



Development and Characteristics of Northeast Style Choral Works

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Abstract

Northeast style choir works refer to choir works with unique ideological and artistic characteristics of the Northeast region, and they are one of the important contents of the theoretical construction of the Northeast music school. The Northeast style choir works mainly reflect traditional music from the Northeast region, and also use folk music materials from the Northeast region. The musical elements and styles of ethnic minorities in Northeast China exhibit diverse characteristics, with strong local characteristics. The history of Northeast style choir works is extremely long, and its development and evolution are due to the long history and culture of the Chinese nation and profound artistic heritage. This article takes Northeast style choir works as the main thread, using qualitative and quantitative research to examine the history and current situation of Northeast style choir works.

Using literature research, historical research, music analysis, comparative analysis, and music aesthetics research methods, explore the performance characteristics of Northeast style choir works. And through surveys and interviews with vocal learners, vocal teachers, and expert professors, combined with existing research results, analyze and discuss the performance style, performance characteristics, artistic and academic value of Northeast style choir works. Through analysis and comparison, the five independent variables of regional music culture, era development, performers of Northeast style choir works, performance venues, and communication media have a significant impact on the presentation and dissemination of Northeast style choir works.

Keywords: Northeast Style, Choral Works, Development, Characteristics



Introduction

Northeast-style choral works originated from the three eastern provinces and the eastern region of Mongolia, and gradually spread to neighboring provinces and even universities. Its high artistic value also makes the northeast-style choral works go out of China and into the eyes of people around the world. The Northeast style choral works not only have the elements of the Han folk songs in the Northeast region, but also some of them are combined with the ethnic minority music, thus creating its unique musical singing style. Northeast style choral works have a very long history, and most of the excellent choral works are inherited and inherited under the influence of shaman music culture, which has relevant records in the primitive period of society. Therefore, the cultural and musical values of Northeast music works or Northeast style choral works are extremely high. Qiao, B. L.(2012). Furthermore, there are not only a large number of Han people living in the black land of Northeast China, but also 24 ethnic minorities such as Mongolian, Manchu, Korean, Hui, Xibo, Daur, Ewenki, Kirgiz and Russian. On this basis, 25 ethnic minority music in Northeast China has been formed. The ancestors of many ethnic groups in Northeast China live here from generation to generation. Because of the different cultural background, living habits and development course of each ethnic group, the types of Northeast folk songs are rich and colorful. Northeast folk songs are mostly created in daily life, labor practice, mostly narrative, so it has high research value and artistic value. Later, with the migration of a large number of people from the Central Plains in the “entering the Kanto region”, the folk songs in the Northeast region were integrated with the rich Central Plains culture, making today’s Northeast folk songs have a unique style and charm. The Northeast style choral works represented by the Northeast region mainly include Lullaby of the Han nationality, Bajunzan of the Mongolian nationality, Arirang of the Korean nationality, and barcaroling of the Wusuli of the Hezhen nationality. (Ni, J.J. (2014).

This topic focuses on the historical evolution and development status of Northeast style choral works, and focuses on the singing aspects of Northeast style choral works, that is, pays close attention to and studies the singing skills, styles and inheritance of singers of northeast style choral works, so as to clarify the significance and value of northeast style choral works in the process of social development in China today. To clarify the existence and orientation of Northeast style choral works in the construction of socialism with Chinese characteristics, and make efforts to inherit and protect northeast style choral works and carry forward the excellent traditional culture of the Chinese nation. In summary, (Fan, C.Y. (2022);Li, H.M. (2013).



This topic focuses on the singing problems of Northeast style choral works. Through the analysis of the singing skills, methods, styles and status quo of Northeast style choral works, it aims to explore the inheritance methods of northeast style choral works and analyze the development trend of northeast style choral works under the current environment and social background. The purpose of this study is to clarify the significance and position of northeast style choral singing in China's modernization construction.

Research Objectives

1. To clarify the development of Northeast style choral works
2. To explore the characteristics of Northeast style choral works
3. To create the guide of performance of Northeast style choral works

Literature Review

Northeast style choral works refer to the choral works with the unique ideological and artistic characteristics of the Northeast region, which is one of the important contents of the theory construction of Northeast music school. The Northeast music school includes the music of Han nationality, Manchu, Mongolian, Korean, Hui, Xibe, Daur, Oroqen, Ewenki, Kirgiz, Russian and Hezhen, and other 25 northeast ethnic minorities. The Northeast style choral works mainly reflect the traditional music of the Northeast region, which will also use the folk music material of the Northeast region. (Guo, Q.L. (1989). The musical elements related to ethnic minorities in Northeast China show diversified characteristics and strong local characteristics. Such as: Northeast Han choral work “Lullaby”, Mongolian choral work “Eight Junzan”, Korean choral work “Arirang”, Hezhe “Ussuri boat Song” and so on. The choral works composed of Northeast style music materials are loved by choral groups all over the country for their unique musical characteristics and forms of expression, and play an important role in choral music in China with high artistic value.(Jie, C.D.F. & Chen, J.H. (1997)

