



## Singing Techniques and Teaching Methods of Singer Liao Changyong in Chinese Opera Vocal Performance in a Sociological Context

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### Abstract

**Background and Aims:** Grounded in the rich tradition of Chinese opera, the study aims to investigate the singing techniques and teaching methods of Singer Liao Changyong in Chinese Opera Vocal Performance in a Sociological Context.

**Materials and Methods:** Utilizing a mixed-methods approach, including qualitative analysis, interviews, and sociocultural analysis, the research investigates how Singer Liao Changyong navigates the dynamic landscape of Chinese opera vocal performance, particularly in terms of technical proficiency, emotional expression, and cultural resonance, integration of Bel canto singing traditions with Chinese opera.

**Results:** Through a comprehensive examination of Liao Changyong's journey from rural roots to international acclaim, the study uncovers valuable insights into the sociological dimensions of opera reflecting human experiences and societal dynamics. The findings contribute to theoretical discourse in music education, performance studies, and sociological studies on music and culture, emphasizing the importance of cultural preservation, innovation, and cross-cultural dialogue in the realm of vocal performance.

**Conclusion:** The study explores the intricate relationship between individual artistry and sociocultural influences in Chinese opera vocal performance, emphasizing the importance of incorporating cultural nuances, emotional expression, and technical mastery in vocal education and performance, offering practical guidance for educators and performers.

**Keywords:** Chinese opera vocal techniques; Liao Changyong; Sociocultural influences in music education; Cross-cultural vocal training; Bel canto in Chinese opera

### Introduction

Singer Liao Changyong's impact on Chinese Opera Vocal Performance extends far beyond his exceptional vocal abilities. His teaching methods, deeply rooted in the academic and cultural traditions of Chinese opera, have shaped the development of vocal talent and contributed significantly to the preservation of this rich cultural heritage (Li, 2010; Wang, 2018; Lihan, 2020). This study endeavors to delve into the intricacies of Liao Changyong's singing techniques and teaching methods within the context of Chinese opera vocal performance, focusing on examining these aspects through a sociological lens. Analysis examines societal structures, norms, values, and interactions to understand human behavior. This study explores how societal factors, cultural values, and historical contexts shape singing techniques in Chinese opera vocal performance. Sociocultural factors, including beliefs, traditions, language, customs, education, and gender roles, are crucial for understanding artistic practices and expressions within specific cultural contexts. Understanding these factors is essential for understanding singers like Liao Changyong (Xie & Boonsrianan, 2023; Chen & Woramitmaitee, 2024; De & Lu, 2024).

The background of this study is grounded in the longstanding tradition of Chinese opera, a multifaceted art form that encompasses vocal, instrumental, and dramatic elements (Stock, 2003; Ye, 2020). Within this tradition, Liao Changyong occupies a prominent position as a master vocalist and educator, known for his adherence to the Bel canto singing style infused with Western influences (Jing, 2019; Pan, 2023). His teaching philosophy emphasizes not only technical proficiency but also the integration of emotion, expression, and cultural context into vocal performances. Understanding the nuances of his approach can provide a deeper understanding of the complex interplay between artistic expression, pedagogical methods, and sociocultural influences (Guo & Wu, 2022; Zhou, 2023).

One of the central problems driving this study is the need to elucidate how Singer Liao Changyong navigates the dynamic landscape of Chinese opera vocal performance, particularly in terms of teaching



techniques and artistic expression. While technical prowess is essential, the cultural and social dimensions of vocal performance cannot be overlooked (Yu & Jia, 2016; Zhang, 2024). This study aims to uncover the strategies and methodologies employed by Liao Changyong to impart vocal skills, interpretative nuances, and emotional depth to his students, all within the broader context of sociological influences on music education and performance (Bresler & Stake, 2017; Gaunt et al., 2021).

