

The Deeper Impact of the Combination of Vocal Hierarchy and Cultural Context in Choral Singing on Artistic Presentation

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Abstract: This paper focuses on the combination of vocal level and cultural background in chorus, and points out that in the dimension of emotional interpretation, vocal structure, dynamics and cultural psychological regulation affect the expression of emotion from three aspects: vocal structure, vocal dynamics and cultural psychological regulation. Taking “Yellow River Cantata” and “Bodhisattva Barbarian” as examples, it shows that the association of vocal levels with cultural connotations in different works enriches the form of artistic expression, deepens emotional connotations, and inherits and carries forward the national culture. The combination of sound and cultural context generates the cultural intention in classical poems, reconstructs the cultural context, and depicts the content of the poems and the emotions conveyed by the works. In addition, the integration of original folk songs into modern chorus has an enhancing effect on the manifestation of choral art characteristics, the presentation of cultural symbols and the strengthening of artistic uniqueness. The close combination of sound level and cultural background can enhance the charm of choral art and promote the development and cultural inheritance of choral art.

Keywords: Sound Level; Cultural Background; Emotional Interpretation; Artistic Expression; Cultural Heritage

1. INTRODUCTION

In the context of musical cultural heritage as cultural heritage, many musical works have remarkable cultural value and heritage significance. With the development of society and the passage of time, these precious traditional musical cultural heritages inevitably face the dilemma of gradual depletion or even disappearance (Zou et al., 2024). For a long time, due to the music aesthetic monism caused by the western music education system, there has always existed a kind of western centrism in the field of art, and when mentioning elegant music, many people will think of symphony music at the first time, while when mentioning ethnic minority music, people will feel that it is backward. But a nation's living habits, ideological cognition, language system, value orientation are the external manifestation of a nation's music culture, is the nation's agreed ideological and ethical

norms of behavior (Muia, 2020; Navbakhor, 2020). The interruption of the ethnic music culture inheritance will inevitably cause the confusion of the ethnic people's identification with their own culture, which in turn will cause the confusion of the national beliefs and value orientation (Cowen et al., 2020). As an important part of the traditional cultural field, emphasizing traditional folk music culture and enhancing the confidence of traditional folk music culture is of great significance to the inheritance of traditional culture and cultural self-confidence. As a popular favorite art form, chorus should shoulder the mission and responsibility of inheriting traditional folk music culture and enhancing the confidence of traditional folk music culture (Chandna et al., 2022; Xi et al., 2023). Feng, B suggests that choral performance, as an art form with strong expressive power, not only requires choral performers to have very skillful singing techniques, but also strong choral expressiveness (Feng, 2024), which accurately expresses the emotions embedded in the music and arouses the audience's empathy with the music. Byelik-Zolotaryova, N et al. From the point of view of performance interpretation, it is noted that the theme of landscape in the composers' 20th century compositions is a complex artistic phenomenon consisting of several elements (BYELIK-ZOLOTARYOVA et al., 2024). This is mainly reflected in the updating of the tonal basis, enrichment of artistic style, creation of innovative harmonies and their complexes, as well as the implementation of a unique type of performance. Campbell, A proposes that Nigerian hip-hop music with its unique blend of indigenous rhythms, lyrics, and innovative vocal techniques analyzes musical concepts in a simplified form (Campbell, 1991). The use of specific components of melody, rhythm, harmony and structure in music composition demonstrates the creative power to appeal to a global audience. Solanska, Z. L et al. study mentions that Ukrainian folk songs became national spiritual songs, and vocal and choral music reflected modern processes of revitalizing Ukrainian national culture (Lastovetska-Solanska et al., 2024). Vocal and choral works of the early 21st century incorporate folk, church, and academic traditions, as well as structural, compositional, technical, tonal, and rhythmic elements from a variety of musical genres and cultures. Batovska, O et al. cited 20th century Italian music as an example of composers using music that subtly demonstrated the characteristics of British humor, which, through bold intonation (Batovska et al., 2020), harmony, and timbre, had a profound impact on Italian choral writing in the second half of the 20th century. Bennett, C synthesizes research related to the pedagogical content of choral music and concludes that diverse choral singing can stimulate enthusiasm for performance (Bennett, 2022),

