treat, accept and learn from is the most comprehensive and wise move.

Just like He-Jiguang, with the help of Western bel canto to build a resonant pipe cavity, build the intercommunication mechanism of the treble, median and bass overall channels, first establish a solid and reliable cornerstone of the middle and bass sound range, and use the mixing and closing skills of the bel canto to develop In the high-pitched area, use the folk singing method of the Chinese nation to enhance the transparency of the timbre, and using the method of combining the natural and falsetto voice in the high-pitched opera singing method to develop the treble, various singing methods learn from each other, integrate each other, learn from each other's strengths, and improve ourselves, solve the problem of treble difficulty and achieving the goal of widening the sound range is the perfect choice and a comprehensive win-win and mutually beneficial measure.(Wang Qi 2001)

3.4 Build a coordinated and unified switching mechanism for high, middle and low sound regions.

In singing and teaching, it is generally believed that the unification of timbre, sound quality, volume, sound wave reflection position, and resonance fulcrum in the high, middle, and low sound zones was once regarded as the biggest problem in vocal singing. The problem is that people are always used to When singing in the mid-bass range, the real voice is naturally used. If the real voice is too obvious, or if there are too many components of the real voice, the voice will appear stiff, rough, and not very flexible. There will be an obvious lump at the transition point between the interval and

the melody , The inflection point transition is not smooth, not smooth, and the conversion is not flexible. Especially when switching to a high-pitched area beyond its own natural range, the phenomenon of broken chains and disjoints will occur, and its sound quality and timbre will completely change, that is, it will directly transform from a real sound to a pure falsetto, that is, the so-called inconsistent sound quality and timbre in coordination, this bad phenomenon occurs especially frequently in tenors.

Therefore, we urgently need to effectively solve such problems in singing and teaching.

He-Jiguang also had this problem before he went to the Shanghai Conservatory of Music. Later, after systematic resonance channel cavity training, mixed voice and closed training, and the mixed training of natural and falsetto voice combined with opera singing, this problem was completely eliminated. Overcome, and finally eliminate completely. That is to say, it has completely mastered the technical essentials of the mixed singing method of natural and falsetto voices in essence, and it has become a skill of natural adjustment, which can be flexibly used as one likes, and becomes a natural reflex movement, which can gallop freely in the three vocal zones without restraint. This is the best model that every singer and learner of us today is especially worthy of reference and emulation.(Wang Hongya, 2016)

3.5 Building a high-pitched ladder with reference to the sound mixing technique.

Professor Shen Xiang, a well-known vocal music educator in my country, believes: "Any good singing method, including Western bel canto, traditional Chinese national singing, local xiju singing, etc., is the proper use of mixed voice singing skills. The difference between them lies in the difference in the proportion of mixed voices. That's all, mixed voice is one of the important means to solve voice fatigue and make it easier to reach treble sound."

The researchers agree that Professor Shen Xiang's summary is quite objective, realistic, practical and authentic. From it, he objectively summed up the skills and techniques of singing, and even more vividly broke through the stunt of singing high notes. He also perfectly explained and interpreted the technique of connecting the

vocal range and the construction of the steps of the high notes, thus reflecting the The skills, skills and natural changes of time and sound zone conversion.

Therefore, we can regard it as a kind of singing knack. From this we know that the adjustment of the natural and falsetto ratio is an important means, and the coordinated ratio is evaluated by timbre and sound quality, and judged by the range. Harmony of overtones and harmony of rigidity and softness are the highest state of mixed sound, and it is also a strong guarantee for the construction of high-pitched steps.

There is a saying about mixed voice skills in yue ji.shi yi pian in ancient my country: "zhen suo wei shang ru kang, xia ru zhui, qu ru zhe, zhi ru gao mu, ju zhong ju, ju zhong gou, hui hui hu duan ru guan zhu zhi yu, si wei nan yi". This passage expresses the basic requirements for the aesthetics of the ancient vocal cavity.

The "kang zhui" and "ru guan zhu" sentences in the middle are the best footnotes to the connection of the vocal range. Singer He-Jiguang regards the mixed voice technique to build a high-pitched ladder as the mission of his lifelong singing career. In the long run, for decades, he has never stopped. He not only adopted the falsetto technique of traditional Chinese xiqu, but also often used the band-edge technique, and also used the Yang da zi qiang technique of Huagu xi. Under the guidance of Professor Wang Pinsu, he systematically used the Western bel canto method of mixing voice range ladder techniques, and later used the new semi-acoustic singing method to build voice range ladders.

At the same time, he borrowed the bel canto closed singing method to construct the treble ladder, and also used the pharyngeal wall channel construction technique of the pharynx vocalization technique to build the treble ladder. Absorption, reference and integration are the consistent practice principles and concepts of He-Jiguang, so that in the end he is a late bloomer and lu huo chun jing and amaze the world.(Wang Jia 2012&Miao Hui 2010)

4. Watch He-Jiguang's singing video repeatedly

The purpose of observation is to see the essence through the phenomenon, to see the phenomenon and essence of things clearly, to understand thoroughly, to think clearly, to find the inner law and uncover the original appearance of the buried

mystery.

4.1 Study its mouth shape and expression characteristics.

From He-Jiguang's careful observation, analysis, and research in each of his works, we can see that he has maintained a round mouth shape from the beginning to the end, which shows that he fully understands that only the round resonance pipe cavity and round mouth can produce a round sound, only a round cavity can concentrate the sound, only a round pipe can have penetrating sound, only a round resonance pipe can produce overtone resonance, and overtone resonance can beautify the sound quality and timbre, increase the volume, etc.

In fact, the reason is very simple, this is the practical response of making full use of the principles of physics and acoustics. In history, the ancient Romans understood the principle of acoustics more than 2,000 years ago. Therefore, the indoor roofs of all their buildings are oval, and the indoor roofs of Russian buildings are also round. The same is true for Thai architectural features. It is to produce harmonic and overtone resonance.

For example: the Pantheon located in Rome, the capital of Italy, is one of the oldest and most influential buildings in Rome. It is also a masterpiece of ancient Roman architecture, and it is also the highest representative of Roman dome technology. Its resonant sound can be rated as world-class.(Zou Xiaozhou2014)

Another example: The Cathedral of the Virgin Mary, the largest landmark building in Thailand, located on the west bank of the Chanthaburi River in Thailand, was built from 1829 until it was completed in 1909. The circular dome is solemn and solemn, and the resonance effect is world-class.(Yu Xu2012)

Another example: located at the southern end of the Red Square in the center of Moscow, the capital of Russia, next to St. Basil's Cathedral of the Kremlin, the indoor circular dome has world-class audio effect. (Hu Wenfeng, 2016)

Second, we can also find that He-Jiguang is always singing with a smile, which shows that he is always singing with his throat open naturally. Smiling can also put him in a state of natural excitement, which is conducive to the opening of the cavity. Smiling can make the voice forward and bright, and it is easy to obtain high-position sound effects. Another most important use is that smiling can make the soft palate naturally lift. Play a moderate position, so that the breath can enter the

oropharyngeal cavity and the nasopharyngeal cavity. At this time, both the oropharyngeal cavity and the nasopharyngeal cavity can resonate. The resonance effect is the most perfect, the sound is the most beautiful. This is the key skill for singing to obtain high-level resonance, so we must be good at observing He-Jiguang's singing videos and gain insights from it. (He Li, 2016)

4.2 Study its sound quality and timbre change characteristics.

To study He-Jiguang's sound quality and timbre change characteristics, the key is to study where the resonance focus of his voice is fixed and whether it changes randomly. No matter which work he sings, we can clearly hear his resonance focus from beginning to end. They are all pasted on the center of the dome of the hard palate without changing, which is the subtlety of his singing magic.

The resonance focus of his bass, median, and treble regions has never left this point, just like a magnet sticking here tightly, so he can maintain the absoluteness of the position without changing. The sound quality is pure and transparent, the sound is crisp, bright, and the colors of his voice are rich and changeable. This is called the fixity and unity of He-Jiguang's sound position.

Second, under the premise that the resonance position of the sound focus remains unchanged, if you listen carefully to his sound quality and timbre changes during the conversion of the sound range, the following rules will be shown: the bass range is relatively soft, the sound quality is large, and the pitch is relatively low, the timbre is light, the color is rich, the sound quality amplitude in the middle range is slightly smaller, solid and powerful, the timbre is full, the color is rich, the sound quality in the high range is more pure, the amplitude is reduced, the metallic feeling is enhanced, the timbre is brighter, radiant, colorful, and its frequency significantly higher, with audio overtones increased dramatically.

The main source of this change lies in He-Jiguang's comprehensive use of various techniques and the proper fusion of natural and falsetto mixing techniques. The technique of mixing true and false sounds changes the timbre, the essence of which is that the amplitude, vibration frequency, overtone, color, size and length of the resonant pipe, the ratio of natural and falsetto sounds are making corresponding changes. Only one point of resonance focus will not change. If the resonance focus is constantly floating, it is irregular and unhealthy singing. Singing problems will

emerge endlessly, and it will become a production factory that produces noise and garbage.(Sun Lizhu 2006&Liu Minghui 2008)

4.3 Study the characteristics of its singing style.

As mentioned above, the comprehensive definition of "singing style" should cover many elements such as vocalization method, vocalization technique, run qiang characteristics, xingqiang style, singer's personality characteristics, language tone characteristics, and work style characteristics. Only by comprehensively summarizing can it be comprehensive and accurate. He-Jiguang's singing style is typical and unique. We need to fully learn from his comprehensive characteristics.

Because he is a complex established by absorbing the absolute advantages of many vocal skills, he is a fusion that has absorbed the nourishment of the directors of a hundred schools of thought, and he has adopted the singing methods and xingqiang ways of various singing schools. As a unified entity, he incorporated a variety of runqiang characteristics, language accents, and rich and colorful vocal works to establish singing flavor characteristics, and finally formed his own unique personality habits, singing methods, and tune rhyme style.

Such as all kinds of folk songs, xiqu, quyi, bel canto opera arias, art songs, pharyngeal vocalization skills, natural and falsetto exchange skills, ben dai bian skills, yang da zi qiang, huaqiang, shuaiqiang, paoqiang, Yodel style , mixing techniques, etc.

He studies a wide range, rich content, profound connotations, colorful styles, diverse flavors, changeable techniques, fresh personalities, endless charm, etc. At the same time, he also integrates scientific, national, contemporary, artistic, professional fully integrated into the singing style, forming a fusion and confluence of diverse cultures in singing style. Thus use "Wu wei za chen" (a Chinese idiom, its original meaning refers to the five flavors of "sour, sweet, bitter, spicy, salty", which are all covered, and later extended to various styles and tastes.) , and "Wu cai ban lan" (Chinese idiom, describing the color is colorful, brilliant) these two idioms seem to be the most appropriate to describe, and at the same time this word also vividly summarize He-Jiguang's extraordinary and and rich and colorful singing experience and diversified life.

It is precisely because his singing style is mixed that it forms the uniqueness of

his d style characteristics, which gives people endless aftertaste, the enjoyment of beauty, and the taste of beauty, which makes people intoxicated. Therefore it worthy of our reference, comprehensive analysis and research, and inject its essence and nourishment into our own singing blood, so as to become our own singing skills, skills and singing wisdom, and form our own unique singing style.(Chen Haipeng 2016&Zhang Wang2021)

For example: He-Jiguang sang "tiao dan cha ye shang bei jing" ingeniously using the rhyme "wu wa shan ge" of Hunan Longhui Huxingshan Huayao folk songs for free stretching and embellishment. See accompanying snippets below:

fu lao xiang qin yi pian xin yo wu a wu a wu a a
父老乡亲 一片心哟 呜啊呜啊呜啊 啊

fu lao xiang qin yo yi pian yo xin (yo wu a wu a wu a) a)
父老乡亲哟 一片哟心 (哟呜啊呜啊呜啊) 啊)

Figure 37. Fragment of the song "tiao dan cha ye shang bei jing"

Source: Song Yuwang, November, 2022, making score

4.4 Study the characteristics of its qiang yun style.

The concept of "qiang yun" belongs to an aspect, component element, of the singing style, and the singing style covers the concept of Qiangyun. "qiang yun" is explained according to the "Chinese Dictionary", "yun" refers to the harmonious and pleasant sound, the rhythmic characteristics of the sound, and is extended to the charm, demeanor, charm, and rhythm style. "qiang" is the flavor of the tune and qiang diao, then "qiang yun" refers to the flavor of the tune and the charm of the sound, or the rhythm and style of the tune. (Chen Yuan's "Qiang yun" Analysis and Technique Exploration of National Vocal Music Singing "The Voice of the Yellow River 2019)

To analyze He-Jiguang's singing style, we must realize that because He-Jiguang borrows, absorbs, and accepts a wide range of materials, rich and colorful elements, and integrates a variety of styles, it highlights the characteristics of richness and diversity. Therefore, naturally It formed his distinctive and unique personality.