The significance of this study lies in its potential to contribute to multiple fields, including music education, performance studies, and sociological studies on music and culture (Wright, 2017; Kelly, 2018). By situating the study within a sociological context, this study bridges theoretical insights with practical applications, offering valuable guidance to educators, performers, and scholars alike. Furthermore, in an era of increasing globalization and cultural exchange, understanding the unique characteristics of Chinese opera vocal performance and pedagogy can foster cross-cultural dialogue, artistic innovation, and the preservation of intangible cultural heritage on a global scale (Zhang et al., 2022; Li, 2024).

Liao Changyong, a well-known figure in Chinese opera, particularly in the Peking opera genre, has made significant contributions through his mastery of vocal techniques and innovative teaching methods. His singing style is deeply rooted in traditional Chinese vocal practices, emphasizing precise breath, pitch, and tonal quality control, all of which are required for the expressive and emotive delivery that distinguishes Chinese opera. Liao's techniques also incorporate elements of Western operatic practices, resulting in a distinct hybrid style that complements the traditional art form. His ability to combine these various influences has not only improved his performances but has also played an important role in the preservation and modernization of Chinese opera (Wang, 2020). In addition to his singing techniques, Liao Changyong's teaching methods have had a significant influence on the next generation of opera singers. He advocates for a more comprehensive approach to training that includes not only vocal exercises but also physical conditioning and emotional expression. Liao emphasizes the importance of understanding the cultural and historical context of the pieces being performed, which enables singers to deliver more authentic and powerful performances. His pedagogical approach is well-regarded in academic and professional circles because it effectively bridges the gap between traditional Chinese vocal arts and modern performance practices (Zhang & Li, 2019).

## Objective

To investigate the singing techniques and teaching methods of Singer Liao Changyong in Chinese Opera Vocal Performance in a Sociological Context.

## Literature review

The study of singing techniques and teaching methods in Chinese opera vocal performance has been a subject of interest for scholars and practitioners alike. This literature review explores key theories and research findings related to this topic, with a specific focus on Singer Liao Changyong's contributions within a sociological context.

### 1. Sociocultural Perspectives on Vocal Performance

Sociocultural theories offer a comprehensive understanding of the relationship between societal influences and artistic expression, particularly in vocal performance. Pierre Bourdieu and Howard Becker have contributed significantly to this understanding by highlighting concepts like cultural capital, social networks, and institutional frameworks that shape artistic practices. Bourdieu's theory of habitus, which refers to the internalized dispositions and behaviors influenced by social structures, is particularly relevant in examining how performers like Liao Changyong adapt and navigate cultural expectations in Chinese opera vocal performance. Becker's theory of art worlds emphasizes the collaborative and socially embedded nature of artistic endeavors, where vocal performance is a collective effort within a network of artists, instructors, audiences, and institutions. This interconnectedness forms an art world, where norms, values,



and conventions are negotiated and reinforced through interactions and collaborations. Liao Changyong's work exemplifies this dynamic interplay within the Chinese opera art world, reflecting broader cultural narratives and traditions (Lo, 2015; Muhar et al., 2018).

## 2. Bel Canto Tradition and Western Influences

Liao Changyong's vocal techniques are rooted in the Bel canto tradition, a style of singing characterized by agility, purity of tone, and expressive phrasing. This tradition, originating in Western classical music, has been adapted and integrated into Chinese opera vocal pedagogy (Ding, 2017; Yang, 2023). Scholars such as Manuel Garcia and Giovanni Battista Lamperti have contributed foundational insights into Bel canto singing, emphasizing the importance of breath control, resonance, and vowel placement. Liao Changyong's incorporation of these techniques into Chinese opera reflects a cross-cultural exchange and adaptation, highlighting the fluidity and evolution of vocal traditions in a globalized context (Boyu, 2019; Hoch, 2020; Zhu, 2021).