and that learning and singing diverse music through careful and well-developed pedagogical objectives can enhance choral music's understanding of the wider culture. Using interview and observation methods, He, X et al. explored the musical forms of Nanyin in Fujian, China (He & Sornyai, 2023). The evolution from single-beat performances to multiple forms, such as duets, choruses, and group singing, demonstrates the richness and adaptability of Nanyin. Referring to related research contents, this study starts from a multi-dimensional perspective and analyzes classic works such as the Yellow River Cantata, Bodhisattva Barbarian, and Legend of Concubine Zhen Huan interludes to reveal the influence of the combination of the two on the artistic presentation from a variety of perspectives, such as the emotional interpretation and the narrative of the vocal parts. At the same time, through the folk songs "Eight Cyphers' Praise", "Water Hen" and "Spring is Coming", we explore how the elements of the original folk songs can enhance the cultural connotation and expressive power of the choral art, which provides new ideas and methods for the development of the choral art. Based on the choral expression, connotation of works and traditional culture, it is proposed to integrate the original folk songs into chorus. Through the choral works, more people can understand the national spiritual and cultural connotation behind the works, provide assistance for the development of choral music in the future, bring the cultural inheritance function of the works into play, and be able to gain more thoughts through the musical works, contributing to the choral cause.

2. ARTISTIC INTERPRETATION IN SYNERGY WITH SOUND LEVELS AND CULTURAL CONTEXTS

2.1 Cultural Emotional Encoding in Vocal Structure

Chorus, as an art of hearing, is an effective way for human beings to express the real emotions of life. If the chorus wants to present the real emotion better, then the singer must be good at grasping the specific content that can present the singing emotion (Bedoya et al., 2021). As we all know, the music ontology is endowed with many special emotions by the composer. Unique historical background and social conditions of the creation of musical works often reflect the composer's experience of social life, the works of melodic rhythms and vocal polyphony changes have conveyed different emotional connotations. Usually, composers will choose the rhythm of relatively centralized jumping weave for joyful and

easy expression of emotion, while composers are more inclined to choose the slow, low and coherent weave when it comes to the expression of melancholy and sadness. In order to accurately grasp the emotional connotation of the composer's works, singers need to transpose themselves to the composer, and then put themselves in the composer's social and historical environment, creative background, and creative skills to feel, so as to express the real emotions of the works in their original flavor. In addition, the chorus singers should be good at grasping the emotions of the characters. For this reason, singers should deeply understand the storyline and characterization of the vocal works, and interpret and explain the inner feelings of the characters they play in the chorus as a whole. It must be emphasized that the singer must have a complete emotional experience and emotional expression of the character's age, psychological dynamics, gestures and movements, and then interpret them through the body, eyes and singing. For example, in the soprano carries the cultural imagery of the main theme, and the baritone lays down the sense of historical gravity, analyzing the composer's intention of cultural encoding. The vocal structure carries the cultural and emotional encoding, while in actual singing, the change of vocal dynamics is the key to the collective expression of cultural emotions, and the two are closely related.

2.2 Vocal Dynamics and Collective Expression of Cultural Emotions

The emotional presentation of the chorus is closely related to the performer's psychology, and it is the key to control the performer's psychology to make good psychological hints, establish singing confidence and learn to enjoy the performance. There is a positive relationship between good emotional presentation of the chorus and positive and optimistic psychological hints. If the actor's own pressure is too great in the performance, it will lead to insufficient singing relaxation, stiffness of limbs, and unnatural sound, which will lead to the inability to express their true feelings fluently. Therefore, singers should overcome the negative psychology through good psychological hints, such as before the performance, you can take a few deep breaths, and then in the inner mind constantly tell themselves that they will be able to perform well and so on. Choristers should learn to set up singing confidence, good confidence is built on the high singing skills, as the saying goes, high art people dare, to play their own singing foundation, good singing technique to improve the singing emotion expression of self-confidence is very helpful. Of course, the cultivation of singing confidence can not be built on the basis of excessive practice, singing practice needs to be accumulated over time, can

not be rushed, otherwise it will not only bring a burden on the singer's voice, but also make the singer lose the freshness of the music and emotional experience enthusiasm. Whether or not the choral emotion can be effectively presented is closely related to whether or not the singer is immersed in the singing and enjoys the performance process. If the singer can use their own beautiful voice and emotional performance to infect the audience, meditation and enjoy the vocal performance will be a pleasant thing. In this kind of comfort, the singer will gain a relaxed and happy performance psychology, which is important for the effective transmission of the song itself and the singer's inner real emotion. Emotional transmission in the chorus needs to be realized through the dynamic balance of the vocal parts, such as the male vocal part of the strong voice outburst higher than 90dB to show the regional heroism, the female vocal part of the medium and weak voices to maintain the coherence of the cultural narrative (Li & Chen, 2022).

