



STUDYING ON THE CURRENT SITUATION OF BEL CANTO TEACHING IN SHANWEI INSTITUTE OF TECHNOLOGY, GUANGDONG PROVINCE, THE PEOPLE'S REPUBLIC OF CHINA

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Abstract

The objective is to study on the current situation of Bel Canto teaching in Guangdong Shanwei Institute of Technology, Guangdong province. The research method was a qualitative study of the current situation of Bel Canto singing in Shanwei Institute of Technology. The research instruments included an interview form, an observation form, and Index of Item-Objective Congruence form. The results are as follows: This interview reflects a deep situation of the pedagogical methods, application of techniques, student interests in Bel Canto teaching. Teachers are constantly innovating in the curriculum to provide students with a creative and practical learning environment through a variety of teaching methods and modern technologies. Observing the lessons, it is concluded that Bel Canto instruction not only focuses on vocal technique but also emphasizes emotional expression and stage performance. Through breath control, voice training, pitch and tempo development, and individualized instruction, students can gradually master the various skills required of a Bel Canto. Through professional training, students can develop healthy Bel Canto habits, broaden their vocal range and perform different styles of songs. And the result of the IOC interview form was

0.74, higher than 0.6. It is allowed for use for research purposes. The IOC results of the observation table are higher than 0.6 than 0.6. It is allowed for use for research purposes.

Keywords: Bel Canto; Shanwei Institute of Technology; Bel Canto teaching methods

Introduction

With the development of the social economy, people's demand for culture and art keeps increasing, and the Bel Canto teaching of the music major in higher vocational education has attracted more and more attention. However, in the actual teaching process, there are certain problems in the teaching of Bel Canto, such as students' insufficient understanding of Bel Canto, weak teaching staff, and imperfect teaching facilities, etc. In view of these issues, this study will discuss the teaching status, problems, and improvement measures of Bel Canto singing in higher vocational education based on a clear overview of Bel Canto singing.

Dating back to the 17th century Italy, it was a period of vigorous development following the Renaissance. The flourishing culture and art, especially in the opera domain, witnessed a series of groundbreaking works. These provided a fertile ground for the birth of Bel Canto. Opera performances at that time demanded singers to project their voices clearly over the orchestra in large theaters, spurring the innovation of vocal techniques. As Corsi (2010) pointed out, singers then began to focus on breath control and utilization to achieve more sustained and stable vocalization, which became one of the core elements of Bel Canto. (Corsi, 2010) In the 18th century, Bel Canto gradually matured. Castrato singers, with their distinctive physiological conditions allowing for wide vocal ranges and pure timbres, shone brightly on the opera stage. Prominent figures like Farinelli, with their excellent skills, became extremely popular across Europe. Their performances drove the refinement of ornamental and coloratura techniques in Bel Canto. Meanwhile, many composers created works tailored to the characteristics of Bel Canto. Mozart's operas, for instance,

incorporated melodic lines that enabled singers to showcase their skills, mutually promoting the standardization and popularization of Bel Canto. (Zeng, 2009)

With the advent of the 19th century, Bel Canto underwent new transformations. The rise of Romanticism emphasized emotional expression in vocal works. Bel Canto singers were required not only to possess superb techniques but also to interpret the profound connotations of the works. In Italy, composers such as Rossini, Bellini, and Donizetti elevated Bel Canto to new heights through their opera creations. Their works, with beautiful melodies and intense emotions, demanded singers to convey feelings delicately using Bel Canto techniques. Simultaneously, Bel Canto began to spread to other European countries, where singers incorporated local features, enriching its forms of expression. (Titze, 2000) The history of the introduction of American vocal singing into China can be traced back to the early 20th century. With the arrival of Western missionaries and musicians, Western musical culture and vocal techniques were gradually introduced into China. Early dissemination took place mainly through church music and music education institutions. For example, church schools such as St. John's University in Shanghai and Yanjing University in Beijing offered vocal courses that taught the basic techniques of American singing. These schools trained the first batch of musicians in China who received Western vocal education, laying the foundation for the spread of American vocal singing in China. (Luo, 2014)