Here we focus on analyzing a few typical examples, For example: he is good at drawing lessons from the skills of combining the natural and falsetto in Peking Opera niches and the characteristics of the tune rhyme. Peking opera rhyme particularly emphasizes the roundness of sound, the clarity and granularity of articulation, The roundness and smoothness of enunciation, the stability and regularity of xingqiang, The appropriateness and elasticity of the returning rhyme, the symmetry of the ratio of natural and falsetto voices. Thus, a style of Peking opera accent that can distinguish other characteristics will be formed, commonly known as the charm of Peking opera.

The second factor is that the elastic characteristics of loud pitch jumps similar to “Yodel's singing style”, which are converted between natural and falsetto sounds, also make up Yodel's unique style of rhyme. Example three, He-Jiguang is good at capturing the potential personality characteristics of the work itself in the singing of original folk songs and composing songs, and is good at capturing and tasting the intrinsic style and taste of the work.

For example, in the performances of “Dong Ting Yu Mi Xiang” and “tiao dan cha ye shang bei jing”, the powerful spirit of energy dissolves and penetrates the tone changes and charm of tone and charm. He is good at absorbing nutrients from his sister art. He is inspired by the expressive techniques of Chinese painting, and draws in the listeners' mind with the expressive style of light, dark, and curve, and contrasts long, short, and high, and low, using suppress before raising artistic method ,Supported by a steady atmosphere, Immediately after that, straight tones, big mordent, small mordent, ornament sounds and trill sounds from slow to fast were used one after another on the first "Tuoqiang" (the original score was not specified or required, performed by myself), then a big jump was used to throw out a high-pitched tone. The front and rear sounds were clearly contrasted, with ups and downs. The most powerful interpretation and expression of his characteristic rhyme was the most powerful interpretation and expression carried by him.(Wang Shuaihong&Hu Fujun2008)

4.5 Combination of imitation and learning.

In our singing and teaching, we learn and discuss He-Jiguang's new vocal style of Hunan Gaoqiang folk song. The most effective method and approach is: the policy

of combining imitation and learning is the most effective.

First, the song was imitated through the recording of a record (no video) recorded by He-Jiguang in the early days. Listen carefully, comprehensively identify, compare, capture the mood of the sound, understand the sound effect image imitating the song, and replay the similarity over and over again, and beware deviated and tarnished.

Second, later singing video imitation. With the advancement and development of science and technology in the times, the sounds and images of He-Jiguang's late video recordings have all been very realistic, can achieve objective and realistic effects, and can basically reflect objective realistic scenes. Therefore, they brought us a convenient and objective reference basis for our reference and imitation. From there, we can not only hear more clear and realistic vocal techniques and sound situations, but also intuitively observe human expressions and lip-styles, bringing us shortcuts and intuitive reference media for accurate and effective reference.

Third, listen to audio singing and comprehensively analyze the score of the work. In singing and teaching, we must not leave the “score” as the carrier of the music. The score is the written symbol of the music. Cultural inheritance and interpretation mainly relies on written symbols to convey connotations, depictions and interpretations. Talking about culture without written symbols is nothing more than false rhetoric. Singing, like teaching, can only be vividly described and conveyed the emotion and mood of the music by relying on the text of the score. In this way, such reference and imitation will not go astray.

Fourth, now we can only learn from and imitate He-Jiguang's vocal style through the second important path. Through comprehensive analysis based on the explanation of existing literature data, the main forms of existing literature are academic papers and scores of works. Although the depth and breadth of research in these academic articles is still very shallow, it can only be the reference blueprint and reference base we rely on and use. As a clue for exploration, we rely on it to get inspiration and tips from it, and on this basis we will further deepen and expand it.

Fifth, by communicating, learning, and imitating with He-Jiguang's existing colleagues, friends, individual students, and outstanding singers who grew up as admirers and followers of He-Jiguang, we absorb, learn from, and imitate the imagery

results we need to pursue.(Pan Junru2022)

By comprehensively drawing on and imitating the vocal style of He-Jiguang through the above five channels, it is theoretically possible to achieve and achieve good results.

5. In-depth study of all the vocal works performed by He-Jiguang

Whether it's singing or teaching, it is an essential research topic to thoroughly analyze and explore every song that He-Jiguang sang during his lifetime, especially the vocal works that have been recorded or distributed on video. The research covered:

First, the study of lyrics: lyrics contain comprehensive and profound ideological information of writers, such as: creation background, purpose, intention, artistic conception, emotional color, inner world of various ideas, emotions, situation, style, rhythm, context, language pronunciation scheme, lyrics theme and genre, and so on, we need to deduce to read, understand, capture and ponder.

Second, try to FIG out the artist's inner world.

Third, score analysis: musical elements, musical themes, musical genres, modes, tonality, notes and motives, themes, beats, rhythms, intervals, melodies, ranges, harmony, musical forms, textures, polyphony, and musical development Techniques, rhythm characteristics, accent characteristics, ethnic and regional customs, orchestration of accompaniment music, performance of accompaniment instruments. In his paper Analysis of the Relationship between Lyrics and Tunes of Songwriters 2019, Sun Hongbin clarified his own views according to the sequence of the emergence of Ci and Qu: "Ci style determines the style of qu, ci mood determines the mood of qu, and ci segment corresponds to the style of Qu". There are quite a few reasons and achievements.

Fourth, this researcher interprets the expressive functional meaning of words and songs and the “Fa jiao” reaction effect. The idea has always been that the relationship between the two is like a complementary relationship between flowers and green leaves. The fusion of words and songs seems to blossom and complement each other, snuggle with each other, intersect, match and complement each other. There is no priority. It is difficult for anyone to express perfect human thoughts and

feelings, and it is even more difficult to perfectly portray and portray people's inner mental activity. The song is the wing of lyrics, and the lyrics are the narrator and translator of the song. A “song” is a “voice”; the lyrics are words, the music is the sound, the two are indispensable.

If we want to study He-Jiguang's vocal works, we must stand at this level and study and analyze them from these meticulous levels. When imitation and drawing on singing and teaching, the results will do more with less, and singing and teaching can be implemented and developed effectively. (Guo Yanlong 2009)

6. Enrich professional stage singing practice experience and courage

In the end, our theoretical teaching must undergo a strict assessment of stage practice testing standards. The ultimate goal is to move towards the stage for artistic practice. Therefore, teaching in any subject should actively create conditions and platforms for stage exercises, go deep into stage practice, strengthen practice, deepen the intensity and difficulty of exercise, optimize the advantages of scenarios and environments, improve practical ability and level, and enhance practical results, and build an integration mechanism that combines theory and practice, enhance practical application ability, enrich practical experience, and enhance stage interpretation experience and courage.

Stage practice is an extension and deepening of classroom teaching. Only by placing great importance on stage practice exercises can we achieve the ultimate sublimation of teaching. He-Jiguang is a professional stage singer at the Hunan Song and Dance Theatre. Singing and performing on stage is his career and life. He has never left stage performance day by day for decades.

Therefore, he has excellent stage practice experience, stage driving ability, and the charm of his stage performance. In the teaching process, our teachers and students should fully draw on and imitate the video footage of Mr. He-Jiguang's stage performance as a reference model, and perform on stage one after another to learn how He-Jiguang uses sound, conveys sound with emotion, acts with words, and rhymes, has a rich voice, strong sense of charm, conviviality, and ingenuity in drawing. Such a realm, far-reaching and open-minded, we can only enrich the practical experience of professional stage performance, enhance the courage on the

stage, and create and enhance the spiritual temperament and psychological quality of our stage performance only by making unremitting efforts to imitate and learn from practice for a long time.(Yang Xinge, 2016)

7. Go deep into life and walk into the stage of nature to sing

In fact, our practical stage is divided into two fields. One is the professional stage, which is the professional stage in the teaching school campus described above. It appears to be separate from the teaching classroom. in fact, it is integrated and inseparable from each other. it is often used exclusively as professional practice.

The big stage of life and the stage of nature are to go out of the campus, step into the society and integrate with the people, carry out social stage practice under the vision of the people, and accept the review and inspection of the people. This is the big stage of social life practice.

Also, we have to walk into nature and the natural stage to blend into one place, carry out outdoor practical stage activities, carry out practical activities on the natural pristine stage, achieve the exchange and integration of theoretical knowledge and natural knowledge in the construction process, fully integrate with nature, conduct field research, and undergo practical tests. Often, all knowledge and perceptions that can be obtained and reflected in the natural stage are the most realistic and objective. This is called practice the only standard for testing truth.

The two major stages are collectively known as the big stage of social practice. Therefore, the acquisition of our human knowledge, the cultivation of abilities, the formation of skills, and the creation of technology are all inseparable from the chain exercise process in the classroom and on the social stage. Otherwise, they are all one-sided, imperfect, and unsound.

He-Jiguang is an outstanding talent, social leader, and the best singer who came from the social stage, then went into the research hall to receive theoretical baptism and refinement, and finally entered the social stage again through repeated study and practice over a long period of time.

His growth history and refinement process are worthy of every one of our vocal music learners to learn from, learn from his perseverance and hard work humanistic spirit, learn his tenacious will to persevere, and learn from his “hai na bai

chuan you rong nai da, bi li qian ren wu yu ze gang -- (Lin Zexu in the Qing Dynasty), learning from his family's high moral character and style -- (Lin Ze Xu “dui lian” in the Qing Dynasty) and learned from other's strengths, the humble and cautious attitude of taking the strengths of others to supplement one's shortcomings, and being generous , embrace broad humanistic feelings. Learn about his farsighted wilderness.

If we can learn He-Jiguang's vocal style and singing art from these directions and situations, we will definitely succeed in our studies, and we can also climb the peak of singing art.(Wang Xiangzhi, 2017)

8. Build a platform for academic discussion and exchange

To develop and update academics, improve and surpass academics, expand horizons, and even change research perspectives, the most effective way and way is to conduct special discussions and exchanges within the academic circle.

In discussions and exchanges, they express their unique opinions and new ideas, indicate problematic views and opinions, and even put forward novel personal achievements. This is what is called the controversy of a hundred families, the academic situation and controversy in full bloom. The formation of this situation and trend is most conducive to the promotion and development of academic majors. This kind of academic debate often has novel discoveries, will find breakthroughs in development, and will find novel methods of technological renewal, so as to achieve the goals of professional academic improvement, transformation and development.

Currently, the current state of study and research on He-Jiguang's vocal art is in a sluggish trend. The situation is not optimistic. However, there are still quite a few national tenors who are still fascinated by He-Jiguang's scientific singing style, fantasizing about pursuing his vocal skills, and especially receiving his unique high-pitched stunts. Just imagine, as long as a leader in the academic world shouted loudly, the world would respond, and there would not be very few active participants.

As long as it is supported by such a group of backbone, the wave of studying He-Jiguang will reach a record high, because after all, the vocal music industry in modern society dreams of surpassing the treble, improving oneself, and competing mentalities, and there are still many people participating in various competitions.

Therefore, in our vocal music teaching, we must make use of this kind of opportunity for academic discussion and exchange of experience. There is an urgent need for this kind of platform and learning garden, and drawing on this opportunity to practice in order to achieve the goal of improving technology, skills, so as to pass on and carry forward the goal of realistic inheritance and development.(Zhao Zhihong&He Xiumei, 2009)

9. Organize a special concert of He-Jiguang's vocal works

Holding a special concert of He-Jiguang's vocal works is the best platform to observe learning and exchange. It is also one of the ways and means to improve by drawing on learning the most effective.

Compared with classroom teaching, concert scenes often have more cultivating functions, adjustment functions, intensification functions, inspirational functions, inspirational functions, and immersive integration functions. The scenes are novel and unique, the atmosphere is happy and peaceful, the artistic atmosphere is strong, and the atmosphere is dreamy.

Therefore, participating in or observing special concerts plays an irreplaceable role in improving learners' interest, stimulating their enthusiasm, cultivating their sentiments, regulating their emotions, nurturing their nature, and making them excited.

This is a powerful means of combining learning and stage practice. It is a direct channel combining learning and indoctrination. It is a connecting channel combining observation and understanding. It has the deepest feeling, the clearest memory, and is an adjustment method that integrates auditory senses, visual senses, thinking senses, and physical senses into one body. Invite relatives, friends, colleagues, students, ardent admirers, and ardent followers who were in close contact with He-Jiguang during his lifetime to participate in the concert and perform on stage, recommend outstanding young students to perform on stage, and give them the opportunity to personally experience the scene, Participate in stage practice experience to accelerate the improvement of their singing ability and stage performance level.

