

Vocal and Linguistic Characteristics of Gaoqiang in Changde Han Opera and Its Pathways for Educational Transmission

¹Ni Zhang, and ²Nataporn Rattanachaiwong

Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Thailand

E-mail: ¹s64584947030@ssru.ac.th, ²nataporn.ra@ssru.ac.th

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Abstract

Changde Han Opera Gaoqiang is one of the traditional opera genres in Hunan Province. Under the accelerated process of modernization and the impact of multiculturalism, it is necessary to pay great attention to how Changde Han Opera Gaoqiang can achieve sustainable development in the process of inheritance and innovation. The purpose of this study was to: (1) comprehensively analyze the singing characteristics of Changde Han Opera Gaoqiang, and explore its unique performance in terms of integration, diversity and skills; (2) deeply excavate the linguistic characteristics of Changde Han Opera Gaoqiang, and analyze in detail its linguistic styles, such as dialectal basis, combination of normative and artistic, and emphasis on regionality; (3) provide a new research perspective and practical ideas for the integration of local operas into the modern education system, and provide new research and practical ideas for the integration of local operas into modern education system, and provide a new research and practical ideas for the integration of local operas into modern education system, and provide a new research and practical ideas for the integration of local operas into modern education system, and provide a new research and practical ideas for the integration of local operas into modern education system. opera education innovation perspective, expanding the research boundaries of the integration of traditional culture and education. This study adopted the literature research method, the field survey method, the case study method, and the comparative research method to conduct an all-round inquiry, and the tools for data collection were the interview form and the observation form. Data were analyzed through descriptive statistics and content analysis.

It was found that (1) the singing characteristics of Changde Han Opera Gaoqiang were mainly reflected in the three aspects of fusion, diversity, and skill; (2) the singing language

characteristics of Changde Han Opera Gaoqiang, specifically, were mainly expressed in the incorporation of the dialect foundation, standardization, and artistry; and (3) the fusion of the traditional operatic performance forms could help to improve the singing and performance skills of vocal learners, promote the reform of the teaching of operatic music, and facilitate the inheritance and development of traditional cultures in the modern society. traditional culture inheritance and development in modern society. This study fully revealed the unique artistic charm and cultural value of Changde Han Opera Gaoqiang, and its findings provided rich theoretical support and practical guidance for the protection and inheritance of Changde Han Opera Gaoqiang and contributed to the sustainable integration of local opera into modern art education.

Keywords: Changde Han Opera; Gaoqiang; Vocal Characteristics; Linguistic Characteristics; Education Transmission

Introduction

Changde Han Opera is a traditional opera genre with strong local characteristics from Hunan Province in China. Its Gaoqiang (a traditional high-register vocal system in Chinese opera, prominent in Changde Han Opera) attracts the attention of countless opera lovers and researchers with its unique artistic charm and profound cultural heritage. Gaoqiang in Changde Han Opera carries the memory of local culture and has played a very important role in helping to pass on and develop traditional Chinese culture. However, in the wave of the modernisation process, traditional opera still faces the following two situations. Firstly, under the impact of multiculturalism, the aesthetic tastes of young people have also undergone tremendous changes. Second, the way in which traditional opera is passed down is facing a situation of discontinuity. Therefore, an in-depth study of the vocal style and linguistic characteristics of Gaoqiang in Changde Han Opera not only effectively reveals its artistic charm, but also provides assistance in exploring its path of inheritance and development in modern society.

Between 2022 and 2024, the researchers investigated how these elements are constructed, performed and taught, based on case studies from local theatre troupes and educational institutions. The paper provides a structured analysis of Gaoqiang singing techniques, the phonetic characteristics influenced by the Changde dialect, and the existing teaching practices. The research results are expected to contribute to applied ethnomusicology, inform curriculum development for traditional arts education, and support the sustainable transmission of regional forms of Chinese intangible cultural heritage.

This Article focuses mainly on the vocal style and linguistic characteristics of Gaoqiang in Changde Han Opera. In-depth analysis of its artistic connotations and performance forms provides a wealth of theoretical support for the protection and inheritance of Gaoqiang in Changde Han Opera, which in turn provides effective assistance for the inheritance and development of traditional opera in modern society.

Research Objectives

1. To comprehensively analyse the characteristics of the vocal style of Gaoqiang in Changde Han Opera, exploring its unique expression of fusion, diversity and technical skill.