In the 1930s and 1940s, with the further development of music education in China, American vocal singing was gradually promoted in professional music colleges. For example, the Shanghai Conservatory of Music and the Central Conservatory of Music began to set up voice majors to systematically teach American vocal singing. During this period, many Chinese musicians went to Europe to study and learn the advanced techniques and teaching methods of Bel Canto singing, and brought this knowledge back to China, promoting the development of American vocal singing in China. (Lin, 2019) Most of the students in Shanwei Vocational and Technical College come from ordinary high schools or secondary vocational schools, with a weak musical foundation and limited knowledge of American vocal singing. Many students have not received systematic vocal training before enrollment, and even lack understanding of the

basic concepts and techniques of American vocal singing. This basic gap makes students face greater difficulties in the learning process, especially when mastering core techniques such as breath control, resonance application and timbre adjustment. For example, in terms of breathing control, many students have difficulty in mastering the correct abdominal breathing method, resulting in a lack of vocal support and stability. In the use of resonance, students are often unable to reasonably use the head, chest and mouth resonance, resulting in a single tone and a lack of layering. In terms of timbre adjustment, students have difficulty in adjusting the timbre according to the emotional needs of the work, resulting in a lack of expressive and infectious singing.

The insufficiency of teaching resources is one of the important factors restricting the development of American vocal singing teaching. The music program of Shanwei Vocational and Technical College has obvious shortcomings in terms of hardware facilities, such as the lack of exchange and cooperation platforms with other institutions or art groups. The inadequacy of these conditions makes it difficult for students to obtain diversified learning opportunities in their daily training, which in turn affects their learning effect and the enhancement of their artistic expression. The lack of exchange and cooperation platforms prevents students from broadening their horizons through interactions with other institutions or arts organizations, such as participation in joint performances, master classes or academic seminars. In addition, students have fewer opportunities for stage practice, making it difficult for them to apply the skills learned in the classroom to actual performances. Stage practice is an important part of vocal learning, and the lack of such opportunities not only limits students' stage performance, but also may weaken their self-confidence and their ability to cope with the situation. The lack of performance opportunities makes it difficult for students to accumulate stage experience, which affects their overall ability development and artistic growth.

Research Objective

1.To study on the current situation of Bel Canto teaching in Guangdong Shanwei Institute of Technology, Guangdong province.



Literature Reviews

Italian opera was the mainstream of early opera, and its characters were often performed by castration singers at that time. Castrati, also known as castrati, are a type of classical male voice in Europe. 'Eunuch' refers to a boy who undergoes castration (castration) before puberty, causing changes in his endocrine conditions and preventing normal physiological development from being completed (before reaching sexual maturity). The sound before puberty develops in a unique way, thus preserving the range of sounds shared by men and women before puberty. Although we are not very sure when castration singers appeared, what is certain is that castration singers were already involved in the earliest opera performances. There is literature recording that in the first performance of Monteverdi's opera *Orfeo* (1607), eunuch singers played supporting roles, including Euridice.

Unlike other forms of drama at the time, opera often features uplifting melodies and highly stylized musical expressions, especially the Da Capo Aria which emphasizes the singer's vocal skills, providing ample room for eunuch singers to showcase their talents. In 1680, castration singers had replaced the male voice of normal male protagonists. A German scholar once wrote: Young eunuch singers have a clear and melodious voice that is unparalleled, and no woman can have such a clear and powerful singing voice. French Enlightenment philosopher Voltaire also acknowledged that the beauty of the singing voice of eunuchs surpasses that of women. In the late 17th century, the term "Bel Canto" began to describe the performance of castrating singers in Italian opera. They made significant contributions to the creation and development of vocal art, including various decorative phrases such as liaison, vibrato, vibrato, and cadenza, using their incomplete bodies. In the history of vocal music, this period is known as the "golden age of Bel Canto singing." (Ye, 2019) Throughout 18th century Europe (excluding France), Italian opera was widely spread, and eunuch singers such as Ferri, Farinelli, Senecino, and Pachieloti, as well as soprano Faustina Bordoni, became the first opera stars, earning large sums of money and passionate public love. Eunuch singers became the stars of the golden age of opera and dominated the opera stage for about a hundred years. Many vocal teachers during this period were castrating singers, with Anthony Bernaki being the most famous ® And



Nicola Porpola. Bernaki once accompanied Francesco Antonio Pistoki, who was skilled in instrumental music and singing arias.