The special concert of He-Jiguang's works should also be combined with the

concert summary report conference and the academic lectures, discussions, and exchange conferences on He-Jiguang's topics. The full video of the special concert, the video of the special lecture, the video of the conference summary conference, and the compilation of lecture documents for distribution is also carried out. Increase publicity, deepen memory images, and improve the effectiveness of academic research.(Liu Hao&Song Lin, 2005)

10. Build an international cooperation and exchange platform

Create and seize opportunities to build an international cooperation and exchange platform.

Although this idea and possibility are very difficult, and the conditions are harsh and difficult, opportunities and opportunities will always be given to those who actively work hard and prepare in advance, such as the International Music Festival, International Music Day, Glastonbury Li Music Festival, Grammy Music Festival, Woodstock Music Festival, Bayreuth Music Festival, Cheltenham Music Festival, Bird International Music Festival, International Folk Festival, Bath Music Festival, etc., take advantage of these Platforms and opportunities to spread He-Jiguang's singing art.

It is also possible to use the good time of Chinese students studying abroad to hold music exchange activities, and use the Confucius Institute platform to hold Chinese and foreign music culture exchange meetings.

The role of academic and cultural exchanges can realize the intercommunication, mutual sharing, communication and exchange of information, ideas, and opinions. Academic exchanges can generate innovative thinking, intensify and inspire brain inspiration, and free themselves from lagging and slow thinking troughs to produce creative thinking results , produce breakthrough discoveries and developments, so the role of communication is huge and real.(Zhang Li&Meng Hui, 2021)

11. Actual teaching process

Based on the direct interviews with the four inheritors on the spot, they respectively clarified their opinions and viewpoints on He-Jiguang's singing method

and singing style in the actual classroom teaching application methods, methods, methods, means and measures, and summarized their propositions and suggestions. The following list is made as a basis for theory and practice, and the guidelines for the application of He-Jiguang's vocal music art in vocal music classroom teaching are as follows:(The following table contains the insights and propositions put forward by the informants and inheritors during the on-site interview in August 2022)

Table 6. He-Jiguang Singing Method Classroom Teaching Guide Statistical Table.(Table maker: Xie Lishan)

Suitable crowd	He-Jiguang's singing method should not be learned too early, it is advisable after adulthood, after the voice change period, it will be in a stable period, and the male high-pitched part is the main part
Age group	Male voice after 20 years old, female voice 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 majoring in university music
Vocal Practice and Singing Elementary	Elementary vocal exercises within 5 degrees, elementary vocal works within 8 degrees
Vocal Practice and Singing Intermediate	Intermediate vocal exercises within an octave, intermediate vocal works within 10 degrees
Vocal Practice and Singing Advanced	Advanced vocal exercises beyond octaves, advanced vocal works above 10 degrees
stage singing practice	According to one's own vocal skills, skills and singing style characteristics,

	freely choose works and give full play to personal strengths
--	--

Reference opinions and unified consensus provided by four main inheritors Liu Xinggui, Bao Yanfei, Long Kaiyi, and Cao Zhiqiang

He-Jiguang's singing method is scientific and natural, his singing style is unique and novel, his vocal skills are comprehensively absorbed, and he combines the essence of folk singing, opera singing and bel canto, and develops the absolute advantages of the three, constructing and forming his own unique style.

Its singing features are concentrated in: wide range, up and down can span 19 degrees, treble can easily surpass highE3, far beyond the limit of human voice; natural and falsetto voice conversion is flexible and free, and voice range conversion is natural, coordinated and unified; The resonant sound is loud, broad, and full; the sound is front-facing, clear and bright, strong and powerful; the timbre is rich and colorful; the resonance focus is clearly concentrated, the position is high, and the fulcrum is stable; the breath is full, the vital capacity is large, and the fulcrum is stable; the penetrating ability is extremely strong; The singing style is unique, the personality is distinctive, and the characteristics of the tune are unique. It combines Gaoqiang folk song singing, opera singing, bel canto and other vocal skills and singing style characteristics into one, forming an independent school system. It is a model worthy of reference and learning, reference and imitation for our singing and teaching.(Hou Furong, 2019)

11.1 Basic vocal exercises.

First of all, analyze and understand the students, based on the actual situation of the students. Based on He-Jiguang's vocal characteristics and vocal skills - "voice front, crisp and bright, strong and powerful" as the criterion for basic vocal training. See the following vocal exercises:

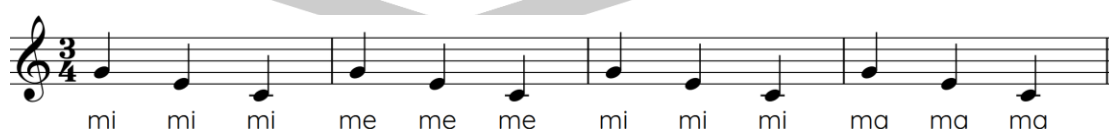


Figure 38. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

When singing this song for vocal training, it is required to have clear articulation, lip friction to produce plosive sounds, the position is forward, and the voice is crisp, bright and concentrated. So as to solve the problems of stiff jaw, tongue base squeezing the epiglottis, dark tone, heavy laryngeal voice, and voice stuck in the throat and difficult to come out. See the following vocal exercises:

a	e	i	o	u
me	ma	me	mo	me
yi	ya	yi	ye	yi
ma	me	mi	mo	mu
mi	ma	mi	me	mi

Figure 39. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

When singing this vocal practice song, it is required that the articulation part is forward, and the articulation focus is concentrated on the junction of the lips and upper teeth, close to the upper gums, and the focus of resonance is fixed on the dome of the hard palate, so as to prevent the sound from going backwards into the mouth, so as to avoid the sound of the root of the tongue, and strive to make the sound coherent, the sound lines are steady and smooth, and produce a sense of rhythm of rippling microwaves. See the following vocal exercises:

lü	ya	lu	la	lu
lü	ya	lü	ya	lü
yi	yo	yi	yo	yi

Figure 40. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

When singing this practice song, the lips are required to be closed into a circle, imitating the action of whistling, the breath is concentrated into a thin silk thread, and

the sound is concentrated like a ribbon and sent to the distance, producing the effect of whistle sound, the sound line is coherent and stable, just blows like a breeze. See the following vocal exercises:



Figure 41. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

When singing this vocal practice piece, the articulation part is required to be tightly attached to the three intersecting parts of the lips, tongue tip and front teeth. The mouth cannot be opened too much, the voice will not be concentrated if it is too large, the voice will be weak, and the timbre will be dark, so you can fully feel the power and dexterity of the lips bursting.

11.2 Concentrated focus and high position training.

It is necessary to find the highest position of the focus of nasal cavity resonance. The most effective training song is to use the "n" consonant to find nasal cavity resonance. See the following vocal exercises:



Figure 42. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

This is the most effective training method for practicing nasal cavity resonance: It requires the feeling of "Yi dian chuan kong" to pass through the top of the nasal cavity, and emit laser perforation, concentrated, bright nasal cavity resonance sound effects, improve vocal skills, skills, solve various problems, expand the range, beautify the timbre, enrich the resonance, move the voice forward, concentrate, obtain a high position, establish a resonance focus, and solve students' problems such as laryngeal voice, lax voice, and tongue root extrusion. See the following vocal exercises:

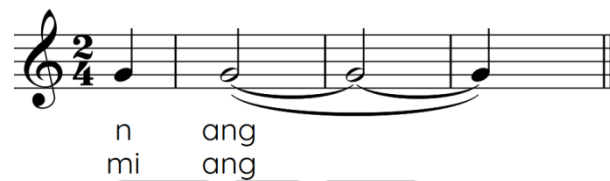


Figure 43. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

This vocal exercise is mainly to obtain nasal cavity resonance and obtain a high position, and secondly to establish the combined resonance channel of nasal cavity, pharyngeal cavity and oral cavity. Practice requirements, first use "n" to find the focal point of nasal cavity resonance, then pull down vertically close to this focal point, connect the nasal cavity, pharyngeal cavity, and oral cavity into a vertical straight line, and make a full and rich "ang" vowel, forming an upper and lower combined channel, thus shaping the rich sound resonance.

11.3 Unify the timbre training of the treble, mediant and bass regions.

The practice of the three vocal zones focuses on: pay attention to the rules of articulation, enunciation, xingqiang, and guiyun, so as to obtain mellow, full, concentrated, powerful, rich overtones and resonance. Learn from He-Jiguang's successful experience and training methods, integrate folk singing, xiqu singing, and bel canto, and use the vocal skills of "dragon, tiger, and phoenix" in Peking Opera and the vocal skills of "tangyin" to combine the three vocal areas. The connection points between them are steady, smooth and coherent, use the mixing technique of bel canto to coordinate and unify the sound color, connect the transition inflection points between the vocal zones, obtain the skills and skills of free conversion between natural and falsetto voices, and establish middle, high and low ranges Harmonized sound character. See the following vocal exercises: (Dai Tianyu 2023)



Figure 44. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

Requirements for practice: the conversion of each vowel should be kept at the same horizontal position and the same space fulcrum, and then the size of the mouth space should be changed accordingly, striving for the purity and unity of color. It is also necessary to pay attention to the unity of the coherence, smoothness and steadiness of the sound melody lines. See the following vocal exercises:

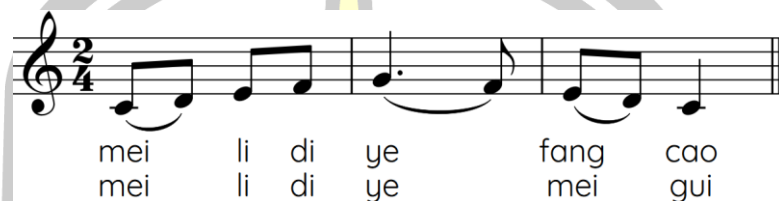


Figure 45. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

Practice requirements: The vocal range of this practice piece has been extended to a perfect fifth, the lyrics are dense, the number of words has increased, and the difficulty of articulation has increased. During practice, students are required to slow down as much as possible and pronounce each word clearly. When singing "ye" It can be extended freely, try to open the cover as much as possible, and keep the verticality of the channel when singing "fang", the resonance cavity becomes an oval, and the resonance cavity of "cao" becomes a circle. See the following vocal exercises:



Figure 46. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

This vocal practice piece uses a pure fifth-degree jump, requiring students to pay attention not to open the mouth too much when singing the first "a" vowel, and when the fifth degree jumps to the second "o" vowel, the mouth becomes The circle is free to extend on the "o" vowel to maintain the stability of the mouth and intonation, and then smoothly falls back to the pure fifth below, and the big jumps of the upper and lower fifths need to maintain a parabolic circular state. See the following vocal

exercises:

lü
lu
lü
yi

ya
ya
yo

lu
lü
yi

la
ya
yo

lu
lü
yi

Figure 47. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

This is to practice the coordination and unity of the voice. The conversion of vowels only changes the shape of the mouth and the size of the space, but cannot change the position of the resonance focus. Every sound and every word must be hung on the same fulcrum, steady and smooth. See the following vocal exercises:

yi ya(ao)

Figure 48. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

This is an elementary vocal practice song for expanding the range. It adopts arpeggio form, transitions to higher octaves step by step, and then returns to the lower octave in a roundabout way to end. Creates smooth transitions in registers within an octave range. Be careful not to lose the resonance focus position when ascending to a higher octave, and during the roundabout descending octave. Always fit tightly without separation. See the following vocal exercises:

lü lü lü

a o

a ao

la la

Figure 49. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

The difficulty of this vocal practice is increasing, and the octave is used to directly jump the conversion range. The first triplet has been pushed up to 9 degrees, and the range spans 9 degrees. This is He-Jiguang's natural and falsetto conversion range, mixed voice conversion How to practice zone skills. It is required to use a real voice in the first low octave, and a mixed voice combining natural and falsetto voices in the second high octave, so as to obtain the skills and skills of fast switching between natural and falsetto voices, so as to break through the treble, expand the range, and master the purpose of converting skills and techniques between natural and falsetto.