## 3. Teaching Methods and Artistic Expression

The intersection of teaching methods and artistic expression is a central theme in the literature on vocal pedagogy. Techniques such as the thoracoabdominal combined breathing method, as utilized by Liao Changyong, emphasize the integration of physicality, breath support, and emotional engagement in vocal performance (Ajodhia & CohenMiller, 2024). Pedagogical approaches inspired by the Alexander Technique, Feldenkrais Method, and Laban Movement Analysis have also influenced vocal education, offering insights into body awareness, tension release, and expressive movement in singing. Understanding how these methods are applied in Chinese opera vocal training can shed light on the multifaceted nature of vocal pedagogy and the dynamic relationship between technique and artistry (Mingle, 2018; Luo & Leung, 2023; Sansom, 2023).

## 4. Cultural Preservation and Innovation

An overarching theme in the literature is the tension between cultural preservation and innovation in vocal performance. Chinese opera, with its rich history and diverse regional styles, faces the challenge of maintaining traditional techniques while embracing contemporary influences. Scholars such as Jiang Feng and Cheng Zhao Cai have explored how opera practitioners negotiate tradition and modernity, highlighting the importance of skill transmission, repertoire selection, and audience engagement. Liao Changyong's approach to teaching and performing reflects this balance, showcasing both reverence for tradition and openness to artistic experimentation (Dixon, 2015; Ovcharenko et al., 2020; Chung, 2021).

In conclusion, the comprehensive review of the literature surrounding Chinese opera vocal performance, focusing on the contributions and techniques of singer Liao Changyong within sociocultural contexts, illuminates the intricate interplay between tradition and innovation, teaching methodologies, and cross-cultural influences. Through the lenses of sociocultural theories, Bel canto tradition integration, teaching methods emphasizing physicality and emotional engagement, and the ongoing dialogue on cultural preservation versus innovation, this study lays a robust foundation for understanding the nuanced dynamics of Chinese opera vocal performance. Moving forward, further research into Liao's specific techniques and pedagogical approaches promises to deepen our insights into the multifaceted nature of vocal training and artistic expression within this rich cultural heritage.

## Conceptual Framework

Utilizing a comprehensive review of existing literature and a mixed-methods approach, the study seeks to unravel the complex interplay between individual artistry and collective cultural dynamics. The conceptual framework for this study is structured around key components, each representing a thematic area derived from the literature review and the methodological approach.

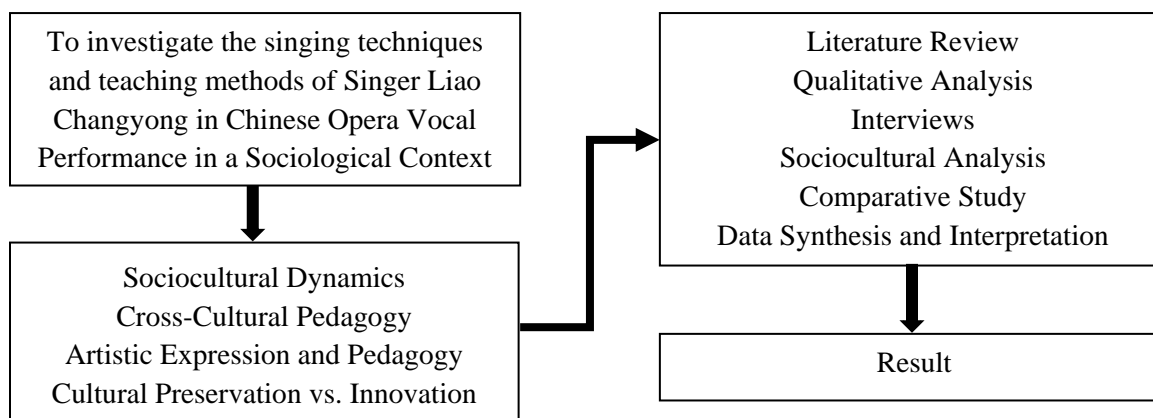


Figure 1 Conceptual Framework

## Methodology

The methodology employed in this research involves a comprehensive investigation into the singing techniques and teaching methods of Singer Liao Changyong in Chinese opera vocal performance within a sociological context. We utilize a mixed-methods approach, combining qualitative analysis of Liao Changyong's vocal performances, interviews with the artist and vocal pedagogues, and a review of relevant literature on sociological theories of music education and vocal performance. The methodology aims to provide a holistic understanding of the cultural, social, and pedagogical dimensions of Chinese opera vocal performance, highlighting the interplay between tradition and innovation in artistic practice, as shown in Table 1.