Antonio Pistocchi learned this new singing technique, which is considered the singing style of the "Bologna School". Singer and writer John Potter claimed in his book "History of A Voice" that "for most of the 18th century, it was eunuch singers who defined the art of singing. It was precisely because they lost their irretrievable physiological functions that they created it. (Shen, 2012) From the early 17th century (the rise of opera) to the end of the 18th century, castrating singers played a major and often decisive role in opera, becoming sought after by opera audiences. Italians even regarded "castrating" as synonymous with musicians. Handel and his contemporaries, as well as Mozart and Rossini's music, also benefited from the flourishing development of the "Bel Canto" style. The "Bel Canto" style is also suitable for less glamorous oratorios, as the repetition at the beginning hinders the development of the story plot. (Xiao, 2013)

In the late 19th century, the aesthetic and social situation of opera changed, leading to the end of the "castration era". The opera began to regard high pitched voices as a symbol of heroism and virtue, and eunuch singers were replaced by the first batch of "heroic tenors" on the opera stage. The earliest hero tenor was the so-called "King of High C", the French Gilbert Louis Duprez, and his successors. (Jiang, 2017) The term 'Bel Canto' commonly used in the West today refers to a vocal style originating in Italy, which spread throughout much of Europe in the 18th and early 19th centuries. At the beginning of the 19th century, the term "Bel Canto" was sometimes used to specifically refer to the flashy Italian operas created by composers such as Bellini and Donizetti, which musicologists called the "Bel Canto Era". Starting around 1830, the singing style began to change, and Michael Balfe developed new teaching methods for performing the music of Bellini and Donizetti. Therefore, Bellini and Donizetti's operas were actually the carriers of the "new singing era". Based on literature from the late 19th and 20th centuries, "Let us believe that Bel Canto is limited to beautiful, even tones, coherent expression, and techniques in singing colorful passages, but those literature from the late 18th and early 19th centuries described a multifaceted expression that far exceeded these boundaries. (Liu, 2016)

Research Methodology

This study uses qualitative research methods. The researchers collected data through interviews with three key informants and classroom observations. The research instruments included an interview form, an observation form, and Index of Item-Objective Congruence form.

Results

In a broad sense, sound can be roughly divided into sound quality, timbre, sound intensity and other elements. The singing voice displayed by Bel Canto is ethereal, fresh and penetrating, giving people a sense of beauty of "Kunshan jade broken Phoenix cries, lotus weeps, dew and fragrant orchid smile". Using Bel Canto to express some of China's national music is very infectious, making people imaginative and immersive. In the torrent of the times, Bel Canto has also formed a more systematic singing method through continuous accumulation, practice and innovation, and has the common characteristics of unity and standardization.

Unity: The unity of Bel Canto is mainly manifested in the relative unity of Bel Canto singing and knowledge theory. It can be said that most singing methods are mainly singing, supplemented by music accompaniment, and Bel Canto is no exception. In large-scale Bel Canto concerts, there will be baritone and contralto, lead singer, conductor and accompaniment group. Each part plays an important role and has the characteristics of unity.

Normative: The standardization of Bel Canto is reflected in that both teachers and students should clearly abide by the principle of gradual progress in the process of Bel Canto learning. Because of the complexity of Bel Canto, each link has its own learning theory and method, which is systematic and standardized, and cannot be confused. Bel Canto includes the characteristics of "Tong", "Shi", "Yuan", "song", "Huo" and "Chun", which correspond to different vocal methods. For example, "Tong" means the sound is unobstructed; "Real" refers to the sound quality is solid, more popular geographical understanding that the sound is powerful; "Pure" is easy to understand, which means the sound quality is clean; "Loose" refers to the degree of relaxation of sound quality. Many

aspects of the characteristics and different aspects of singing cannot be confused, but there are internal normative requirements.