11.4 Treble training skills.

The treble training technique adopts He-Jiguang's falsetto voice production method of opera, high-pitched folk song falsetto voice production method, and Western bel canto mixed voice production method. Specifically, "ben dai bian", "yang da zi qiang", "jing ju xiao sheng jia sang", "mixed voice" and other vocalization techniques combined for special treble training. See the following vocal exercises:

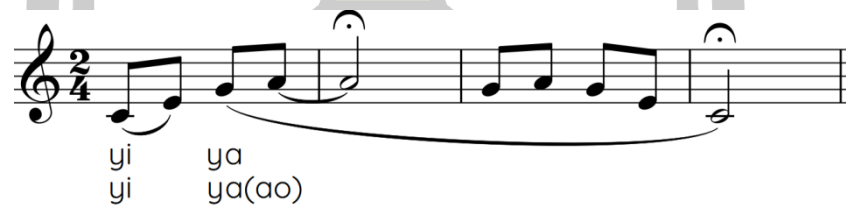


Figure 50. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

Using this 6-degree range expansion method to train the treble will have a very good effect. The major sixth interval is an incomplete consonant interval, so it has a strong tendency, Use the "i" vowel to enter the starting point, so that it is easy to find the high-position nasopharyngeal cavity resonance focus, relying on this fulcrum to extend to the major sixth degree "a" vowel, and freely extend the major sixth degree to generate tension. Easy to find treble fulcrum. See the following vocal exercises:

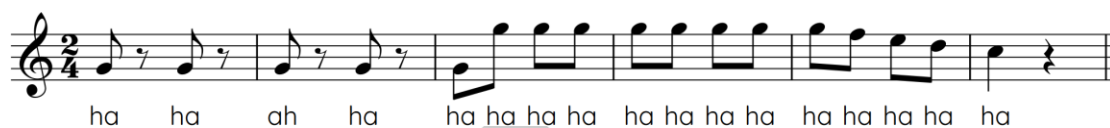


Figure 51. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

It is one of the most effective technical means to use the sound jumping method to train the high pitch and natural and falsetto voice conversion skills. The front part of this practice song uses four short jumps, and then suddenly jumps to a higher octave. This way is the easiest way to break through the high notes and master the natural and falsetto conversion skills.

11.5 Training techniques for expanding the vocal range

The range of voice training needs to be expanded, and the lowest and highest notes can be practiced when practicing voice. See the following vocal exercises:

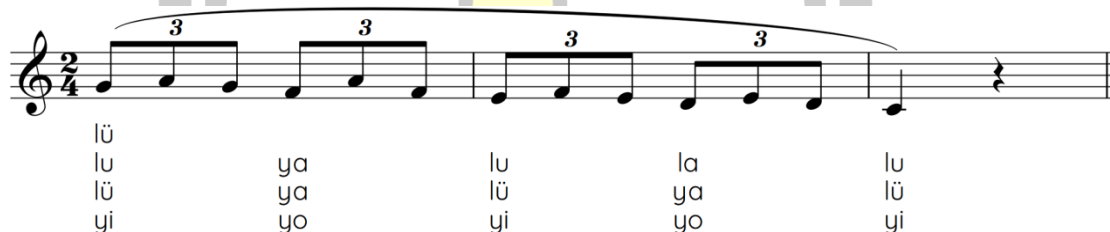


Figure 52. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

The vocal range of this practice piece is a major sixth degree. During the practice, the semitone step-by-step method is used to gradually enter the high-pitched range, and then gradually fall back to the low-pitched range. This method of expanding the range produces an orderly, coherent, and stable effect.



Figure 53. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

snippets:

yi pian yo xin (yo wu a wu a wu a)
一片哟心 (哟 呜 啊 呜 啊 呜 啊)

Figure 56. Fragment of the song "Tiao dan chaye shang beijing"

Source: Song Yuwang, November, 2022, making score

This is He-Jiguang's most representative practice method for run qiang, runse, run wei stunt performances in the interpretation of tune. In the teaching, as long as the students have mastered the tricks and keys of mouth shape deformation and opening and closing, they can express this skill well. Use the following exercise sheet:

fu lao xiang qin yi pian xin yo wu a wu a wu a a
父 老 乡 亲 一 片 心 哟 呜 啊 呜 啊 呜 啊 啊

fu lao xiang qin yo yi pain yo xin (yo wu a wu a wu a)
父 老 乡 亲 哟 一 片 哟 心 (哟 呜 啊 呜 啊 呜 啊)

Figure 57. Fragment of "Tiao dan chaye shang beijing"

Source: Song Yuwang, November, 2022, making score

This example is He-Jiguang's impromptu creation of "run qiang", "runse" and "run wei" stunts during the performance of the cadenza, and a form of impromptu sensational expression. It has become a colorful and dazzling skill of He-Jiguang's singing run qiang, and has become the most vivid personality feature of He-Jiguang's singing style. During the training, let the students focus on the coordination of breath and strength, so that they can quickly acquire this singing skill.

11.8 Construction of singing skills and skills of works.

According to the students' different personality characteristics, singing ability, and singing level, He-Jiguang's vocal music works of different difficulty levels are selected, and the students are asked to practice singing repeatedly.

Selection of primary works, such as: "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 so on.

Selection of intermediate works, such as: "Haojiu mei dao zhe shanpo", "Che bai ge", "Cha tiange", "Zhangsha shange", "Haishi women dong ting mei", "Chunnuan taohuayuan", "Ai de huolala" and so on.

selection of senior works, such as: "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". Say "Zaochen lai".

11.9 Comparison of observation and listening analysis.

By listening to and observing He-Jiguang's existing singing recordings and video recordings, he can gain vivid inspiration, form artistic conception in auditory and visual perception, and form a visual comprehension and experience of He-Jiguang's singing.

11.10 Stage practice at concerts.

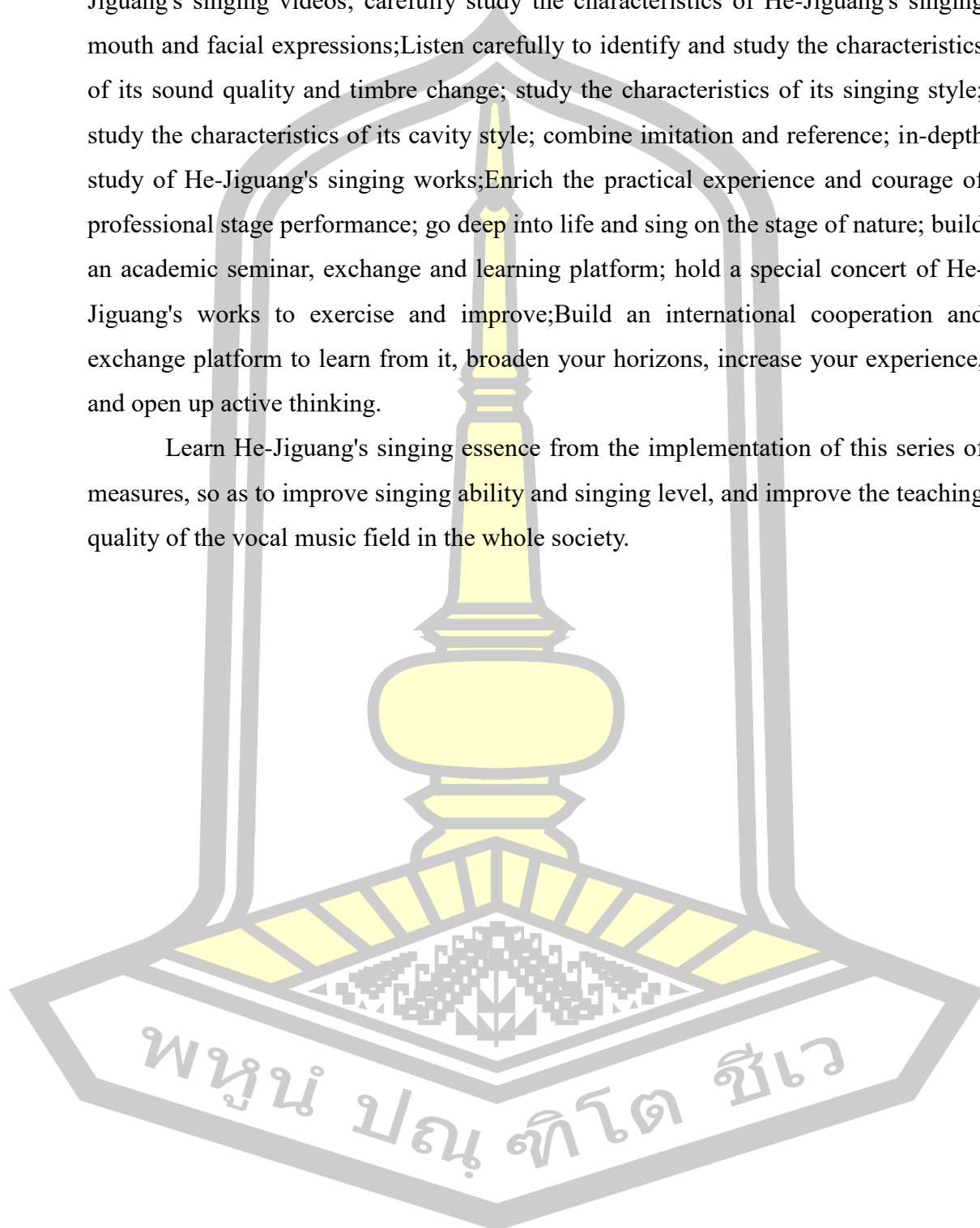
Through repeated stage singing practice, the ultimate goal of singing performance is achieved, students' singing ability and singing level are improved, and classroom teaching and stage art practice are highly unified.

12. Summary

This chapter focuses on the complete implementation process of He-Jiguang's singing method in the current vocal music teaching, starting with the purpose, significance and academic value of the research, and then clarifying the specific teaching measures adopted in the implementation process: To build a unified consensus on the singing concepts of teachers and students; to build a consensus on the concept of natural singing; to build a consensus on the concept of broadening the strengths of others; Build a consensus on the concept of reference and development; build a consensus on the concept of integration; firmly build the foundation of vocal skills in the teaching classroom; consolidate the foundation of the middle and low voice areas; build a smooth resonance channel cavity; Build a treble technique that combines natural and falsetto; build a coordinated and unified high-, middle-, and low-sound range conversion mechanism; learn from the mixed sound technique to

build a treble ladder; Obtain technical techniques from repeated observations of He-Jiguang's singing videos; carefully study the characteristics of He-Jiguang's singing mouth and facial expressions; Listen carefully to identify and study the characteristics of its sound quality and timbre change; study the characteristics of its singing style; study the characteristics of its cavity style; combine imitation and reference; in-depth study of He-Jiguang's singing works; Enrich the practical experience and courage of professional stage performance; go deep into life and sing on the stage of nature; build an academic seminar, exchange and learning platform; hold a special concert of He-Jiguang's works to exercise and improve; Build an international cooperation and exchange platform to learn from it, broaden your horizons, increase your experience, and open up active thinking.

Learn He-Jiguang's singing essence from the implementation of this series of measures, so as to improve singing ability and singing level, and improve the teaching quality of the vocal music field in the whole society.



Chapter VI

To Promoting and transmissions of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music

1. Promote and disseminate based on He-Jiguang's teaching profile and teaching achievements.
2. Promotion and dissemination through social public platforms.
3. Promotion and dissemination through academic literature research.
4. Promotion and dissemination through professional teaching channels.
5. Promotion and dissemination through academic seminars and exchanges.
6. Promote and disseminate through watching video channels.
7. Promotion and dissemination by holding special concerts.
8. Promote and disseminate with the help of He-Jiguang's former disciples, admirers, followers, fans and singers.
9. Promote and disseminate through international cooperation platforms.
10. Summary

Introduction:

He-Jiguang's vocal style highlights the amazing tenor style, unique style and charm. His voice is loud and clear, with pure color, beautiful and bright, pure sound quality, high-pitched voice, true and false voice conversion like clouds and flowing water, flexible and natural, skillful, wide range, and his new high-pitched voice technique is unprecedented, creating an astonishing record in the history of tenor singing Miracle, became a model milestone of tenor, established the technical benchmark of tenor, created the pinnacle of Chinese national vocal music. His vocal range can easily pass through three octaves, and his treble can reach High G, which breaks through the bottleneck of the tenor's high pitch, greatly expands the tenor's effective range, and provides a scientific methodology for reference and learning of vocal music research in today's academic circles. and Science Guide.(Chen Haipeng, 2016)

How to promote the promotion and dissemination of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music, the most important method is to find the most effective implementation methods, measures, and ways, actively build an implementation platform, expand implementation channels, and adopt the most effective implementation means. It is an important subject that we must study first.

Based on the direct interviews with the four inheritors during the on-the-spot investigation, they respectively clarified their opinions and viewpoints on the promotion and dissemination of He-Jiguang's singing art. The ways, means, methods and measures of the promotion and dissemination of He-Jiguang's vocal style are as follows:(The following table contains the insights and propositions put forward by the informants and inheritors during the on-site interview in August 2022.)