2. To delve into the linguistic characteristics of Gaoqiang in Changde Han Opera, analysing in detail its dialectical basis, the combination of normativity and artistry, regional emphasis and other linguistic styles.

3. To provide new research perspectives and practical ideas for the integration of traditional opera into the modern education system, from the perspective of innovation in traditional opera education, expanding the boundaries of research into the integration of traditional culture and education.

Literature Review

1. Vocal Characteristics of Gaoqiang in Changde Han Opera

Gaoqiang in Changde Han Opera is distinguished by its powerful vocal projection, free rhythm, and dramatic expression. Xie (2023) analyzes He Jiguang's integration of traditional vocal elements with modern techniques such as bel canto, yodeling, and pharyngeal resonance, highlighting the genre's evolving yet rooted vocal identity. Wang (2019) provides complementary insights through his study of Sichuan Opera's Gaoqiang, where a cappella vocals, percussion-only accompaniment, and responsive choral structures reveal a polyphonic complexity likely shared by Changde Gaoqiang.

Further comparative reference comes from Sundberg et al. (2012), who conducted an acoustic analysis of classical Peking Opera. Their findings show the use of a slower vibrato (~3.5 Hz), unbroken harmonic partials extending up to 17,000 Hz, and an absence of the Western singer's formant. The Colorful Face role exhibited a peak near 3300 Hz, resembling Western pop singers. Although Peking Opera differs in form and tradition, these metrics provide a valuable methodological foundation for analyzing Gaoqiang's acoustical qualities and vocal intensity.

2. Linguistic Foundations and Dialectal Features

The linguistic underpinnings of Gaoqiang remain critical to understanding its regional distinctiveness. Yao (2021) demonstrates that Western Fujian Han Opera's structure is deeply shaped by Hakka dialects, showing that local speech patterns directly influence melodic line, phrasing, and articulation. This comparison suggests that Changde dialect—rich in tonal and rhythmic features—similarly impacts the performance style and pronunciation of Gaoqiang.

Chabrowski (2022) explores the cultural and linguistic evolution of Sichuan opera, tracing its development from temple-based rituals to public stages and finally as a tool for political expression. His study emphasizes how regional dialects are not just performance vehicles but are embedded in the socio-cultural transformation of Chinese opera. This offers an important historical lens for studying Changde dialect's role in shaping the vocalization and identity of Gaoqiang.

3. Costuming, Educational Transmission, and Digital Preservation

Although costuming is not central to vocal or linguistic analysis, Li et al. (2025) provide important context on opera aesthetics and scholarly trends. Their bibliometric study of 1,215 articles in CNKI reveals that opera costume research has moved toward interdisciplinary integration and visualization tools such as CiteSpace. This reflects a broader trend in opera studies, where digital tools are shaping both visual and academic representations of traditional art.

Educationally, Sun & Karin (2024) document the incorporation of Changde Sixian Opera into school curricula and community programs, setting a precedent for the systematic transmission of regional opera to younger generations. Their model, though genre-specific, may be adapted to Gaoqiang with similar effectiveness.

Further insights are drawn from Chan et al. (2023), who assess how opera animations influence schoolchildren's motivation to engage with traditional performance. Their study finds that younger students (Grades 2 and 4) show higher engagement levels, particularly when exposed to Yue and Henan opera animations. The data support the strategic use of animation and interactive media to promote aesthetic appreciation, emotional empathy, and cultural learning. This suggests that Gaoqiang, when presented through digital storytelling or multimedia formats, could become more accessible to youth audiences.

4. Research Gaps and Future Directions

Despite growing scholarly attention, key areas of Changde Gaoqiang remain underexplored. There is currently no dedicated acoustic study applying techniques like those used by Sundberg et al. (n.d.) to examine fundamental frequency distribution, vibrato characteristics, or

spectral features of Gaoqiang. Such analysis could help standardize vocal training and enhance the operatic pedagogy of this genre.

Similarly, detailed linguistic mapping of Changde dialect within performance is lacking. Chabrowski's (2022) work offers a model for examining dialectal shifts over time, yet specific phonological and tonal analyses of Gaoqiang are still needed.