Other common features: In the process of learning Bel Canto, there are three stages, namely, vocal cord practice, high pitch practice and Bel Canto training. The practice of vocal cords refers to that students release the vocal cords with the correct guidance and help of teachers. For example, teachers will help students who take the "art test" to "open their voices" before the test. Then, in the daily teaching and practice of vocal cords, teachers should determine which kind of Bel Canto singing method is suitable for students, high or low, and have a general professional learning direction. Different students' voice quality is different, and their talent, later practice and learning experience are also different. Therefore, each student should determine a general direction of Bel Canto singing. If a student's pitch condition has obvious advantages, it may be outrageous to let him be a bass singer. The stimulation of high pitch can also be said to be the practice of high pitch, which is the stage that any Bel Canto education and training must go through. The practice of high pitch stimulation can lay a good foundation for students' later learning. In addition, it can also improve students' self-confidence. Bel Canto teaching is a systematic training with professional nature after students choose this major. In short, the practice of vocal cords, the practice of treble and the cultivation of Bel Canto are the concrete embodiment of the common characteristics of Bel Canto.

Discussions

As an important branch of vocal education system, Bel Canto teaching not only maintains the traditional essence in contemporary music education, but also faces the challenge of modernization transformation. The current Bel Canto teaching generally adopts the "three in one" training mode, with breathing training, resonance regulation, and artistic expression as the core teaching content, but there are significant inter school differences in specific implementation. The acoustic technology framework constructed by Ning (2018) provides a theoretical explanation for this difference: the systematic training of professional colleges (such as the standardization process of soft/hard sound technology) is highly

consistent with their proposed scientific training system. Taking professional music colleges as an example, their teaching system has formed a scientific vocal training process guided by anatomy. Through technological means such as laryngoscopy detection and acoustic analysis, parameters such as vocal fold vibration frequency and resonant cavity opening and closing are quantified, enabling students to master basic mixed sound techniques within six months. In contrast, local colleges still rely more on experiential teaching methods, where teachers rely on auditory judgment to guide breath support and emphasize traditional concepts such as "mask resonance" and "high position". This difference confirms Zhang's (2021) dynamic adaptation theory - the weight design of basic resonance shaping accounting for 20% in his "three-stage training method" - which is in line with the reality of limited teaching equipment in local colleges.

The classroom teaching process usually follows a four stages structure of "vocal practice skill enhancement work processing stage practice". In the breathing training session, teachers will require students to use the "blowing paper strip" method to check the uniformity of breath, or to monitor changes in intra-abdominal pressure through a pressure sensing belt. This concrete approach complements Lu's (2019) standardized language training module: the former solves the problem of visualizing physiological mechanisms, while the latter designs step training for common difficulties in Chinese pronunciation. In the stage of work processing, emphasis is placed on the restoration of historical context. For example, when analyzing the floral decoration sounds in Rossini's aria, the architectural acoustic characteristics of Italian opera houses in the 19th century are combined. This cultural restoration is precisely the reverse practice of Zhang's (2019) theory of "cultural embedding localization" - preserving its original cultural genes in the interpretation of Western works.

There are multiple contradictions in the current teaching system: firstly, the disconnect between technological inheritance and artistic innovation. A survey shows that 78% of graduates have the phenomenon of "style loss", which is directly related to the disciplinary barriers pointed out by Teng (2020): simply emphasizing the technical norms of Bel Canto, ignoring the pronunciation characteristics of ethnic vocal music, which leads to the rupture of cultural

expression; Secondly, when dealing with Chinese Bel Canto works, 30% of students experience phonetic and prosodic misalignment. Lu's (2019) phonetic analysis shows that specific resonance compensation is required for the four tone values in Chinese, and simply applying Italian rules will inevitably lead to vowel distortion; Thirdly, although the Central Conservatory of Music has used a VR opera scene simulation system to shorten the psychological preparation period of students by 60%, 83% of local colleges still rely on empirical judgment. Xia's (2021) theory of cultural gene recombination points out a way out for this: by reconstructing local art forms such as tea songs, the cultural impedance of technology transplantation can be reduced.