**Table 1** Methodological Steps

Steps	Description
Literature Review	Conduct a thorough review of literature on Chinese opera vocal performance, sociological theories of music education, Bel canto tradition, and teaching methods in vocal pedagogy.
Qualitative Analysis	Analyze recordings and performances of Singer Liao Changyong to identify key techniques, stylistic elements, and expressive qualities in Chinese opera vocal performances.
Interviews	Conduct interviews with Singer Liao Changyong, vocal pedagogues, and experts in Chinese opera to gain insights into teaching methods, cultural influences, and artistic interpretation.
Sociocultural Analysis	Apply sociological theories such as habitus, cultural capital, and art worlds to analyze the sociocultural context of Chinese opera vocal performance and its impact on pedagogy.
Comparative Study	Compare Liao Changyong's techniques with those of other renowned vocalists in Chinese opera to identify unique approaches, innovations, and cultural adaptations in vocal training.
Data Synthesis and Interpretation	Synthesize findings from literature, qualitative analysis, interviews, and sociocultural analysis to develop a comprehensive understanding of singing techniques and teaching methods.

## Results

Liao Changyong, born on October 25, 1968, into an ordinary peasant family in Pi County, Chengdu City, Sichuan Province, embodies a remarkable journey from rural roots to international acclaim in the realm of Chinese opera and vocal performance. Growing up in a small county known for its Douban chili



sauce production, Liao's early exposure to music came from the rustic charm of countryside life. Enthrallled by the melodies emanating from large speakers, he found solace and inspiration amidst the fields and village paths, igniting his passion for music at a young age, as shown in Figure 1.



**Figure 1** Liao Changyong  
**Source:** Xiaoke Tang, from fieldwork in January 2023

Tragedy struck early in Liao's life when his father passed away when he was seven years old, leaving his mother, three sisters, and himself facing financial hardships. Despite the challenges, Liao's family persevered, with his sister's support allowing him access to education and fostering his musical aspirations. His journey into the world of music began to take shape during his schooling years when a chance encounter with a captivating bel canto performance on campus radio sparked his fascination with singing.

The path to mastering his craft was not without obstacles. Rejected initially by the Sichuan Conservatory of Music, Liao's determination led him to pursue vocal training at the Sichuan Provincial Song and Dance Theater before ultimately gaining acceptance at the prestigious Shanghai Conservatory of Music. Under the tutelage of esteemed mentors like tenor Luo Wei and renowned bel canto teacher Zhou Xiaoyan, Liao honed his vocal prowess and theoretical knowledge, rapidly ascending to prominence within the conservatory.

Liao Changyong's talent transcended national borders when he clinched top honors at the 41st Toulouse International Vocal Music Competition in France, marking a historic achievement for Chinese vocalists on the global stage. Subsequent triumphs at the Domingo World Opera Competition solidified his reputation as a world-class singer with impeccable technique and artistic sensibility. His masterful performances garnered accolades from maestros like Domingo himself, establishing a mentor-disciple bond that further enriched his musical journey.

In the wake of international acclaim, Liao's commitment to musical education and cultural exchange remained unwavering. Embracing opportunities to perform worldwide while serving as the dean of the Shanghai Conservatory of Music, he bridged cultural divides and nurtured emerging talents. Liao's enduring dedication to Chinese cultural heritage and artistic excellence continues to resonate, embodying a harmonious blend of tradition and global influence in the realm of Chinese opera and vocal performance.