While educational and digital interventions have been introduced (Sun & Karin, 2024), few empirical evaluations measure their long-term impact on cultural retention or operatic literacy. Chan et al. (2023) demonstrate how opera content tailored to cognitive stages can increase learning motivation. However, no such data currently exists for Gaoqiang. Future research should thus examine how media adaptations, school programs, and local dialect resources can jointly support Gaoqiang's sustainable transmission. By combining acoustic science, dialectal linguistics, and educational innovation, future work can foster a deeper understanding of Gaoqiang and ensure its place within the evolving framework of Chinese opera heritage.

Conceptual Framework

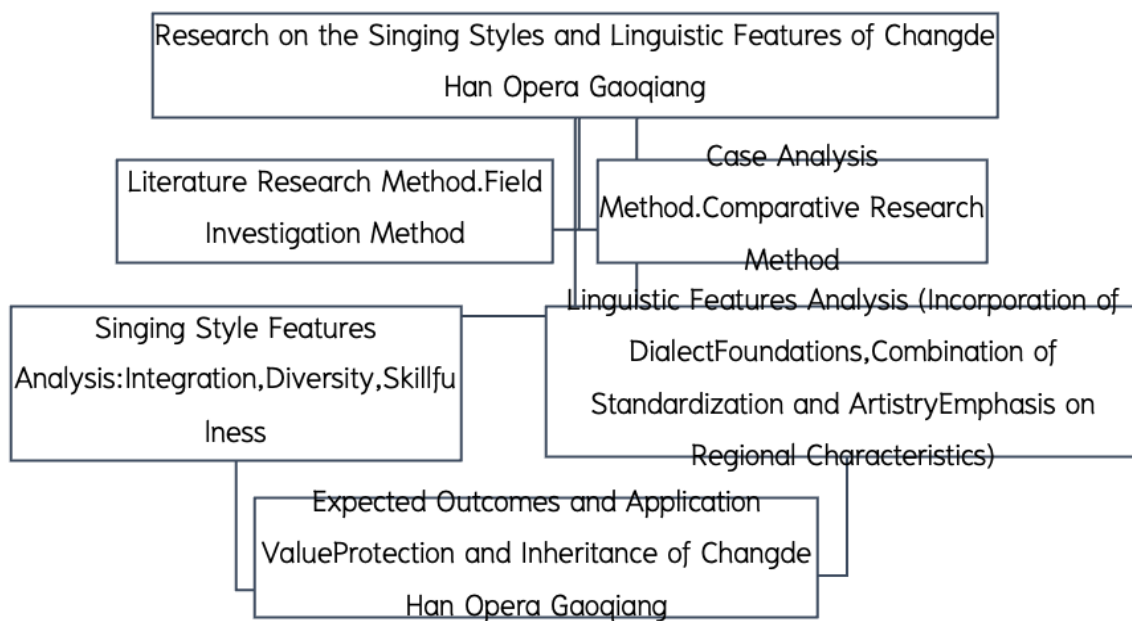


Figure 1 Conceptual Framework

Research Methodology

This Article used a literature review method to systematically collect and collate relevant literature. In the process, a detailed understanding of the historical origins, current development and artistic characteristics of Gaoqiang in Changde Han Opera was gained, providing theoretical support for This Article. Field research methods were used to visit the performance venues and heritage institutions of Changde Han Opera, to conduct in-depth exchanges with relevant actors and experts, and to observe and record the rehearsal and performance process in the process, obtaining primary data. Case study methods were also used in the process to conduct an in-depth analysis of the script, music, performance and stage presentation, thereby revealing the unique charm of Gaoqiang in Changde Han Opera. In comparative research methods, Gaoqiang in Changde Han Opera was compared with other opera genres to further highlight its artistic characteristics and differences.

| Objective | Study method | Research Instruments | Data analysis |
|--|--|---|--|
| 1. To comprehensively analyze the singing characteristics Changde Han Opera Gaoqiang | 1. Documentation 2. Observation | 1. Documentation 2. Interview form 3. Participatory observation | 1. Qualitative analysis 2. Descriptive analyses |
| 2. To explore linguistic Deeply the characteristics Of Changde Han Opera aoqiang | 1. Fieldwork 2. Oral interviews 3. Observation | 1. Pentatonic Score, International Phonetic Alphabet 2. interview schedule 3. Participatory observation | 1. Quantitative analysis 2. Descriptive analysis 3. Qualitative inorganic analysis |
| 3. To enrich the academic achievements in the field traditional research opera | 1. Theoretical interpretation 2. Summarise | 1. Interdisciplinary Theory in Linguistics 2. Summarizing method | 1. Qualitative inorganic analysis 2. Sum up and explain |

Research Results

Objective 1. The results showed that the Vocal Style of Gaoqiang in Changde Han Opera.