Table 7. Statistical table of promotion and dissemination channels, channels, methods and measures.(Table maker: Xie Lishan)

He-Jiguang vocal style promotion and dissemination of the most effective ways, methods, measures and implementation guidelines	
Promotion and dissemination of He-Jiguang's own teaching and achievements	He-Jiguang's own teaching and teaching achievements are an important part of promotion and dissemination, with demonstrative and exemplary influence
Promotion and dissemination through mass platforms	The public platform has divergent publicity
Promotion and dissemination through scholarly literature research	Text literature is an eternal and indelible carrier form of cultural communication and promotion, and it is universal
Promotion and dissemination through professional teaching channels	Teaching is the oldest and most eternal way of cultural promotion and dissemination
Promotion and dissemination through academic seminars and exchanges	Academic discussions and exchanges are the fastest way to discover and solve problems in cultural promotion

	and dissemination
Promotion and dissemination through watching videos	Observing and discussing He-Jiguang's singing video is an effective means of reference and imitation in communication
Promotion and dissemination through special concerts	He-Jiguang's special concert is the most vivid, vivid and memorable means of promotion and dissemination
Promote and disseminate through the power of He-Jiguang students, fans, and singers	He-Jiguang's students are the power of the new generation, with eternal vitality and continuity
Promotion and dissemination through international cooperation and exchange platforms	International exchange and cooperation is an effective way to integrate national culture with the world
Liu Xinggui, Bao Yanfei, Long Kaiyi, and Cao Zhiqiang consolidated their views and consensus	

1. Promotion and dissemination of He-Jiguang's own teaching and achievements

First of all, He-Jiguang himself set an example, precepts and deeds are the best ways, means and means of inheritance and development. This is more direct, more attractive, and more role model and model than engaging in teaching yourself. Since ancient times, celebrity effect has been a natural psychological phenomenon of human beings. Its charm is huge, its provocativeness is strong, and it has the potential to sweep mountains and seas and sweep the world.

Therefore, there are countless people who worship, admire, and follow He-Jiguang, and there are also many self-taught people who imitate He-Jiguang's singing videos and recordings. For example: On the "Xing guang da dao" on CCTV on the evening of March 7, 2009, Zhang Yinglong was radiant and overwhelmed the crowd. Champion of the Month.(Reported by Hunan News in 2009)



Figure 58. He-Jiguang's Passionate Follower - Zhang Yinglong

Source: Provided and edited by Zeng Lingjun (2022)

Example 2: NetEase's talent imitation show genius - Liu Sange from Mianyang, Sichuan, China, imitated and sang "Dongting shuixiang", which is not inferior to He-Jiguang's original singing.



Figure 59. He-Jiguang's passionate follower-Liu Sange

Source: Provided and edited by Zeng Lingjun (2022.12)

Although He-Jiguang is a professional stage artist and singer, he is also an experienced educator because of his studious, unremitting pursuit, hard work, perseverance, and hard work. He fully possesses all the qualifications and qualifications, accomplishments and skills of an outstanding educator.

In 1962 and 1980, he went to the Shanghai Conservatory of Music twice for further study, which lasted for 6 years. During the years, he has been insisting on the

basic subject training of solfeggio training, practicing piano skills and basic skills hard. Dean He Luting became his machine inspector, and he called He-Jiguang to his home for inspection regularly. His ears are miraculously sensitive, the response is quick, and the basic piano skills are very solid. He-Jiguang has sensitive ears and excellent intonation.

In the summer of 1965, He-Jiguang graduated from the Shanghai Conservatory of Music with the highest score in the main male vocal subject of national vocal music. His students Cao Zhiqiang and Bao Yanfei described that his impromptu accompaniment can be whatever he wants, and he can easily make any numbered notation. (Cao Zhiqiang & Bao Yanfei 2021)

In 1994, he served as a judge of the 6th National Youth Singer Television Grand Prix, and in 1998, he was hired as a judge of the 8th CCTV National Youth Singer Television Awards in China. In 2000, he was employed as a visiting professor at the Art College of Hunan Normal University, and in 2001, he was hired as a visiting professor by Central South University and Hunan University.

In 1994, he served as a judge of the 6th National Youth Singer Television Grand Prix, and in 1998, he was hired as a judge of the 8th CCTV National Youth Singer Television Awards in China. In 2000, he was employed as a visiting professor at the Art College of Hunan Normal University, and in 2001, he was hired as a visiting professor by Central South University and Hunan University.

He-Jiguang's teaching is not as fixed and free as professors in professional colleges. His teaching forms are flexible and changeable, the scenes can be changed at will, the methods are flexible and diverse, and the methods are novel and unique. He often gives advice on the performance stage, in front of and behind the stage, in corridors, under the eaves, in rehearsal fields, on the main road, on the street, in fields, in wild forests, etc., and more often he gives advice to visitors beside the piano in his own study Pointing out the maze.

The teaching content is extremely rich and colorful. When he teaches Cao Zhiqiang, he said: "Pin de zhe ren zhi ben ye" The professional level is the highest and the ability is the strongest. If you have no morals and no products, you can only be a waste material, and even endanger the society. (As evidenced by audio and video interviews)

The second is to pay attention to the training of basic skills. This kind of vocal exercises are commonly used in vocal practice:



Figure 60. "Voice Practice"

Source: Song Yuwang, November, 2022, making score

The purpose is to smoothly find the position where the articulation is at the front and the resonance focus is concentrated on the dome of the hard palate, so as to maintain the roundness of the mouth shape from beginning to end, which is conducive to the concentration of the voice and the generation of resonance overtones.

The exercises he uses are all-encompassing, and all folk songs from all over Hunan are required to practice, such as: Xiqu, Huagu xi, Xiangju, Peking opera and so on. It is used to strengthen the basic training of the middle and bass areas. When training the treble area, focus on training the mixed voice skills of natural and falsetto voices, and finally be able to sing creative folk songs, difficult and high-pitched folk songs, extensively collect, absorb and use the local charm and rhyme techniques of folk songs from all over Hunan, and make full use of them in the works.

He has trained many excellent singers, such as: Cao Zhiqiang, Bao Yanfei, Long Kaiyi, Wu Zhuanggui, Zhang Yinglong, Yuan Shuangyang and so on.

Of course, He-Jiguang's teaching performance cannot be compared with that of professors in professional music colleges, just because he is a professional singer. Therefore, under the objective conditions of time, energy and venue, he is not allowed to engage in professional vocal music teaching too much. It is enough to cultivate talents mainly by example, celebrity effect, example and example. This is one of the most important means to promote the inheritance and development of He-Jiguang's new Hunan Gaoqiang shange vocal music style.(Long Kaiyi2000)

2. Promotion and dissemination through mass platforms

It is an effective channel and way to promote the inheritance and development of He-Jiguang's singing art through social public platforms. Because, firstly, it has effective public opinion propaganda; secondly, it has funding sources to support it; thirdly, its work efficiency will be significantly improved; fourthly, it can get strong support from government departments, publishing houses, TV stations and other news media.(Cao Zhiqiang, 2022)

For example: with the support of the Hunan Provincial Party Committee and the Provincial Government, it was undertaken and produced by Hunan Song and Dance Theater, and produced by Hunan TV Station. In December 2003, it compiled, edited and published "He-Jiguang (1939-2022) Celebrities in Chinese Music in the 20th Century" Collector's Edition of Hundred Episodes", which collected all of He-Jiguang's vocal works and singing albums, and released them to the public at home and abroad. The appendix of He-Jiguang's album of the 100-episode collection of Chinese music celebrities in the 20th century is as follows:(Bao Yanfei, 2001)



Figure 61. Collector's Edition of He-Jiguang's 100-episode Chinese Pop Celebrities
Source: Provided and edited - Bao Yanfei, December 2022

Another example: In August 2019, the Hunan Provincial Song and Dance Theater Chorus held a special concert "Golden Wind and Drunken Dongting Autumn"

in commemoration of the 80th anniversary of He-Jiguang's birth. Many singers sang the vocal works that He-Jiguang sang before his death. Colleagues, friends, students and admirers of He-Jiguang, the concert was broadcast live by the TV station to Chinese at home and abroad, which aroused strong social repercussions, etc. These measures are one of the most powerful means for the dissemination and development of He-Jiguang's vocal art. The appendix of the special concert program commemorating the 80th anniversary of He-Jiguang's birth is as follows:(Bao Yanfei2022)



Figure 62. Program list of special concert commemorating the 80th anniversary of He Jiguang's birth

Source: Provided and edited - Cao Zhiqiang, December 2022

3. Promotion and dissemination through academic literature research

In human history, it is one of the most effective ways, methods, approaches and means for any kind of culture to carry on the inheritance and development with the oldest and most primitive way of recording characters. It has wide coverage, strong publicity, fast speed, the highest collection value, preservation safety factor, and has a relative sense of permanence and durability. The main carrier forms of its records are academic papers, academic reports, audio, audio and video, CD, DVD materials, news reports, special and special concerts, academic discussions and exchange meetings, monographs, music score, multimedia network collection and so on.

Based on the current research status and research level at home and abroad, we

firstly systematically comb and integrate the existing literature and materials, organize and publish them into anthologies, collections of works and DVD collections. Then further strengthen the research intensity, research deepening and research breadth, in-depth research level, and further carry out high-level academic theoretical research and excavation of He-Jiguang's new Hunan Gaoqiang folk song vocal music style. To promote its inheritance and development is the duty and obligation of our current academic circles. We should learn to sing, inherit and carry forward all of his works, analyze and interpret his technical theories comprehensively, enrich and deepen his theoretical thoughts, and deepen and improve his skills, techniques and technical deduction means.(Xu Meihui2007)

4. Promotion and dissemination through professional teaching

The emergence and development of human education has provided the all-round means of bearing and carrying technology and its carrier for the inheritance and development of social civilization and culture, and once played the role of connecting the past and the future. Therefore, education and cultural inheritance depend on each other, interact with each other, promote each other, improve together, change and develop together, and once produced a deeper level of synchronous development, which is the evolutionary function of education in the process of inheritance and development.

The function of education is infinite, and the specific mode of education is teaching. We all know that teaching has the function of enlightening and influencing, shaping, assimilating, memorizing, popularizing and transmitting, washing and purifying, assimilating through osmosis, entertaining and edifying, etc.

We will make full use of the above multiple teaching functions to inherit and develop He-Jiguang's vocal skills, skills and singing style, systematically implement He-Jiguang's vocal music teaching in the traditional professional classroom theoretical education approach, inherit He-Jiguang's singing essence, improve the quality of vocal music teaching, comprehensively shape the new generation of singing spiritual conception, and cultivate the direct inheritance and effective strength of He-Jiguang's singing art. Cultivate thousands of second He-Jiguang, input fresh blood for He-Jiguang vocal music art, let He-Jiguang vocal music art life forever youthful

vitality, full of vitality of eternal power, so that its singing art in the soil of folk music root, sprout, blossom and bear fruit.(Long Kaiyi&Bao Yanfei2020)

5. Promotion and dissemination through academic discussion and exchange

In addition to the traditional classroom theory teaching, appropriate academic discussion and exchange activities will play a role in clarifying, pointing out the puzzles, adding a finishing touch, and stirring up a thousand layers of waves with one stone.

Academic discussion and exchange activities have the distinct characteristics of enlightenment, freshness, originality, orientation and pioneering.

Academic seminars generally invite some experts who are creative, have unique insights, have made great achievements, are unique, have in-depth and comprehensive studies in the academic field to clarify their research results, breakthrough discoveries, and share their unique insights, experience and practical summary.

Learning and teaching in this special context and with the advantages of the environment will give full play to the flexible thinking wings of learners, unlock the wisdom of students, arouse their enthusiasm and stimulate their inspiration, so as to obtain unprecedented feelings and understandings. Undoubtedly, this teaching method and means will get twice the result with half the effort.

The He-Jiguang Academic Seminar will invite some outstanding tenor singers in China to perform live demonstrations. The vivid and direct combination of live singing and theoretical exposition can stimulate students' interactive passion, cultivate their sentiment in the exciting and pleasant learning atmosphere, and enhance their academic knowledge and artistic taste in the strong artistic atmosphere. Improve singing ability and level.

This mode of inheritance and development of academic discussion and exchange has wider coverage, faster dissemination, deeper memory, more intense resonance, greater influence and stronger response than classroom teaching, so it should be further used for reference and popularized.(Xu Meihui2007)

6. Promotion and communication through watching video channels

The channel of inheritance and development through the observation of He-Jiguang's singing video has vivid and interactive functional effects.

However, from the perspective of objective conditions, its resources have certain limitations, because it is relatively short of video resources. Due to historical limitations, the early video recording conditions are relatively backward, and the later conditions are improved.