### **1. Liao Changyong's Singing Techniques**

Liao Changyong's singing techniques epitomize a fusion of artistry and technical prowess within a sociological context, where cultural nuances and historical depth intersect with vocal expression. His mastery extends beyond the mere execution of notes to embodying the essence of opera as a comprehensive art form that mirrors societal narratives and human experiences.



Within the realm of Chinese opera, Liao Changyong's vocal abilities have earned him the title of "opera prince" and the distinction of being the first Chinese baritone on the global stage. His performances in iconic operas such as Hoffman's Story, Troubadour, Adalia, La Traviata, and Carmen showcase not just his technical excellence but also his deep understanding of cultural contexts. This sociological awareness allows him to infuse his singing with authenticity, resonating with audiences worldwide.

Central to Liao's singing techniques is his meticulous approach to breath control and resonance, essential elements in the art of opera that bridge individual skill with cultural expression. His use of the chest and abdomen joint breathing method underscores not only his technical proficiency but also his ability to navigate the complexities of vocal delivery within the sociocultural frameworks of opera. This blend of technical mastery and sociological sensitivity enriches his performances, making them both artistically compelling and culturally resonant.

Furthermore, Liao Changyong's singing style reflects a deep-rooted connection to Chinese artistic traditions, showcasing a harmonious integration of personal expression and cultural heritage. His commitment to understanding the background and connotations of each work he performs speaks to a broader sociological awareness, where art is not just a performance but a reflection of societal values, histories, and aspirations. This depth of understanding allows him to deliver performances that transcend mere entertainment, offering audiences a profound engagement with the socio-cultural narratives embedded in opera.

In conclusion, Liao Changyong's singing techniques exemplify a symbiosis of technical excellence and sociocultural awareness within the realm of Chinese opera. His ability to navigate the complexities of vocal artistry while honoring cultural contexts underscores the profound impact of opera as a sociological medium. Through his performances, he not only showcases his vocal prowess but also contributes to a deeper understanding of opera as a mirror of human experiences and societal dynamics.

## **2. Liao Changyong's Teaching Methods**

Singer Liao Changyong's teaching methods in Chinese opera vocal performance, examined within a sociological context, reflect a deep-rooted adherence to the academic traditions of Bel canto singing, shaped by Western music influences. His approach to systematic vocal music education in academic settings like colleges and universities integrates scientific teaching methods and advanced concepts from the Conservatory, emphasizing breath control, timbre modulation, and emotional expression as key facets of vocal mastery. Within this sociological framework, Liao Changyong's teaching philosophy underscores the importance of diligence and cognitive engagement, encouraging students to synthesize theoretical knowledge and practical experiences while honing their singing styles based on the unique characteristics of each musical piece.

### **2.1 Characteristics of Liao Changyong's Singing Teaching**

**2.1.1 Evoke Emotions:** Liao Changyong, echoing Henri Ferdinand Manstein's assertion that "Emotion is the soul of singing," instills in his students the necessity of imbuing vocal performances with profound emotional resonance. Recognizing singing as an art form where voice and expression must harmonize perfectly, he urges singers to infuse ideological depth and varied emotions into different musical styles. This approach demands adaptability in singing techniques, voice modulation, and emotional portrayal to authentically convey diverse sentiments.

**2.1.2 Emotional Connection:** Central to Liao Changyong's teaching is the cultivation of emotional connectivity through expressive body language and facial expressions. He immerses himself in the singing process to capture the essence of his compositions fully. Rather than resorting to exaggerated gestures, Liao Changyong advocates for natural, flowing movements that mirror the emotional flow of the music. His nuanced facial expressions, ranging from smiles of joy to serious contemplation in sad melodies, serve as windows into the depth of understanding and emotional expression required in vocal performances.