Further analysis shows that the vocal style of Gaoqiang in Changde Han Opera is unique and charming, and this uniqueness is mainly reflected in three aspects: integration, diversity and technicality.

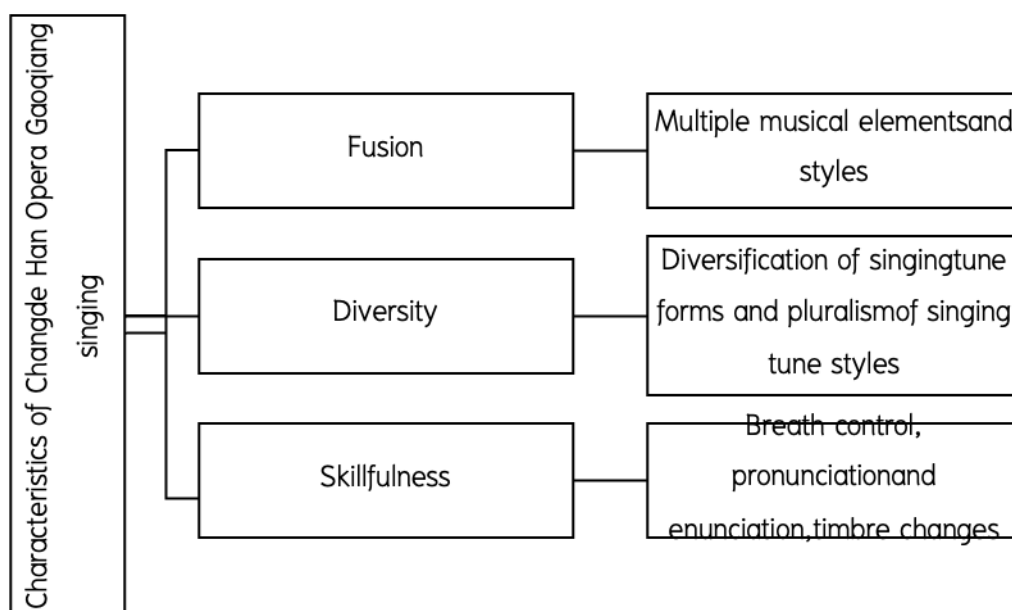


Figure 2 The vocal style of Gaoqiang in Changde Han Opera

1. Fusion

The fusion nature of Gaoqiang in Changde Han Opera refers to the fusion of various musical elements and styles in its vocal style. This fusion inherits the characteristics of traditional opera music, while Gaoqiang in Changde Han Opera also draws on and incorporates the musical elements of other local operas. For example, in some of the Gaoqiang in Changde Han Opera singing sections, you can clearly feel the musical elements of Hunan local operas such as Xiang Opera and Flower Drum Opera. In this fusion, the Gaoqiang singing style of Changde Han Opera is even more colourful and artistic. Take the classic Changde Han Opera play ‘The Legend of Meng Jiangnu’ as an example. The Gaoqiang singing sections in it show the characteristics of fusion vividly. For example, in the scene ‘Crying for the Great Wall’, Meng Jiangnu's singing not only fully retains the passionate and high-pitched nature of Gaoqiang in Changde Han Opera, but also incorporates a large range of the delicate and gentle characteristics of Xiang Opera. This makes

the emotional layers of the entire song more rich and powerful. The integrated nature of Gaoqiang in Changde Han Opera enhances the expressive power of the art of the opera, and also allows the audience to further appreciate the main charm of different opera styles.

2. Diversity

The diversity of Gaoqiang in Changde Han Opera is mainly reflected in the diversity of its vocal forms and the pluralism of its vocal styles. Through investigation, it can be seen that the vocal forms of Gaoqiang in Changde Han Opera mainly include solo singing, duet singing, chorus singing, etc., and each form has its own unique artistic expressiveness and appeal. At the same time, the vocal style of Gaoqiang in Changde Han Opera also shows a diverse character. These vocal styles can not only show the momentum of excitement and high pitch, but also have delicate and gentle sounds, in addition to humorous and witty states. Take Changde Han Opera 'The Butterfly Lovers' as an example. The Gaoqiang singing sections in this play fully demonstrate the diverse characteristics of Gaoqiang. For example, In the scene 'Transforming into Butterflies', Zhu Yingtai's singing gradually changes from delicate and gentle to passionate and high-pitched, and finally to melodious and beautiful. The diverse forms of singing make the emotional layers of the entire song more distinct and more artistically appealing. In addition, the singing styles interspersed in the play, such as duets and choruses, make the entire play more lively and interesting.