2.3 Cultural Psychological Conditioning and Vocal Performance Boundaries

Chorus is the singer's inner mood and emotional experience of the artistic presentation, the singer in any performance environment will have their own emotions, these emotions are good and bad, some from the reality of life, some from the work of comprehension itself. If the performer's emotions match the content of the work, it will help the true catharsis of artistic emotion. If the performer's emotions do not match the content of the work, then the expression of artistic emotion will be counterproductive. Therefore, excellent singers in the chorus, need to control the balance between the emotion of the work and the emotion of the self. Especially on stage, it is necessary to filter out the emotions brought from real life that are not in line with the temperament of the vocal work through self-regulation of emotions and understanding of the vocal work to be sung, so as to ensure that the emotions on stage are in line with the emotions of the vocal work. In addition, it is also important to note that the singing emotion must not be out of control (Bigliazzi, 2021). For example, in Xian Xinghai's masterpiece "Yellow River Complaint" singing, if the singer immersed in the helpless women in the Yellow River side of the mournful crying emotional experience, naturally there will be touching and deep artistic emotional expression effect. However, if the emotional control is too depressed and sad, it will damage the expression of the indomitable national spirit and temperament of the whole work, thus failing to present the real artistic emotion of the work in a sound and unrestrained manner. Of course, there are also some singers in order to

vent their emotions, there may be the performance of pompous, showy treatment of the problem, which will directly cause the loss of the emotional connotation of the vocal works themselves. Therefore, choristers must learn to accurately express the real emotion of art works on the basis of controlling their own emotions, and maximize the effective interpretation and transmission of the emotion of performers and works themselves. In the choral adaptation of Xian Xinghai's "Yellow River Grievance", the female voice needs to be subjected to the male voice's firm harmonic constraints in order to avoid the individual's excessive emotional catharsis from destroying the collective spiritual expression of the antiwar culture.

3. ARTISTIC REPRESENTATION OF SOUND LEVELS

As the spiritual totem of the Chinese nation, the Yellow River is the symbol of national spirit, and the spirit of the Yellow River is also the great spirit of the Chinese nation. The Yellow River, with its incessant flow, splitting mountains and cutting stones, never returning, surging, and going forward, has a majestic and grandiose spirit, as well as the magnanimity of accepting hundreds of rivers, which has inculcated generation after generation, and created the national spirit of self-improvement, vigor and progress, eclecticism, and generosity of virtue. Therefore, the Yellow River Cantata is taken as a representative work to analyze the sound level in the chorus (Zhang, 2023).

3.1 Partitioning and Combination

The basic voices of a mixed four-part chorus are the soprano, alto, tenor, and the four bass voices. In order to facilitate the use of notation, often with its Italian name of the abbreviation, the first letter of the name of each voice as the voice code to indicate, that is, S, A, T, B. If you need to voice sub-division, that is, in the letters followed by Roman numerals to indicate, such as the first soprano (SI), the second soprano (SII), and so on. Expressed in a formula, the basic organizational form of the mixed four-part chorus is S+A+T+B, and the basic organizational form of the mixed eight-part chorus is SI+SI+AI+AI+TI+TI+BI+BI+BII.

3.2 Geographic Symbolization of the Yellow River in the Spatial Layout of the Sound Section

The work uses nationalized music melody, the male voice block harmony

G2-D4 low-frequency area to simulate the heavy power of the Yellow River, the female voice linear melody C5-F6 high-frequency area metaphorical national resistance cry, the voice contrast to form an auditory “Yellow River-people” spatial dialogues, echoing the geographic span of the Yellow River Basin and the civilization of the nine provinces. The structure of the double part is as shown in the table. As shown in Table 1, the compound two-part structure is a typical feature of this piece, with the fusion of the nationalized musical tonality and the western compositional structure, and the internal division of the musical structure is very concise and clear. However, the development process of the piece's compositional structure also embodies certain peculiarities.