**2.1.3 Artistic Integrity:** Liao Changyong emphasizes that emotional depth in singing must be underpinned by technical prowess, voice control, clear articulation, and linguistic charm. He views artistic accomplishment and stage presence as essential components shaping a singer's journey toward musical

excellence. Through infectious vocal delivery and delicate emotional expression, Liao Changyong exemplifies the standards of an exceptional artist, guiding aspiring vocalists and enthusiasts toward a deeper appreciation and understanding of vocal music's evolution.

## 2.2 Take the Opera Sung by Liao Changyong as an Example of Teaching Analysis

**2.2.1 Plot Analysis:** The opera depicts the intricate love and life journey of Xu Zhimo, a prominent modern Chinese poet and cultural figure. It intricately weaves together the emotional narratives of Zhang Youyi, Lu Xiaoman, and Lin Huiyin, all intertwined with Xu Zhimo's experiences. In the sixth act, titled "Life Difficult," the plot delves into Xu Zhimo's internal conflicts as he grapples with the constraints imposed by societal expectations and personal desires. His inability to attend Lin Huiyin's academic lectures due to his wife's financial difficulties embodies the clash between his idealized notions of love and the harsh realities of life, culminating in his poignant first aria born out of desperation.

**2.2.2 Role Image Analysis:** Xu Zhimo emerges as a representative figure of modern Chinese poetry, influenced by European romantic ideals. However, the opera's narrative delves deeper into his internal struggles within complex social dynamics, challenging fixed notions of family relationships and romantic ideals. This juxtaposition of love, reality, and pursuit evokes feelings of helplessness, melancholy, and endurance, encapsulating Xu Zhimo's profound reflections on life's intricacies. Through his performance, Liao Changyong skillfully captures Xu Zhimo's emotional turmoil, offering a poignant portrayal of a poet navigating the narrow confines of existence.

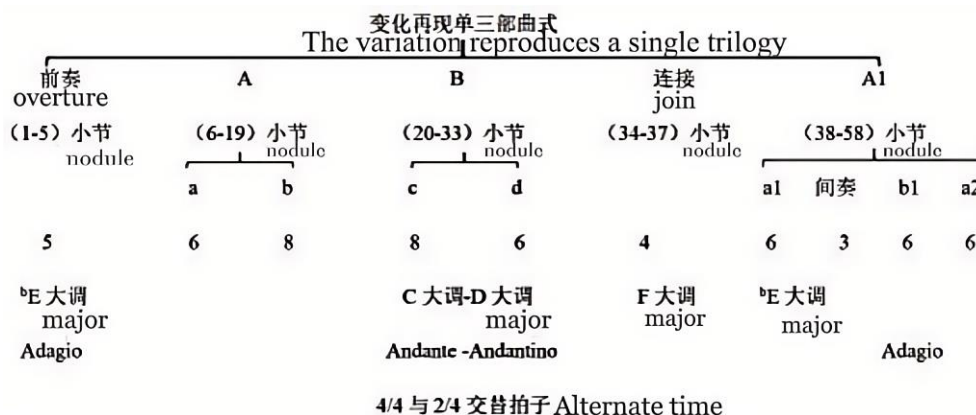
**2.2.3 Lyrics Analysis:** The opera's lyrics, penned by Xu Zhimo in 1928, employ a structured format comprising six paragraphs, each containing four sentences. The chosen song, "Wo bu zhi dao feng shi zai na yi ge fang xiang chui," intricately weaves together themes of dreams, love, and idealism, encapsulating Xu Zhimo's yearnings and disillusionment, as shown in Figure 2. The recurring motif of the wind serves as a metaphorical vehicle for expressing freedom, strong emotions, and idealistic pursuits. Through nuanced linguistic choices and evocative imagery, Xu Zhimo's poetry delves into the complexities of human emotions, offering a poignant reflection on life's challenges and aspirations.