In spite of this, but from this limited video, we can also obtain valuable information resources we need, for our viewing, reference, reference research information content.

The purpose of the watching video is to capture and collect He-Jiguang's vocal skills and singing style, what singing techniques and techniques He uses, what musical elements he absorbs, what musical materials he absorbs, what rhymes he uses, and what experts' skills he absorbs, learns from and integrates into his own bone marrow. This series of elements will be comprehensively and systematically combed and integrated, summarized and summarized, and listed into comprehensive and systematic report materials, which will serve as guidelines and reference basis for us to learn from and imitate.

The second is to learn from and imitate He-Jiguang's singing method from video observation to become our own skills and techniques. To achieve the basic copy of his singing effect, so as to carry out effective inheritance and development.(Liu Xinggui2021)

7. Promotion and communication through holding special concerts

It is also an effective way to carry out inheritance and development through holding a special concert of He-Jiguang's works, because the concert has four characteristics:

First, with a strong inflammatory, mainly manifested in ratings abrupt increase, coverage expansion, visibility, emotional enhancement, not only can be fascinating, but also can let the audience immersive to the artistic atmosphere picture, even can create artistic conception from the atmosphere.

Second, it has strong radiation, modern Internet technology is developed,

everyone has a mobile phone, easy to carry, fast operation, transmission speed can be instantaneously sent second, the audience can shoot real-time video, second transmission and transmission, instantaneously spread to any corner of the world, this transmission mode is really amazing and timeliness.

Third, it has a realistic reproduction function. The concert is to re-derive, re-create and re-reproduce the original sound, singing method, skills and style. It will also add fresh information, new materials, new content, and enhance new active elements, so it will be updated and developed in the process of recurrence.

Fourth, it is imitative. The concert scene includes the actor's imitation of the protagonist's sound and image, as well as the audience's imitation of the actor's voice and image. Just like molecules, the radiation rate will increase and increase as a result of fission. In this way, the whole video of the concert will be collected and distributed in the final project to achieve the goal of inheritance and development of He-Jiguang's vocal music art.(Yuan Shuangyang&Zeng Yong2021)

8. Promotion and communication through He-Jiguang's former disciples, admirers, followers, fans and singers

The former disciples of He-Jiguang were relatively familiar with his actual situation and grasped relevant literature with a certain amount of information. They were direct insiders and inheritors. Firstly, they organized these people through a blanket search and established a systematic roster and contact information.

Secondly, the new generation of singers who directly or indirectly absorb or learn from He-Jiguang's singing methods are also a group of powerful indirect insiders and inheritors. They should promptly call on this group of effective forces to join the formation.

Thirdly, to organize the enthusiastic admirers, followers and fans of He-Jiguang, which is not to be underestimated, they will voluntarily collect and sort out the relevant information and materials of He-Jiguang, and even learn from and imitate He-Jiguang's singing methods and styles by themselves, and many of them learn a good model.

For example: Amateur Liu Sange, his imitation of the sound fidelity seems to reach a degree difficult to distinguish with He-Jiguang's own vocal style, is simply

eye-popping, dumbstruck, similar to this kind of crowd to take a comprehensive search will get the image of the effect and harvest, etc., these are the objects and groups we need to regroup, gather wisdom, solidarity, mutual assistance, sincere cooperation, Constantly promote and promote the inheritance, development and development of He-Jiguang vocal music art, so that He-Jiguang singing art full of eternal vitality.(Zhang Yuanfu&Liu Xinggui 2022)

9. Promotion and communication through international cooperation platform

Just as the Chinese writer Lu Xun once said, "Only the nation is the world" (source: Lu Xun's Miscellany of Qijie Ting), its meaning is: "The nation is an integral part of the world, so naturally the nation is the world. The world is universal, the nation is special, special in the universal".

Today's world has realized the international cultural integration and exchange chain. We should seize the opportunity and the current situation, build a platform for international exchange of music culture, actively promote and spread He-Jiguang's singing art on this platform, and arouse the attention and spiritual resonance of people around the world.

The original singing method of He-Jiguang in the last century has been borrowed and integrated with the essence of western Bel Canto singing technology, to achieve the integration of Western and Chinese complementary, has become a grafting transplantation, foreign for the Chinese singing classic, further strengthen the international integration of music culture more significance, realize the internationalization of He-Jiguang's singing art.(Bao Yanfei&Zhang Yuanfu2022)

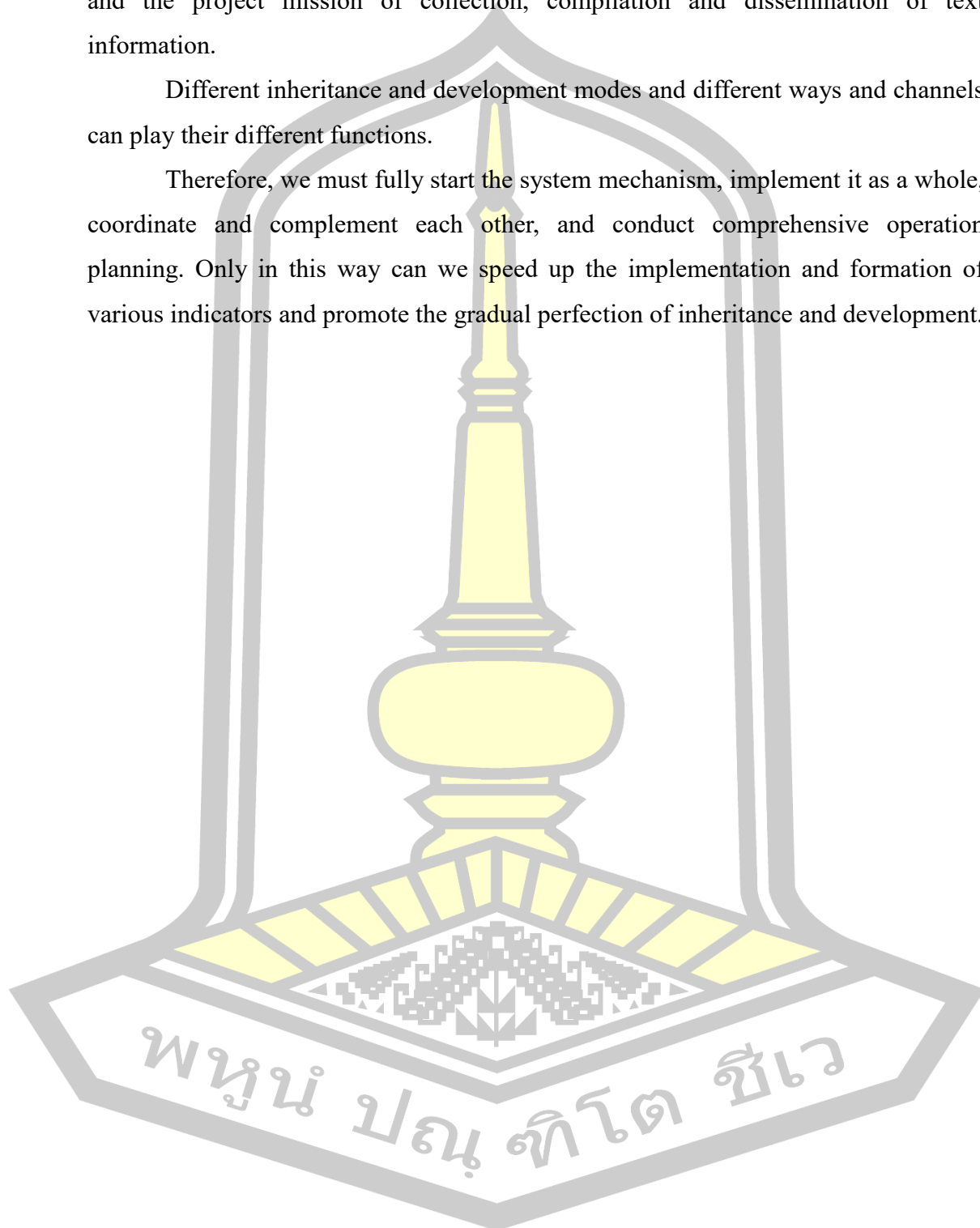
10. Summary

This chapter clarifies seven ways, ways and means to promote the new Hunan Gaoqiang folk song vocal music art of He-Jiguang through these seven channels and ways, so as to carry out effective inheritance and development. The seven ways, means and seven ways are not primary and secondary to each other, they each have their own unique absolute advantages. Each of them can do its best, complement each other, coordinate and promote each other as a whole. The same structure is built like a water network system running from hundreds of streams to the sea. Together, it bears

the important task of inheritance and development of He-Jiguang's vocal music art and the project mission of collection, compilation and dissemination of text information.

Different inheritance and development modes and different ways and channels can play their different functions.

Therefore, we must fully start the system mechanism, implement it as a whole, coordinate and complement each other, and conduct comprehensive operation planning. Only in this way can we speed up the implementation and formation of various indicators and promote the gradual perfection of inheritance and development.



Chapter VII

Conclusion, Discussion and Suggestions

This study has the following three research objectives:

1. To Study the Biography and works of He-Jiguang's new style of Hunan Gaoqiang folk songs.
2. Research on the Application of He Jiguang's Singing Method in Contemporary Professional Vocal Music Teaching.
3. To Promoting the inheritance and development of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music.

Using the method of collecting field data and document data the results of the study can be summarized as follows:

1. Conclusion

1.1 The Biography and works of He-Jiguang's new style of Hunan Gaoqiang folk songs.

The research shows that He Jiguang's new Hunan Gaoqiang folk song Singing method is based on the original high-pitched folk song singing method in Hunan. Through long-term exploration and practice, he has fully absorbed various vocal elements, absorbed and used for reference the high pitched folk song singing skills, traditional opera and folk art singing skills, western bel canto mixed singing skills, pharyngeal singing skills, Western European yodeling skills, etc., to graft and transplant, Drawing on the techniques of fusion to construct and form a comprehensive unity, while also compatible with the characteristics of various singing styles, the fusion has formed its own unique style and formed an independent vocal school system. Especially the technique of converting true and false sounds into vocalizations has been brought to an unprecedented level, and all of his vocal works are naturally derived from the same process of formation and construction. Thus, it has become a peak and milestone that the Chinese national vocal music industry still cannot surpass.

1.2 Application of He-Jiguang's Singing Method in Today's Vocal Music Teaching.

Practice has proven that on-site investigation of the insights and propositions put forward by informants and inheritors is the most effective method, approach, measure, and implementation means for the application and research of He Jiguang's.

1.3 The inheritance and development of He-Jiguang's new style of Hunan Gaoqiang Folk Song Vocal Music.

Practice has proven that on-site investigation of the insights and propositions put forward by informants and inheritors is the most effective method, approach, measure, and implementation means for promoting and disseminating He Jiguang's new Hunan Gaoqiang folk vocal style. Through the promotion and dissemination of He Jiguang's students, fans, and singers, it has eternal vitality and continuity.

2. Discussion

2.1 According to the first research objective, As far as He Jiguang's biography and works analysis of the new Hunan Gaoqiang folk songs are concerned, Through literature review, Discovered "The Research of the 20th Century Groups of Hunan Musicians" (Xu Meihui 2007), There are also documents such as "Study on Hunan gāo qiāng Folk song singing art of Hunan singer He Jiguang" (Zhang Wang 2021), and it can be concluded that: They only briefly expounded the history of the formation of He Jiguang's new style of singing in Hunan Gaochang Mountain, and its general construction process.

But they did not classify and summarize in detail the various periods and construction elements of He Jiguang's singing method. There is no comprehensive analysis of He Jiguang's singing works.

However, in my dissertation, I have classified and summarized He Jiguang's singing method and singing style in detail from his childhood, adolescence, youth, adulthood and other stages, different historical periods, and his comprehensive development, formation and construction process. At the same time, a comprehensive analysis and elaboration of the music materials and singing style of the representative works sung by He Jiguang.

He Jiguang's singing method and singing style are the products of the fusion of Chinese and Western music cultures, and are the products of the high integration of the original Hunan Gaoqiang Mountain singing method, traditional opera singing

method, Western bel canto singing method, pharyngeal vocalization method, Western European Yodel singing method and other singing methods and schools. It has important academic value and is worthy of extensive reference and learning in the vocal music industry today. It is the blueprint for tenor learning and reference.

2.2 According to the second research objective, The application of He Jiguang's singing method in today's vocal music teaching. In the course of this research, The researchers designed a set of comprehensive teaching plan, teaching method, teaching framework structure, implementation measures, etc. for the traditional professional vocal music classroom teaching process, so that effective teaching implementation effect can be obtained.