Table 1: Complex Bipartite Structure

Complex Bipartite Form								
Introducer			Part I		Connect	Part II		
I	II	III	A	B	/	C	D	E
1-5	6-19	20-23	24-29	30-47	48-51	52-65	66-81	82-105
D palace pentatonic								

3.3 Antiwar Cultural Encoding in Vocal Dynamic Confrontation

The Yellow River Cantata is a profound interpretation of the spirit of the Yellow River. The Cantata was born shortly after the outbreak of the Anti-Japanese War, a period of high enthusiasm for the national anti-Japanese resistance, and also a period of more frantic enemy aggression. Through multi-voice counterpoint, such as “Defending the Yellow River” Canon passage shows the scene of civil-military collaboration in resistance, the tenor voice's fourth degree jumps in to symbolize the unyielding fighting spirit, and the mezzo-soprano level into the melody to strengthen the tragic undertone. The “Yellow River Cantata” is a song of love for the Yellow River. With the help of the description of the Yellow River and its children's life under the Japanese army's iron hooves, it highlights the spirit of the Yellow River and the spiritual connotation of the Chinese nation. The Yellow River Cantata makes an in-depth explanation of the spirit of the Yellow River of the Chinese nation by praising the Yellow River, complaining to the Yellow River, comparing the living conditions of the people on both sides of the Yellow River before and after the invasion, and fighting for the Yellow River, and so on. In the treatment of sudden and strong, such as “Roar, Yellow River!” passage, mapping the oppression of the Japanese invasion, such as “Ballad of the Yellow Water”, the weakening passage suggests the resilience of suffering, and the dynamics of the vocal

parts are isomorphic with the anti-war sentiment.

4. INTER-TEMPORAL RESONANCE OF VOCAL NARRATIVES AND CULTURAL SYMBOLS

4.1 Classical Poetry Translation and Cultural Imagery

The work “Bodhisattva Barbarian” meticulously depicts a woman in her bosom combing her makeup in front of a mirror, gentle and quiet. “The overlapping of the small mountains and the brightening of the gold sideburns and the clouds on the temples wanting to snow on the cheeks of the perfume” expresses the scene of a woman in her bosom in the early morning in the Tang Dynasty. A ray of sunlight in the early morning shines on the woman's mountain-like eyebrows, the sun slowly rises the light reflected in the house on the glittering gold ornaments, dazzling light sprinkled on the hostess's temples, full of hair is reflected in the hostess's cheeks as white and smooth as snow, skin as cream, delicate and charming. “Lazy up painting moth eyebrow, make-up and combing late” depicts a woman get up after washing and combing scene, here ‘lazy up’ is not the hostess get up later, but to depict a woman in the state of lazy boudoir, unhurriedly sit up, dress, combing, sitting in front of the mirror in no hurry to trace the mirror. Sitting in front of the mirror, she traces her eyebrows without any haste. Through a great deal of action depiction, the image of a lazy woman rising in the morning emerges before the reader's eyes. The soprano's decorative trills C5-E5 simulate the flickering of the morning light on the bronze mirror, the middle voice builds the hazy atmosphere of “sideburns and clouds wanting to snow on the cheeks” with parallel third harmonies G4-B4-D5, and the low voice's sustained fifth intervals D3-A3 metaphorically represent the frozen sense of time and space of a lonely boudoir. The lazy rhythm of the female second part canon delayed by one bar imitates the slow movement of dressing, and the dotted notes of the main melody and the long delay of the bass part form the auditory white space of “late for dressing and washing”.

4.2 Vocal Narrative and Cultural Context Reconstruction

Once the Qing Palace drama “Legend of Zhen Huan” was broadcast, its episode in the film on the traditional arrangement of bodhisattva orchestral music and folk music arrangement, the combination of Chinese and Western, the use of a large number of pure pentatonic, with dotted notes and other melancholy melodic tunes, more set off the lonely and lonely

women in the Qing Dynasty Palace of the image of the ghosts of the (Wei & Du, 2019).