我不知道风/是在哪一个方向吹/我是在梦中/在梦的轻波里依洄。  
wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/zaimengdeqinboliyihui  
我不知道风/是在哪一个方向吹/我是在梦中/她的温存，我的迷醉。  
wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/tadewencun, wodemizui  
我不知道风/是在哪一个方向吹/我是在梦中/甜美是梦里的光辉。  
wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/tianmeishimenglideguanghui  
我不知道风/是在哪一个方向吹/我是在梦中/她的负心，我的伤悲。  
wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/tadefuxin, wodeshangbei  
我不知道风/是在哪一个方向吹/我是在梦中/在梦的悲哀里心碎！  
wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/zaimengdebeiaixinsui  
wobuzhidaofeng/shizainayigefangxiangchui/woshizaimengzhong/andanshimenglideguanghui  
我不知道风/是在哪一个方向吹/我是在梦中/黯淡是梦里的光辉。

**Figure 2.** The song “Wo bu zhi dao feng shi zai na yi ge fang xiang chui” lyrics  
**Source:** Xiaoke Tang, collected from baido.com (2023)

**2.2.4 Music Analysis:** The selected song forms a trilogy, showcasing a structured musical progression that mirrors the lyrical themes. Its musical structure, as shown in Figure 3, underscores the narrative's emotional depth and thematic complexity. Liao Changyong's interpretation of this musical trilogy embodies the essence of Xu Zhimo's poetic vision, creating a seamless synergy between lyrics, music, and emotional expression. Through meticulous musical analysis, Liao Changyong's teaching

methodology emerges as a nuanced blend of technical proficiency, emotional resonance, and thematic interpretation, enriching the sociological context of Chinese opera vocal performance.



**Figure 3.** The variation reproduces a single trilogy  
**Source:** Xiaoke Tang, from fieldwork in January 2023

**2.2.5 Application of Singing Skills:** The application of singing skills in aria performance involves a nuanced understanding of vocal music technology and its practical implications within a specific sociological context. Singers, like Liao Changyong, must navigate the intricate relationship between vocal techniques and musical expression, particularly in portraying the image and character of opera roles.

In analyzing a specific opera aria, such as "I don't know in which direction the wind is blowing," several key aspects come into play. Firstly, singers must focus on breath control and language articulation. Understanding the melody's structure, emotional nuances, and character traits is essential for planning breath patterns effectively. For instance, in phrases with intense emotions or high pitches, breath control becomes crucial, aligning with the character's feelings to enhance the performance's authenticity.

From a linguistic perspective, Chinese aria singing requires precise pronunciation and phonetic expression within the melody's framework. Each sound and word should convey the intended emotion, whether it's dreamy tenderness or a sense of harmony. Maintaining consistency in tone and timbre, while ensuring rhythmic accuracy and lyrical interpretation, adds layers of depth to the character portrayal.

The aria's lyrics, such as "I am in a dream, in the dream of the clear wave of migration," highlight the singer's task of immersing the audience in the character's emotional journey. Each tone and word choice contributes to the overall narrative, depicting the protagonist's inner thoughts and experiences with clarity and emotional resonance.



**Figure 3.** An example of an opera song  
**Source:** Xiaoke Tang, from fieldwork in January 2023





In essence, Liao Changyong's teaching methods emphasize the integration of vocal skills, emotional expression, and linguistic precision, all within the sociological framework of opera performance. This holistic approach enhances the singer's ability to convey complex characters and narratives, fostering a deeper connection between the performance and its audience within the cultural context of Chinese opera.

## Discussion

Reconnecting with the research questions and hypotheses, our study delves into the intricate world of Singer Liao Changyong's singing techniques and teaching methodologies within Chinese opera vocal performance, aiming to elucidate how these elements address broader sociocultural dynamics and contribute to the evolution of vocal artistry. The results obtained from our research not only confirm the theoretical underpinnings discussed in the literature review, such as Bourdieu's habitus and Becker's art worlds but also provide concrete examples of how Liao Changyong's methods reflect these concepts in practice (Ajodhia & CohenMiller, 2024; Boyu, 2019). For instance, Liao's emphasis on emotional expression and cultural context in vocal performance resonates deeply with the sociocultural theories of artistic expression, illustrating a harmonious fusion of technical prowess and sociological awareness.