The technological empowerment of future development needs to be deeply coupled with cultural consciousness. 5G+XR technology can not only reproduce the acoustic environment of opera houses, but also be equipped with Ning's (2018) resonance adjustment evaluation system to achieve its proposed "acoustic parameter artistic expression" mapping model. The personalized artificial intelligence solution needs to integrate Zhang's (2021) dynamic adaptation logic: the weight allocation of basic resonance (20%), cultural interpretation (40%), and stage transformation (40%) should be dynamically adjusted according to the vocal conditions of the students. In terms of cultural dimension, Teng's (2020) "bidirectional integration" model can be extended to opera techniques, such as collaborative training of water sleeve movements and Bel Canto breathing rhythms, while the construction of dialect speech databases needs to follow Lu's (2019) Chinese speech decoding rules and establish a tone resonance correlation matrix. In terms of teacher training, Zhang's (2019) cross-cultural case library can provide a localized teaching reference for "dual teacher" teachers, while Xia's (2021) tea culture integration paradigm can enrich the dimensions of cultural interpretation evaluation.

New Knowledges

A deep situation of the pedagogical methods, application of techniques, student interests in Bel Canto teaching. Teachers are constantly innovating in the curriculum to provide students with a creative and practical learning environment through a variety of teaching methods and modern technologies. It is concluded that Bel Canto instruction not only focuses on vocal technique and emphasizes emotional expression and stage performance. Through breath control, voice training, pitch and tempo development, and individualized instruction, students can gradually master the various skills required of a Bel Canto. Through professional training, students can develop healthy Bel Canto habits, broaden their vocal range and perform different styles of songs.

Mastering Bel Canto

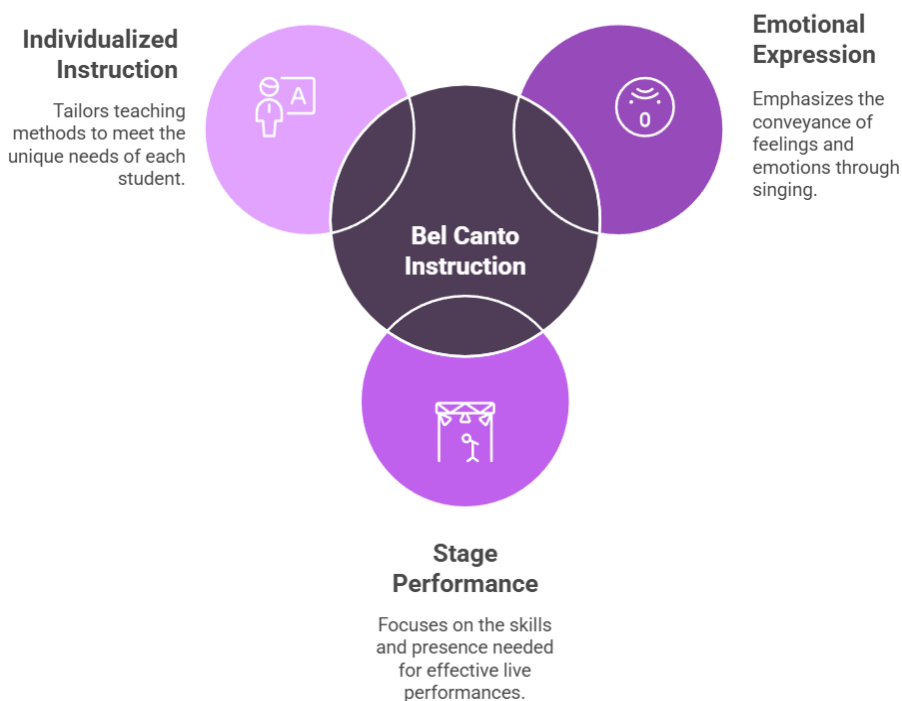


Figure 1: Diagram show the conclusion of Bel Canto instruction is a multifaceted approach that goes beyond mere vocal technique.