The original piece retains the scraping technique of the guzheng, simulating the metallic texture of the “mirror before and after the flower”, superimposed with chromatic descents of the string section, such as #F4-F4-E4, mapping the conflict between feudal rites and individual desires through the folk pentatonic scale and Western harmonic modes. In the passage of "New Post Embroidered Luo Shirt", the female voices sing in unison and suddenly weaken to the air, and the male voice whispers C3-F3 are inserted in the blank space, highlighting the dramatic tension between "Golden Partridges in Pairs" and "Lonely Shadow in the Deep Palace" with the contrast of vocal space. The song utilizes a lot of grooming movements, integrating the gentle music into the slow movements, highlighting the sunshine in the morning, the woman's gentle and elegant movements and the leisure of her life and work, which lays a good foundation of contrast for the emotional support afterwards. The climax of the whole song, "New Post", uses multiple half notes #4 to portray the image of the woman in the palace who is looking forward to the arrival of the king day and night, but day after day with the helpless and resentful image of the woman in the palace who is wearing a gorgeous costume but is the opposite of the "golden partridge".

4.3 Vocal Hierarchy Innovation and Cultural Gene Revitalization in Choral Adaptation

If the choir is limited by standardized arrangements, it will lack the ability to customize the voices. By adjusting the density of the voices, such as expanding the three voices into differential tone clusters, it is able to express the weeping qualities of Shanxi local opera. Wen Yuchuan's version of “Bodhisattva Barbarians” is for female chorus, adapted and created from the original female solo song “Bodhisattva Barbarians”. Table 2 shows the structure of the adaptation of “Bodhisattva Barbarians”, the whole song is sung by three female voices, which is more capable of distributing the melody between the voice parts, and matching the melodic trend between the three voice parts, so as to form a contrasting image between the laziness of a woman combing her make-up in front of the mirror and the lonely and lonesome inner heart from different resonances, and to make the listener unconsciously enter into the character image of “Legend of Concubine Zhen Huan” more vividly.

Table 2: The Adapted Structure of the Bodhisattva Man

Voice Level	Technical Characteristics	Cultural Image
Soprano	Decorative Huacai	Fine sense of dressing movement
Mezzo	Branchial polyphony	Spatial dimension of specular reflection
Soprano	imitation	
Contralto	Continuous tone block (d3-f3)	The lonely emotional background of the boudoir

5. THE MULTIDIMENSIONAL EFFECTS OF SOUND AND CULTURE ON ARTISTIC PRESENTATION IN CHORAL SINGING

In the broad field of choral art, the combination of sound level and cultural background is like a bright pearl, which has a profound influence on artistic presentation (Frizzell & Windsor, 2021). Through the in-depth analysis of the Mongolian “Bajun Zan”, Zhuang “Water Hen”, Yi “Spring is Coming”, these three choral works of ethnic minorities, we can clearly insight into the unique charm and value of this combination in multiple dimensions.

5.1 Enrichment of Artistic Expression

In “Praise of the Eight Horses”, the rhythmic movements of the tenor and bass voices, together with onomatopoeia such as “ting-ti-li”, vividly simulate the sound of galloping horses. In terms of timbre shaping, the sound of the horses' hooves is adjusted according to the distance and the number of horses, and the position of the “humming” is adjusted to show the distinctive dynamic changes. The use of a large number of hieroglyphs for pitchless superimposition creates a mysterious atmosphere in the introductory section, which, with changes in tempo and intensity, vividly reveals the mysterious image of the water hen. The work also uses the cooperation of different voices, such as the soprano singing the main theme and the other two voices imitating the sound of the water hen by playing their tongues, depicting the interaction between the Zhuang people and the “water hen” when they are plowing in the fields, showing a lively and joyful musical image. The same is true for “Spring is Coming”. In the A section, the chorus uses “high” and “soft” singing methods to create a serene and transparent effect, depicting the beauty of spring. In the B section, the tempo and the use of elements of the Yi mother tongue, such as the refrain “Zuo Sai” and “Zuo Yi Sai”, and the close coordination of all the voices, the tempo and the intensity of the layers of advancement, to

show a warm scene of joyful celebrations. By skillfully integrating ethnic musical elements into the construction of sound levels, these works make the choral works richer and more diversified in terms of expression, and bring the audience a unique audio-visual experience.

5.2 Deepen the Emotional Connotation of the Work

In the choral work “The Water Hen”, the mysterious image of the water hen in the field is created by the composer mainly by using onomatopoeia and a variety of vocal effects, and the image of the Zhuang people's diligence and simplicity is embodied by the theme melody of the A section and the reproduction section. The tone of the Zhuang people's native language is relatively bright. The introductory part and the B section of the work utilize a lot of non-fixed pitch techniques to present the mysterious image of the water hen, imitating its dynamics, and using a variety of vocal sounds to imitate the water hen, an insect in nature, in a lively and witty manner. Through the sound adjustment of "light word reading", "half-voice word reading" and "full voice word reading", the mysterious image of the water hen in the countryside and the industrious and simple image of the Zhuang people are depicted.