3. Technique

The singing techniques of Gaoqiang in Changde Han Opera mainly include breath control, pronunciation, and changes in tone colour. In this process, actors need to master these techniques through long-term training and practice before they can fully apply them to actual singing. Take the performance of Peng Jiagui, a famous actor in Changde Han Opera, as an example. When singing Gaoqiang, he can skillfully and proficiently control his breathing to make the singing style more fluid and natural. In addition, in the process, he also pays special attention to the clarity of pronunciation and ensures that the audience can hear every word more clearly. In addition, he is good at using the technique of changing the tone of voice to adjust the tone of the Vocal Style, which makes the Vocal Style more in line with the emotions and personality of the character. Therefore, in the performance of Gaoqiang in Changde Han Opera, the technical characteristics not only enhance the artistic expressiveness of the repertoire, but also enable the audience to feel the professionalism and artistic charm of the actor during the appreciation process.

Objective 2. The results showed that The Vocal Style of Gaoqiang in Changde Han Opera

The Vocal Style of Gaoqiang in Changde Han Opera has unique artistic charm. Specifically, it is mainly manifested in three aspects: the integration of the dialect base, normativity, and artistic nature.

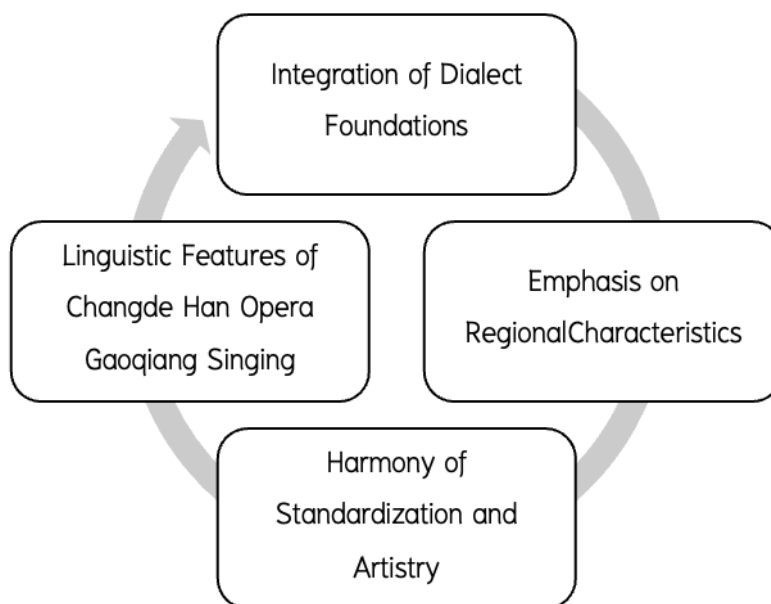


Figure 3 The Vocal Style of Gaoqiang in Changde Han Opera

1. Integration of the dialect base

The vocal style of Gaoqiang in Changde Han Opera is based on the Changde dialect. Therefore, its linguistic characteristics fully demonstrate the unique charm of the local Hunan dialect. From a linguistic perspective, as a type of Hunan dialect, the Changde dialect has its own unique pronunciation characteristics and intonation patterns. Gaoqiang in Changde Han Opera makes full use of the Changde dialect during the singing process, which makes the vocal style more closely related to the actual lives of local audiences and also more relatable and appealing. For example, in the Changde Han Opera ‘Diao Chan’, Diao Chan’s Vocal Style makes extensive use of the pronunciation characteristics and intonation patterns of the Changde dialect. For example, the following lines are common: ‘My family lives in Changde Prefecture, with its beautiful green mountains and clear waters.’ The pronunciation of the word ‘my’ fully reflects the unique charm of the Changde dialect. and the incorporation of the linguistic characteristics of the dialect into the Vocal Style not only enhances the regional characteristics of the repertoire, but also

allows more audiences to further appreciate the charm of Hunan's local culture during the appreciation process.