According to the teaching application suggestions and propositions of the inheritors, conventional classroom teaching is the mainstay, compatible with professional concerts, vocal competitions, academic seminars and other channels and measures, and He Jiguang's singing method is applied to teaching, so as to improve singing skills, skills and singing level. The quality of teaching has been improved.

The inheritor singer Liu Xingguo advocates that classroom teaching should be complemented by stage performances to improve learning efficiency. (Liu Xingguo 2021). Young soprano singer Bao Yanfei, the successor, advocated and suggested that professional teaching should be combined with special concerts to improve students' singing skills. (Bao Yanfei 2022). Zhang Yuanfu, the successor, advocates that professional teaching should be combined with field investigation and social practice to broaden students' horizons, strengthen their artistic accomplishment, and fully realize the goal of professional vocal music teaching application. (Zhang Yuanfu 2023).

However, in the existing research reference materials, there is no historical material about the application of He Jiguang's singing method and singing style in vocal music teaching. This is a big historical defect, and it is worth supplementing and perfecting in our future research.

2.3 According to the third research objective, The promotion and inheritance of He Jiguang's new school of Hunan high-pitched folk songs. In the course of this research, The researchers elaborated on He Jiguang's teaching ideas, teaching methods, and teaching achievements during his lifetime, and designed a comprehensive

teaching plan on how to implement scientific and reasonable teaching today.

And according to the suggestions and propositions of the inheritors, the main line of professional vocal music teaching in colleges and universities is compatible with social media platforms, literature research, academic seminars, concerts and other channels and measures to spread He Jiguang's singing method. So as to effectively disseminate and promote the dissemination and development of its singing methods.

The inheritor, Professor Long Kaiyi, advocates popularizing the influence of social education with subject-based professional teaching, comprehensively combining academic exchanges to promote and inherit the development of He Jiguang's singing art. (Long Kaiyi 2021). Singer Cao Zhiqiang advocated and suggested popularizing social academic lectures and special concerts to expand social influence and effectively promote and inherit the development of He Jiguang's singing art. The successor, Professor Zhang Yuanfu, advocated that the international platform should be combined with concerts and academic exchanges to broaden students' horizons and expand their international influence. (Zhang Yuanfu 2023)

In this way, He Jiguang's singing art can go to the world, so that more vocal music students, especially tenor learners who are confused by the high pitch, can fully receive the comprehensive education of He Jiguang's scientific singing methods, so as to fully realize the goal of promoting and inheriting He Jiguang's new Hunan high-pitched folk song vocal music.

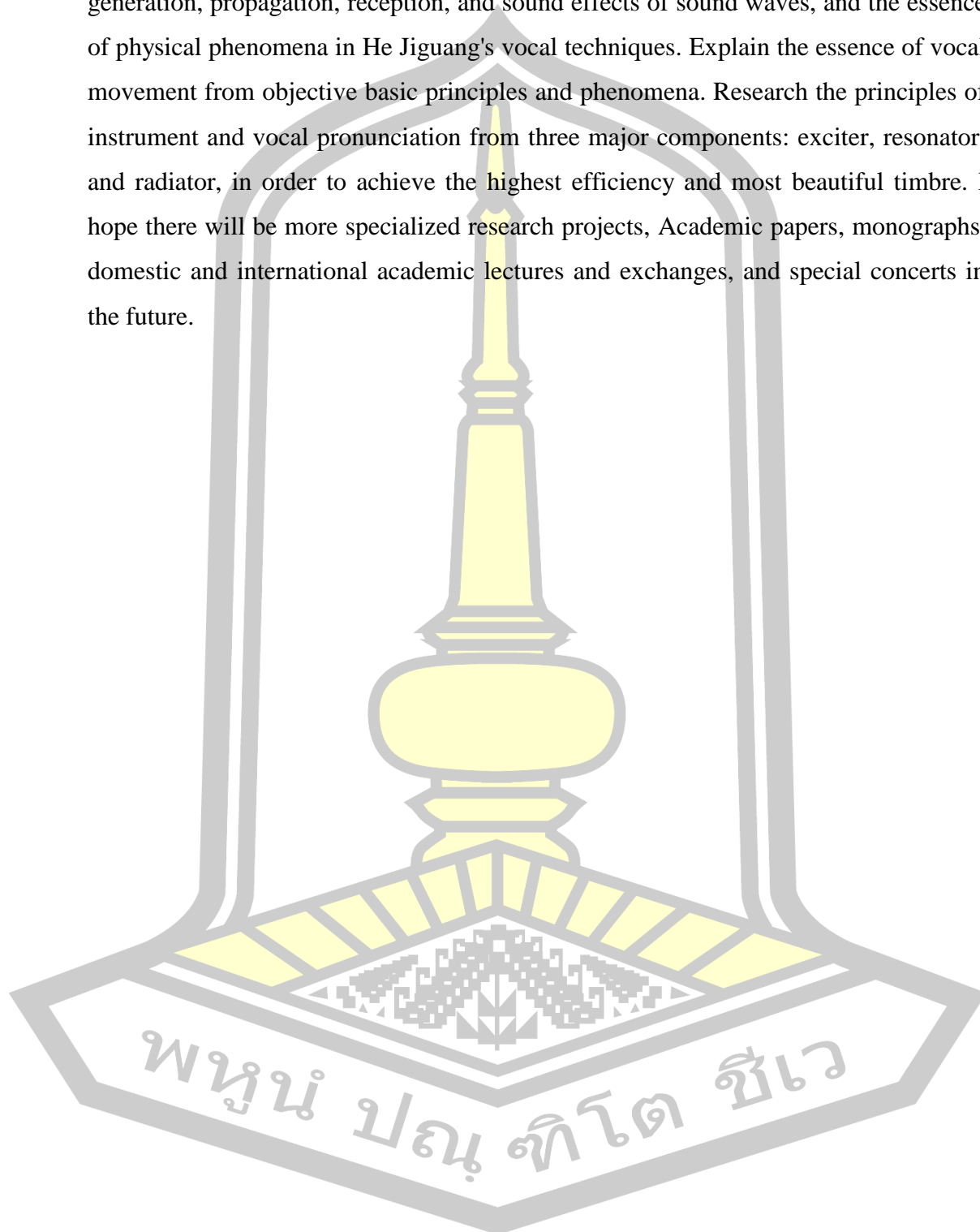
However, in the existing research reference materials, there is no historical material about the special promotion and inheritance of He Jiguang's singing method and singing style. This is a big historical defect, which is worthy of our future research.

3. Suggestion

Suggestions for the further study:

I hope that in future research, we can conduct more in-depth research on He Jiguang's singing and vocal techniques, as well as his magical technique of converting true and false sounds, from physical phenomena such as physics, physical acoustics, music acoustics, physiological anatomy of vocal organs, and further understand the

relationship between sound waves and vocal music from the perspective of the generation, propagation, reception, and sound effects of sound waves, and the essence of physical phenomena in He Jiguang's vocal techniques. Explain the essence of vocal movement from objective basic principles and phenomena. Research the principles of instrument and vocal pronunciation from three major components: exciter, resonator, and radiator, in order to achieve the highest efficiency and most beautiful timbre. I hope there will be more specialized research projects, Academic papers, monographs, domestic and international academic lectures and exchanges, and special concerts in the future.



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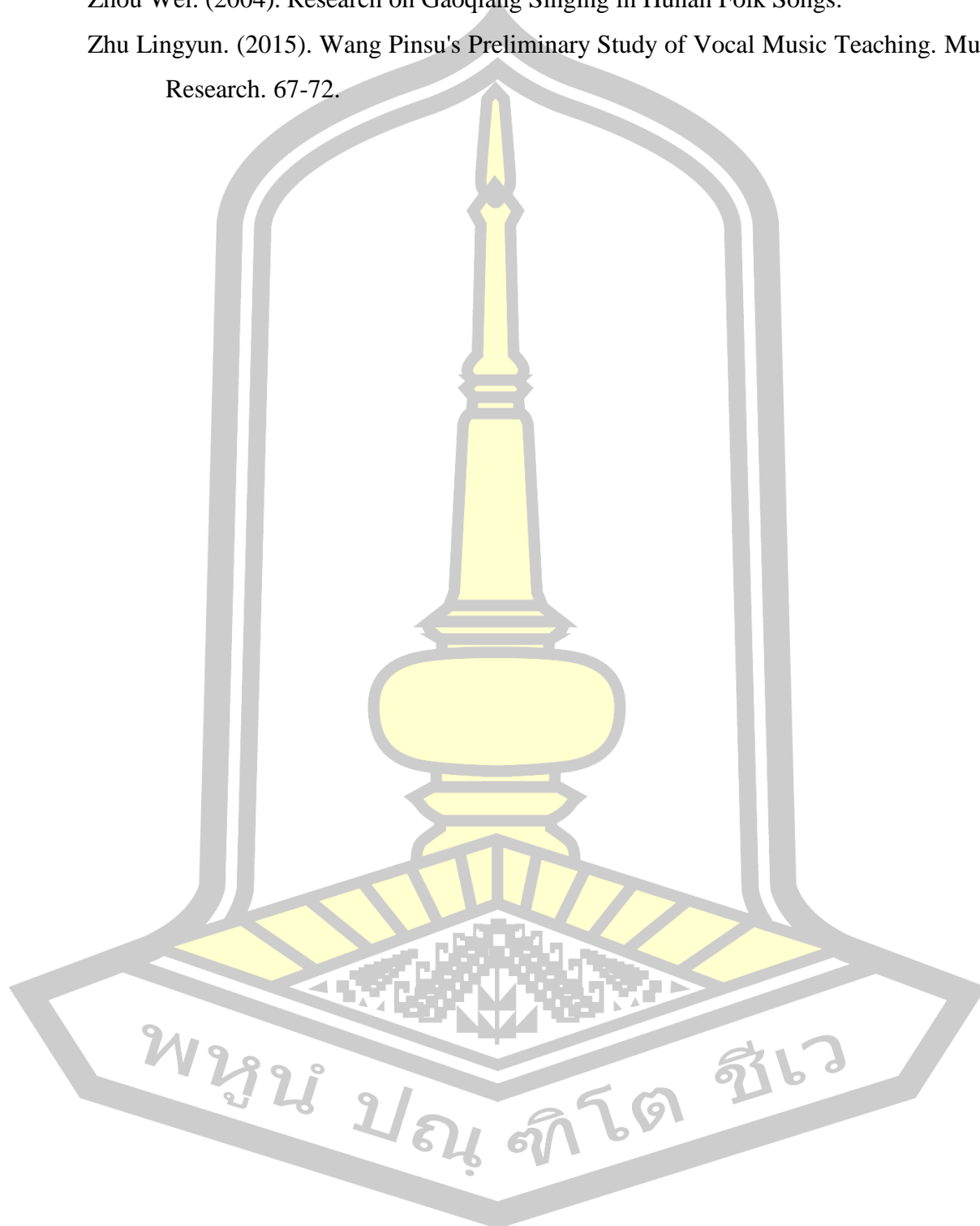
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APPENDIX

Sheet music appendix

lang zai wai jian da shan ge

郎在外间打山歌

hu nan chang sha min ge

(ai hai) lang zai na wai jian (nuo hai) da shan (nuo) ge (luo) (he he) jie zai na fang zhong
 (哎 咳) 郎 在 那 外 间 (啲 咳) 打 山 (啲) 歌 (罗) (呵 呵) 姐 在 那 房 中

zhi ling (nuo) luo (a) wo bu xiao de (nuo hai) shi na chu d shang wu xia wu ling qian ao bei
 织 绫 (啲) 罗 (啊) 我 不 晓 得 (啲 咳) 是 那 处 的 上 屋 下 屋 岭 前 坳 背

qiaoniang qiaoyeshengchu zheyang cong ming ling li de zai (luo he he), dachuzheyanganganjingjing
 巧 娘 巧 爷 生 出 这 样 聪 明 伶 俐 的 崽 (罗 呵 呵), 打 出 这 样 干 干 净 净

suo suo li li piao yang guo hai zuan tian ru di de hao shan (nuo) ge (a) da de na li yu (nuo hai)
 索 索 俐 俐 漂 洋 过 海 钻 天 入 地 的 好 山 (啲) 歌 (啊)。 打 得 那 鲤 鱼 (啲 咳)

you bu de shui (luo), da de huangniu shi gun (ni) xia (nuo) po (luo), wo ling luo zi bu zhi (ai)
 游 不 得 水 (罗), 打 得 黄 牛 是 滚 (尼) 下 (啲) 坡 (罗), 我 绫 罗 子 不 织 (哎)

ting shan (nuo) ge a, niang ma nv er, ni zhe zhi si yao po (luo),
 听 山 (啲) 歌 啊。 娘 骂 女 儿, 你 这 只 死 妖 婆 (罗),

ni wei he ling luo zi bu zhi (ai) ting shan (yo) ge (a)? shan ge lang de ge zi
 你 为 何 绫 罗 子 不 织 (哎) 听 山 (哟) 歌 (啊)? 山 哥 郎 的 歌 子

ting bu de lai, (a) ta yao chang de ni qu zuo tang ke (lai hai), jiao sheng ma ma
 听 不 得 来, (啊) 他 要 唱 得 你 去 做 堂 客 (来 咳)。 叫 声 妈 妈

mo ma w (luo), ni na ge nian qing ge tou li ye ai ting shan (nuo) ge (ai),
 莫 骂 我 (罗), 你 那 个 年 轻 格 头 里 也 爱 听 山 (啲) 歌 (哎),

ni bu ting shan ge na you wo (luo)? wo bu ting shan ge (a) na you
 你 不 听 山 歌 那 有 我 (啲)? 我 不 听 山 歌 (啊) 那 有

wo bu ting shan ge (a) na you wai sun a ni jiao ni zuo wai (ai) po (o)? (哦)?
 我 不 听 山 歌 (啊) 那 有 外 孙 啊 妮 叫 你 做 外 (哎) 婆 (哦)?