6. INTEGRATION OF ORIGINAL FOLK SONGS AND MODERN CHORUS

6.1 Colorful Artistry

Observing Chinese original folk songs from an aesthetic point of view, we can find that beautiful melodies, beautiful voices, exquisite performances and unique singing techniques are their common characteristics. Primitive folk music has the beauty of simplicity and nature. The subject matter of the original folk music is very wide, reflecting the life experience of the working people and showing the wisdom of the working people's life. According to different regions and nationalities, the original folk songs used to represent the cultural characteristics and national styles of each region. For example, the Hai Cai Cavity of Yunnan's ethnic minorities, Shaanxi's “Letters to the Sky”, and the mountain songs of the Miao people all show the unique cultural characteristics of their regions. Original folk songs are simple, emphasize the inner beauty of music, emphasize the nature of music, are natural and childish, and exude a rich flavor of life. The language of the original folk songs is simple, reflecting the emotions of the working people in the process of production. The

music is natural and unadorned, using simple melodies to show the unique artistic charm, and the natural simplicity reflects the state of living of the working people in harmony with nature, and the way of singing also presents the characteristics of simplicity. Original folk songs have a long history and are a very important intangible cultural heritage. Many of China's original folk songs celebrate the history of the development of their ethnic groups, such as the “Ancient Songs” of the Miao, the “King Gesar” of the Tibetans, and so on. There are also some original folk songs that reflect the religion and marriage of the ethnic group. The ecological folk songs reflect the new birth of the nation, presenting its artistic charm as well as its unique style. Integrating the original folk songs into the modern chorus can make the appreciators feel easy to understand, and the simple emotion and pure performance style make people applaud, which can relieve people's fatigue physically and mentally.

6.2 The Enhancement of Choral Art by Original Folk Songs

In the choral art, drawing on the elements of the original ecological folk song is an important way to realize the three-dimensional presentation of cultural symbols, there is a unique guttural folk song in the ethnic group of Inner Mongolia, the singing method used in this folk song is called "Humai", also known as "Haolin Chaoer", which is a superb form of singing. The uniqueness of “hu mai” lies in the fact that it is possible to utilize a unique method of vocalization, in which many people sing two parts at the same time, forming a rare state of multiple voices. In addition, one of the characteristics of Mongolian long tune singing is “Nogula”, which utilizes the special articulation phenomenon of the organs to make the voice produce a turning rhythm from light to dark, and the key to this singing lies in the grasp of breathing and the vocal skills of the vocal cords and other organs to produce the voice. The special “Nogula” singing style is also divided into vocal nogura, nasal nogura, and other distinctive singing styles depending on the part of the voice that is being sung. Tibetan folk songs are characterized by the traditional “Zhengu” singing style, which is extremely unique and can be said to be one of the major features of the original Tibetan folk songs, and which means “the sound of the bend between the voices” in Tibetan, meaning that the use of the bend between the voices has a regular pattern and some techniques are used to sing. This means that the voice is sung in a regular manner using the curves between the voices, and some techniques are utilized. These original folk songs can make a very melodious sound and enrich the choral sound content (Beibei, 2024; de Freitas & de Carvalho, 2022).

7. CONCLUSION

In choral art, the deep integration of sound level and cultural background is the key to enhance its artistic expression. Taking “Yellow River Cantata” and “Bodhisattva Barbarian” as examples, it reflects the association between sound level and culture in different kinds of works, and shows the multi-dimensional influence of different sounds in chorus on the integration of cultural background from “Water Hen” and “Spring is Coming”, and elaborates the multi-dimensional influence of the combination of the two. It also elaborates the enhancement effect on the manifestation of Chinese choral art characteristics, the presentation of cultural symbols and the strengthening of artistic uniqueness. The study shows that the close combination of sound level and cultural background can enhance the charm of choral art and promote the development of choral art and cultural inheritance. The chorus can present a deeper impact on the art in the cultural background. At the same time, the integration of original folk songs and choral art, with the help of original folk songs unique singing skills and rich cultural connotations, promotes the communication and dissemination of different ethnic cultures. It enhances the three-dimensional presentation effect of cultural symbols of choral art.

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