2. Combining normativity and artistry

From the current detailed analysis, the vocal style of Gaoqiang in Changde Han Opera not only fully maintains the characteristics of the dialect, but also places great emphasis on the combination of normativity and artistry. Normativity is mainly reflected in the accurate pronunciation, clear diction, and grammatical correctness of the vocal style. Artistry is mainly reflected in the rhythmic beauty, rhythmic beauty, and emotional expression of the vocal style. Gaoqiang in Changde Han Opera not only pays attention to the normativity of language during the singing process, but also pays particular attention to the artistry of language. Therefore, the Vocal Style can not only accurately convey plot information, but also bring the audience a beautiful experience. For example, the Gaoqiang singing in 'The Legend of the White Snake' in Changde Han Opera fully demonstrates the linguistic characteristics of combining normativity and artistry. For example, in the scene of 'Meeting on the Broken Bridge', Bai Suzhen's Vocal Style not only maintains the unique charm of the Changde dialect, it contains both the normativity and artistry of the language. At this time, the actor's pronunciation is accurate, the words are clearly articulated, and the grammar is standard. In this case, the actor's singing also has the beauty of rhythm and rhythm, which can more accurately convey Bai Suzhen's deep affection for Xu Xian. It can be seen that the characteristics of the singing language, which combines normativity and artistry, not only enhance the artistic expressiveness of the play, but also allow the audience to more deeply experience the unique charm of Gaoqiang in Changde Han Opera during the appreciation process.

3. Emphasising regional characteristics

The Vocal Style of Gaoqiang in Changde Han Opera emphasises regional characteristics and fully showcases the regional culture and customs of Changde, Hunan. Therefore, Gaoqiang in Changde Han Opera aims to use words, tones and expressions with regional characteristics during the singing process to make the Vocal Style more closely related to the local audience's actual lives and cultural backgrounds, thus making it more regional and relatable. For example, in 'The Lotus Lantern', Shen Xiang's Vocal Style makes extensive use of words and intonations with regional characteristics of Changde, such as: 'I (I) want to split open Mount Hua to save my mother, even if the mountain is high and the water is deep.' In the lyrics, words such as 'split open' and 'the mountain is high and the water is deep' fully reflect the regional characteristics of

the Changde area. At the same time, the unique charm of the Changde dialect can be felt in the Vocal Style of Shenxiang, which makes the entire song more regional and relatable.

Objective 3. Through studying the vocal and linguistic characteristics of the Changde Han Opera Gaoqiang, to reflect on and discuss the current situation and path of inheritance, dissemination and innovative development of the Changde Han Opera Gaoqiang under the current protection of non-heritage and music education.

1. Uncovering new perspectives for the study of vocal styles and music

The unique and integrative vocal style of Gaoqiang in Changde Han Opera has absorbed various vocal styles of traditional opera and elements of folk music, which provides a new case for the study of traditional opera vocal styles. For example, the study of the process, method and artistic effect of integration can provide insight into the interaction and influence of different musical elements in opera vocal styles, enriching the theoretical system of opera music. At the same time, the study of the vocal techniques of Gaoqiang in Changde Han Opera reveals the commonalities and individual characteristics of traditional opera singing techniques in terms of breath control, pronunciation, and changes in tone colour, providing new material and ideas for the study of opera vocal music.

2. Expanding research on linguistic characteristics and regional culture

Gaoqiang in Changde Han Opera is based on the Changde dialect. This art form combines the characteristics of the dialect with normativity and artistry. In the process of emphasising regional characteristics, it provides a unique research object for the study of traditional opera language. Researching the linguistic characteristics of this art form not only helps to gain an in-depth understanding of the regional culture, customs and traditions of the Changde area, but also explores the role of the dialect in the inheritance and development of opera from the perspective of the relationship between language and opera, and how opera expresses regional cultural characteristics through language, further opening up new areas for the study of traditional opera language and regional culture.