Conclusions

The integrated development of Bel Canto vocal music teaching and modern Internet technology in higher vocational colleges is an inevitable choice to comply with the trend of the times, meet the needs of students and improve the quality of education. On the basis of grasping the intersection of the two, the teaching staff of Bel Canto should innovate the teaching mode, build a communication platform, optimize the teaching system, and promote the high-quality development of Bel Canto vocal music education.

The advanced training introduces duet segments, emphasizes the balance of voice parts and harmony resonance, and realizes the emotional level of opera aria through role playing. The homework after class includes 15 minutes of breathing exercises and vowel maintenance exercises every day to cultivate musical perception in combination with vocal music literature listening. After training, students generally master the mixing transition skills, can accurately interpret the style characteristics of works in the classical period, and the stage performance is more professional

Suggestions and Recommendations

Recommendations for this Research

1. In view of the current situation of Bel Canto teaching in Shanwei vocational and technical college, this study puts forward a systematic reform plan, which is to drive the teaching upgrading with technological innovation, reshape the curriculum system with local integration, and professionally develop the construction of qualified teachers, so as to provide a practical path for the transformation of Bel Canto education in higher vocational colleges.

2. At the technical empowerment level, it is recommended to introduce the sound spectrum analysis software (vocevista, Praat) and AI intonation training system (vanido) to accurately locate technical defects through real-time monitoring of formant, pitch curve and other data. For example, students with

high pitched throat tension can adjust the position of soft palate and respiratory support through the spectrum analysis of high-frequency energy loss.

3. The application of virtual reality technology will break through the limitations of traditional teaching scenes, build 12 intelligent vocal music classrooms, configure VR stage simulation system, enable students to immerse themselves in classic acoustic environment such as Vienna Golden Hall, and effectively reduce performance anxiety.

The technical comparison module (such as the acoustic parameter comparison between the "back of the brain" of Peking Opera and the resonance of Bel Canto head cavity) and the cultural interpretation module (the emotional narrative logic analysis of Schubert's "the devil" and Huang Zi's "the three wishes of the rose") are set up. Through the practice project of "Bel Canto Peking Opera integration workshop", the students are guided to perform the Kunqu Opera "Peony Pavilion · garden dream" with Bel Canto techniques, and the penetration of water mill cavity is increased.

Through the four in one optimization of technology, curriculum, teachers and students, the reform plan focuses on solving the problems of technology lag, cultural fragmentation, and teacher solidification in traditional teaching, and provides replicable practice samples for the high-quality development of Higher Vocational Bel Canto education.

Recommendations for Future Research

1. To build a standardized training model based on physiological acoustics. It is suggested that high-speed laryngoscope photography and MRI technology should be used to establish the vocal cord vibration database of singers with different vocal parts, and quantify the glottic contact area, mucosal wave propagation velocity and other parameters under the optimal vocal state.

2. We can analyze the singing of classic Chinese Bel Canto works such as the Yellow River complaint, extract the regular parameters of common voice cavity adjustment in successful cases, and form a reproducible training scheme.

3. In terms of teaching method innovation, it is suggested to build a "digital twin" teaching system, create a virtual vocal cord model for each student, and simulate the effects of different training methods.

4. This technique can predict the risk of trials and error training, such as the probability of vocal cord edema caused by excessive laryngeal pressure, so as to optimize the teaching path.

5. By analyzing and comparing the parameter differences of vibrato frequency, vowel duration and other parameters of different schools in processing Verdi's works through big data, we can refine the influence law of cultural aesthetics on technical form. The reform of teaching evaluation needs to introduce a dynamic tracking mechanism. It is suggested to develop intelligent bracelets to continuously monitor graduates' career development data, including performance frequency, vocal cord health status, artistic innovation performance, etc., and reveal the long-term effect of teaching methods through a ten-year longitudinal study.

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