Figure 63. Music Production: Song Yuwang

ying sheng yan
应声岩

ou yang zhen di ci
lu song he ji guang qu

2 3 4 5 6 7

luo la li li o la yi li
罗 啦 哩 哩 哦 啦 衣 哩

8 9 10 11 12 13

wu ling shan zhong shi tou duo luo li
武 陵 山 中 石 头 多 罗 里

14 15 16 17 18 19 20

luo luo li luo luo li luo, zuo zuo shi shan hui chang ge luo li luo luo li luo luo li luo,
罗 罗 哩 罗 罗 哩 罗, 座 座 石 山 会 唱 歌 罗 哩 罗 罗 哩 罗 哩 罗 哩 罗,

21 22 23 24 25 26 27 28

zhan zai shan qianhang yi ju zhe shanying lai na shan he, luo luo li ai luo wu li
站 在 山 前 唱 一 句 这 山 应 来 那 山 和, 罗 罗 哩 哎 罗 呜 哩

29 30 31 32 33 34 35

luo wu li wu luo luo wu li luo wu li wu luo wu li luo wu li o wu li o
罗 呜 哩 呜 罗 罗 呜 哩 罗 呜 哩 呜 罗 呜 哩 罗 呜 哩 哦 呜 哩 哦

36 37 38 39 40 41 42

sheng zai ge xianghuai bao li, ge shan ge hai yang yu wo.
生 在 歌 乡 怀 抱 里, 歌 山 歌 海 养 育 我。

43 44 45 46 47 48 49

sheng zai ge xianghuai bao li, ge shan ge hai yang yu wo, ge shan ge hai
生 在 歌 乡 怀 抱 里, 歌 山 歌 海 养 育 我, 歌 山 歌 海

50 51 52 53 54 55 56 57 58

yang yu wo luo li luo luo li luo luo li luo he luo li luo luo li luo luo li luo
养 育 我 罗 里 罗 罗 里 罗 罗 里 罗 河 罗 里 罗 罗 里 罗 罗 里 罗。

Figure 64. Music Production: Song Yuwang

ai de huo la la
爱的火辣辣

shi huang yuan ci
lu song qu

2 3 4 5 6 7 8

huo la la de jiu, huo la la de cai, huo la la de yan lei liu de hao tongkuai,
火辣辣的酒, 火辣辣的菜, 火辣辣的眼泪流的好痛快,
huo la la de qing, huo la la de ai, huo la la de yan jing gou ni hun er lai,
火辣辣的情, 火辣辣的爱, 火辣辣的眼睛勾你魂儿来,

9 10 11 12 13 14 15 16

huo la la de xiao sheng chuan dao jiu li wai, huo la la de bian pao zha chu cai xi lai. huo ya
火辣辣的笑声传到酒里外, 火辣辣的鞭炮炸出财喜来。吹呀
jishi ni chuang ru wo huo la la de huai, huo la la de ri zi jiao ni li bu kai.
几时你闯入我火辣辣的怀, 火辣辣的日子叫你离不开。

17 18 19 20 21 22 23 24 25

huo luo li luo yi huo luo li luo yi jiao ni li bu kai.
吹啰哩啰依吹啰哩啰依叫你离不开。

26 27 28 29 30 31 32 33 34

35 36 37 38 39 40 41 42 43 44

huo la la de jiu yi
火辣辣的酒依

45 46 47 48 49 50 51 52

huo la la de jiu, huo la la de cai, huo la la de cai, huo la la de
火辣辣的酒, 火辣辣的菜, 火辣辣的菜, 火辣辣的

53 54 55 56 57 58 59 60 61 62 63

qing huo la la de ai huo la la de pi qi jue de hao gu guai
情火辣辣的爱火辣辣的脾气倔得好古怪

64 65 66 67 68 69 70

huo la la de hu nan ren neng ga neng shui neng ga neng shui
火辣辣的湖南人能呷能睡能呷能睡

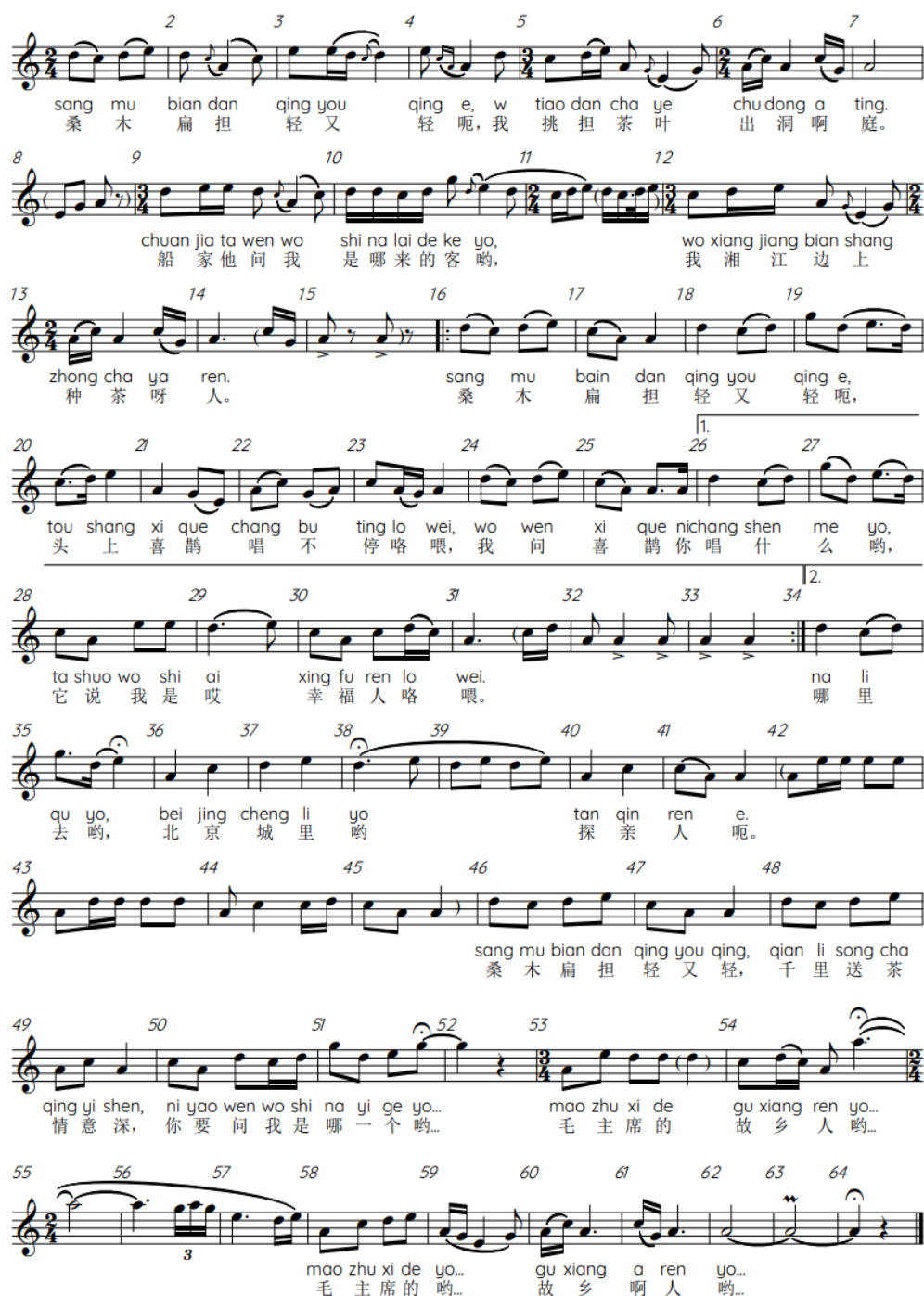
71 72 73 74 75 76 77 78 79 80

neng wen neng wu you qi cai.
能文能武有奇才。

Figure 65. Music Production: Song Yuwang

tiao dan cha ye shang bei jing

挑单茶叶上北京

ye wei lin ci
bai cheng ren qu


2 3 4 5 6 7

sang mu bian dan qing you qing e, w tiao dan cha ye chu dong a ting.
桑木扁担轻又轻，我挑担茶叶出洞啊庭。

8 9 10 11 12

chuan jia ta wen wo shi na lai de ke yo, wo xiang jiang bian shang
船家他问我，是哪来的客哟，我湘江边上。

13 14 15 16 17 18 19

zhong cha ya ren. sang mu bian dan qing you qing e,
种茶呀人。桑木扁担轻又轻，

20 21 22 23 24 25 26 27

tou shang xi que chang bu ting lo wei, wo wen xi que nichang shen me yo,
头上喜鹊唱不停，我问喜鹊你唱什么哟，

28 29 30 31 32 33 34

ta shuo wo shi ai xing fu ren lo wei. na li
它说我是哎，幸福人咯喂。哪里

35 36 37 38 39 40 41 42

qu yo, bei jing cheng li yo tan qin ren e.
去哟，北京城里哟。探亲人呢。

43 44 45 46 47 48

sang mu bian dan qing you qing, qian li song cha
桑木扁担轻又轻，千里送茶

49 50 51 52 53 54

qing yi shen, ni yao wen wo shi na yi ge yo... mao zhu xi de gu xiang ren yo...
情意深，你要问我是哪一个哟... 毛主席的故乡人哟...

55 56 57 58 59 60 61 62 63 64

mao zhu xi de yo... gu xiang a ren yo...
毛主席的哟... 故乡啊人哟...

Figure 66. Music Production: Song Yuwang

dong ting yu mi xiang

洞庭鱼米乡

ye wei lin yuan ci
ji ti gai ci
bai cheng ren bian qu

5
dong ting a...
洞 庭 啊...

6
hu shang yo... hao feng yo... guang e! ba yue a... feng chui ya...
湖 上 哟... 好 风 哟... 光 呢! 八 月 啊... 风 吹 呀...

11
dao huang yo... xiang e! dong ting a
稻 花 哟... 香 呢! 洞 庭 啊

13 稍快 14 15 16 17

18
hu shang a, yo yo ye yo he ye, dong ting hu shang a hao e feng guang!
湖 上 啊, 哟 哟 耶 哟 哟 耶, 洞 庭 湖 上 啊 好 呢 风 光!

27
qian zhang na bai fan na, yo yo ye yo he ye, qian zhang bai fan na gai e hu
千 张 哪 白 帆 哪, 哟 哟 耶 哟 哟 耶, 千 张 白 帆 哪 盖 呢 湖
jin si a li yu ya, yo yo ye yo he ye, jin si
金 丝 啊 鲤 鱼 呀, 哟 哟 耶 哟 哟 耶, 金 丝

36
mian. li yu ya zhuang e man cang. feng shou a... gu mi yo...
面. 鲤 鱼 呀 装 呢 满 仓. 丰 收 啊... 谷 米 哟...

37 慢 38 39 40 41 42 43

44
yun quan yo... guo e... lun chuan yo...
运 全 哟... 国 呢... 轮 船 哟...

47
jie dui ya... xia chang yo... jiang e!
结 队 呀... 下 长 哟... 江 呢!

Figure 67. Music Production: Song Yuwang

BIOGRAPHY

NAME Lishan Xie

DATE OF BIRTH 09/27/1968

PLACE OF BIRTH HuNan

ADDRESS ShaoYang, DongKou

POSITION Associate Professor

EDUCATION 1995-1999 Wuhan Conservatory of Music Bachelor
2016-2019 Sichuan Music College Master
2020-2023 (Ph.D.) Degree of Doctor of Philosophy of
college of music Masarakham University