3. Expanding the boundaries of research into the integration of traditional culture and education

First, for vocal music learners, mastering traditional opera performance forms plays an important role in improving vocal music skills and performance abilities. Second, by learning the Vocal Styles, Forms and Narrative Songs of traditional opera, vocal music learners can gain a deeper understanding of the rhythm and tempo of music, and improve their singing skills and

performance abilities. At the same time, the study of this form of opera also helps to combine traditional art with modern art, promoting the inheritance and development of traditional culture in universities and in modern society. Developing and innovating the music of Xiang Opera Gaoqiang and strengthening the teaching reform of Xiang Opera Gaoqiang music will not only help to promote outstanding traditional national culture and improve the cultural and artistic quality of the whole people, but also enrich the content of local opera music and provide strong support for the overall development of China's opera art. This is not only about the inheritance and protection of tradition, but also about the confidence and promotion of national culture.

4. Path of Protection and Inheritance of Changde Han Opera Gaoqiang

4.1. Policy support and financial guarantee

In the protection and inheritance of Changde Han Opera Gaoqiang, the government needs to increase the protection and inheritance of Changde Han Opera Gaoqiang, and actively set up special protection funds for repertoire collation, talent training, performance subsidies, etc. At the same time, it is also necessary to encourage the participation of social capital in a timely manner, and guide enterprises and social organizations to provide financial support for the development of the Changde Han Opera Gaoqiang by means of tax incentives, project cooperation, etc. to ensure that the protection and inheritance work can be carried out smoothly. Guarantee the protection and inheritance work can be carried out smoothly.

4.2. Cultivation of talents and educational inheritance

A perfect talent training system is the key to the protection and inheritance of Changde Han Opera Gaoqiang. For this reason, professional art colleges and universities need to cooperate with the inheritance institutions of Changde Han Opera Gaoqiang and actively offer relevant professional courses and formulate a scientific and reasonable syllabus; at the same time, they should invite senior inheritors and artists to come into the classroom to teach the singing skills and performing arts, so as to comprehensively cultivate professional performers, choreographers and directors, and music designers, and so on. Efforts should be made to emphasize the cultivation of grass-roots inheritors, such as through the organization of training courses, master and apprentice inheritance and other ways to excavate and cultivate folk artists, and then grow the inheritance team.

Discussions

The singing of Changde Han Opera Gaoqiang is famous for its high pitch and melodious voice. It has a strict structure, beautiful melody, and is good at expressing the emotional changes of the characters and the climax of the plot; while the linguistic characteristics of Changde Han Opera Gaoqiang are mainly reflected in the use of its dialect and the rhythm of its lyrics. The unique pronunciation and intonation of Changde dialect give Changde Opera Gaoqiang a strong local color. At the same time, the lyrics of Changde Han Opera Gaoqiang have a strict rhythm and a sense of rhythm, so that the audience can feel the strong musicality and rhythmic beauty in the process of appreciation. The study of the linguistic characteristics of Changde Han Opera Gaoqiang mainly focuses on the use of its dialect and the rhythm of its lyrics. After in-depth discussion of the singing characteristics and linguistic features of Changde Han Opera Gaoqiang, we can further understand that these characteristics and features in the inheritance and development of Changde Han Opera Gaoqiang has a very important significance, so that in the current cultural diversification background to actively take measures to better protect and inherit this local opera art. As a local opera cultural heritage, Changde Han Opera Gaoqiang is facing the challenges of inheritance and development in the contemporary development, such as urbanization, modernization, informationization and so on. On the one hand, the diversification of modern entertainment has led to the gradual decrease of the audience group of traditional opera art; on the other hand, the young generation is insufficient in the cognition of traditional opera culture and the enhancement of their interest; secondly, the traditional talent cultivation mode of Changde Gaoqiang is that apprentices are placed in the troupe from a young age, and through the inheritance mode of “teaching by heart and mouth”, the period of success is long. Secondly, the traditional talent training mode of Changde Gaoqiang is to put apprentices in the troupe from childhood and pass them down through “oral teaching”. And nowadays, the fast-paced life, schools and local cultural centers to open a variety of “non-heritage” heritage classes are “fast food” type of short-term training, resulting in low quality training, it is difficult to cultivate elite talents with solid basic skills. In view of this should be through what way to attract more young audience to make Changde Han Opera Gaoqiang this local opera art renewed new vitality and vitality, so it has become the current need to immediately solve the problem, in order to solve this problem, we can be effective from a number of aspects to promote, for example, you can strengthen the publicity of the Changde Han Opera Gaoqiang as well as the promotion of the work of the activities in the organization of the opera performances, lectures, exhibitions and so on. For

example, we can strengthen the publicity and promotion of the Changde Chinese Opera Gaoqiang by organizing opera performances, lectures, exhibitions and other activities. For example, we can actively explore the combination of Changde Opera Gaoqiang and modern entertainment, and integrate the main elements into popular music, film and television works to present them to the young audience in a more novel and fashionable way. In addition, we can also strengthen the education and inheritance of Changde Chinese Opera Gaoqiang, and offer relevant courses in schools, in order to cultivate the interest and hobby of the younger generation in traditional opera culture.