Moreover, our methodology, incorporating qualitative analysis, interviews, and sociocultural scrutiny, has yielded a comprehensive understanding of Liao Changyong's techniques and pedagogy. Through this mixed-methods approach, we have uncovered the intricate nuances of his singing style, breath control methods, emotional engagement strategies, and cultural interpretations, highlighting the dynamic interplay between individual artistry and collective cultural dynamics (Bresler & Stake, 2017). This holistic examination not only deepens our appreciation of Liao's contributions but also offers valuable insights for practitioners, educators, and policymakers in the realm of music education and cultural preservation.

A comparative analysis with other vocalists or pedagogical methods within Chinese opera or similar art forms further accentuates the uniqueness of Liao Changyong's approach. While traditional techniques rooted in the Bel canto tradition underpin his vocal prowess, he can infuse these techniques with emotional connectivity, linguistic precision, and cultural relevance that sets him apart (Chen & Woramitmairee, 2024). This comparison not only underscores the innovative aspects of Liao's methods but also contributes to a broader understanding of the evolving landscape of vocal pedagogy and performance.

However, it is essential to critically examine our findings about existing literature and sociocultural assumptions. While our study sheds light on Liao Changyong's remarkable contributions, it also raises questions about the broader implications of adopting certain vocal techniques, the sustainability of traditional practices in contemporary settings, and the role of cultural preservation in an increasingly globalized music scene. These critical reflections pave the way for future research endeavors that can delve deeper into these complexities and offer nuanced perspectives on the evolving dynamics of vocal performance and education.

In conclusion, our study not only celebrates the artistry and pedagogical innovations of Liao Changyong but also underscores the broader sociocultural and historical contexts that shape his work. By weaving together theoretical frameworks, empirical findings, comparative analyses, and critical reflections, this discussion contributes to a nuanced understanding of Chinese opera vocal performance and its implications for music education, cultural preservation, and artistic expression.

## Conclusion

In conclusion, the study on Singer Liao Changyong's singing techniques and teaching methods in Chinese opera vocal performance within a sociological context provides valuable insights into the multifaceted nature of vocal artistry and pedagogy. Liao Changyong's adherence to theoretical principles, innovative approaches to vocal education, and sociocultural sensitivity underscore the dynamic evolution of Chinese opera and its relevance in contemporary artistic landscapes. By bridging theoretical insights



with practical applications, this study contributes to a deeper understanding of the interplay between artistic expression, pedagogical methods, and sociocultural influences in music education and performance.

## Recommendation

### 1. Integration of Sociocultural Perspectives in Vocal Pedagogy

Given the rich insights gained from studying Singer Liao Changyong's vocal techniques and teaching methods within a sociological context, it is recommended that vocal pedagogy programs incorporate sociocultural perspectives into their curricula. By emphasizing the fusion of technical mastery with cultural awareness, educators can empower students to develop a deeper understanding of the cultural narratives embedded in vocal performances. This integration can enhance students' artistic expression, emotional connectivity, and linguistic precision, fostering a more holistic approach to vocal education.

### 2. Promotion of Mixed-Methods Research in Music Education

The research methodology utilized in this study, which combined qualitative analysis, interviews, and sociocultural analysis, yielded comprehensive insights into Singer Liao Changyong's contributions to Chinese opera vocal performance. Therefore, it is recommended that future research in music education embrace mixed-methods approaches to capture the multifaceted nature of artistic expression and pedagogy. By triangulating diverse data sources, researchers can offer nuanced perspectives on the interplay between individual artistry, cultural dynamics, and pedagogical strategies, enriching the scholarly discourse in music education and performance studies.

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