Knowledge from Research

The singing characteristics of Changde Han Opera Gaoqiang are mainly embodied in the integration, diversity and skill, which makes its artistic expression more colorful, and the language characteristics of the singing are mainly manifested in the integration of the dialect foundation, the combination of normative and artistic, and the emphasis on regional characteristics, which are closer to the audience's actual life and cultural background, and promote its uniqueness in the Hunan local opera.

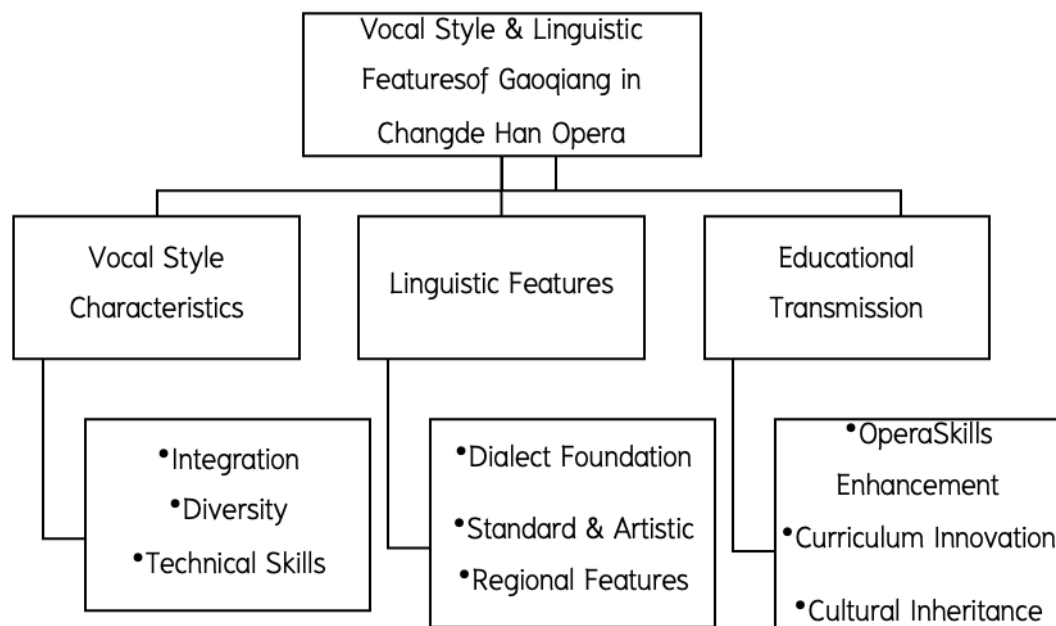


Figure 4 Knowledge from Research

Conclusion

This paper makes an in-depth study on the analysis of the vocal and linguistic characteristics of the Changde Han Opera Gaoqiang and its educational inheritance path, and in the process reveals its unique artistic charm as well as its cultural connotation. However, the Changde Han Opera Gaoqiang also faces the challenges of inheritance and development in the process of development, and in order to ensure the inheritance of regional vocal traditions such as the Gaoqiang, interdisciplinary cooperation among educators, cultural institutions and local governments is crucial.

Suggestions

1. Innovate from the content of Gaoqiang. Create new repertoire that meets the aesthetics of the times and combines with the hot spots of the contemporary society, melodramatic themes, as well as understanding the aesthetic needs of the audience.

2. Interpret the classic traditional repertoire in depth. The workers of Changde Gaoqiang make in-depth interpretation of classic repertoire through short videos, graphics and other forms, and explore the cultural connotation and artistic value.

3. Innovate the communication form of short video. For example, by utilizing the characteristics of short video platform, the performance video of Changde Han Opera Gaoqiang is creatively edited to produce attractive short video content.

4. Actively strengthen the education inheritance, in the process of opening relevant courses in schools to cultivate the interest of the younger generation in traditional opera culture and hobby, and then cultivate reserves for the inheritance of Changde Han Opera Gaoqiang.

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