In today's society, people's ability to perceive music has reached a new realm, different social environment, geographical characteristics, local customs and other factors have played an important role in the formation of chorus art. However, in real life, the factors that can affect the style of chorus are much more than this, including not only the subject matter and genre of music, but also some natural environment and production characteristics that seem to have no relationship with music culture. The choral style involves many fields and involves a wide



range, which is worth our in-depth understanding and research. Sometimes the choral style in different regions may also have the same characteristics, which is related to the historical evolution of these places, national struggles, traffic problems and other factors. Northeast style choral works are mostly based on different musical styles of various ethnic minorities in Northeast China, with strong Northeast characteristics. Combined with the specific figure 1, it can be seen that since the beginning of this century, academic research on Northeast chorus has shown a zigzagging upward trend, and reached its peak in 2016, with nearly 30 research results. Based on the above visual analysis data, this paper will select representative studies with high citation rate from these theoretical results and divide them into three categories: the singing style research of Northeast style choral works, the music ontology research of Northeast style choral works, and the music characteristics research of Northeast style choral works, aiming to have a further understanding and mining of the research of Northeast style choral works. (Liang, T.X. (2020): Ji, X.H (2007).

Through the collection and organization of research results on Northeast Style Choral, it can be found that the current research results on Northeast Style Choral in China can be mainly divided into the following four categories:

Study on Singing Style of Northeast Style Choral Works

Research on the Music Ontology of Northeast Minority Choral Works

Research on Musical Characteristics of Northeast Style Choral Works

Research on the Inheritance and Development of Northeast Style Choral Works

The Development History of Northeast Style Choral Works:

Through qualitative research, it has been found that the development and growth of choral works in China has experienced a long process, which has been greatly influenced by many external environmental factors such as democratic revolution, national struggle, political struggle and social change in China's modern history, coupled with the edification and integration of Chinese traditional culture. Therefore, it has gradually formed the unique characteristics of Chinese professional composers, which are different from European chorus.

Singing Skills and Style Characteristics of Northeast Style Choral Work:

Northeast folk songs insist on their own unique personality, and integrate with foreign cultures, forming a distinctive personality and inclusive music culture and art.

Discussion and Evaluation of Northeast Style Choral Works and Problems:

After the singing form of chorus was introduced into China in the early 20th century,



this important musical expression method originated from the West assumed the historical mission of promoting the transformation of Chinese society from traditional to modern under a specific background, and obviously had a strong utilitarian purpose at the beginning, such as most chorus songs in the period of “School music Songs”. In the subsequent creation, because the chorus is often used to express the country, the nation and social progress of the major theme, with the “sublime beauty” as the main feature of the works came into being and constantly received attention.

Challenges of Northeast Choral Works.

This article demonstrates that there is a positive relationship between regional music culture, the development of The Times, performers, performance venues, media, the performance presentation of works, and the performance communication of works. At the same time, based on the research hypothesis, it analyzes the elements of the artistic style of Northeast style choral works, and summarizes the singing skills of Northeast style choral works and the inheritance and development of Northeast style choral works. (Hu, C.H. (2018). It also puts forward some suggestions and methods for the inheritance and development of Northeast style choral works.

Conceptual Framework

The topic of “Research on Singing of Northeast Style Choral Works” is composed of two basic concepts, “Northeast style choral works” and “singing research”. Among them, “Northeast style choral works” is the main research object of this topic, and “singing research” is the main entry Angle and core of this topic to study Northeast style choral works. The relationship between the two sets the research scope of this topic and also provides the basic direction for the research: namely, what are the singing ways of Northeast style choral works? What are the singing skills of Northeast style choral works? What are the repertoire types of Northeast style choral works? What are the characteristics of Northeast style choral works? This can be demonstrated by the following research model:

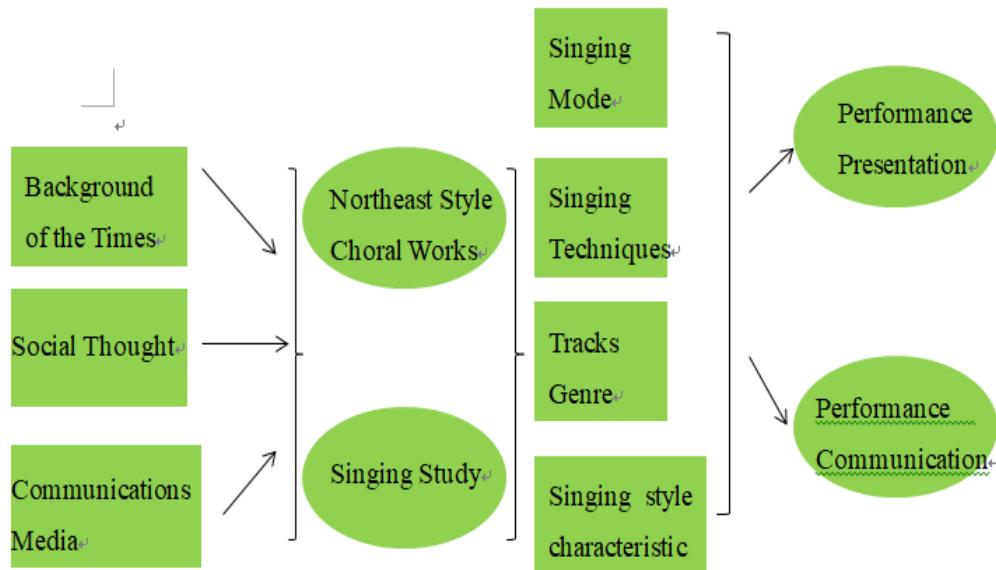


Figure 1 Thus, the following text framework can be formed:

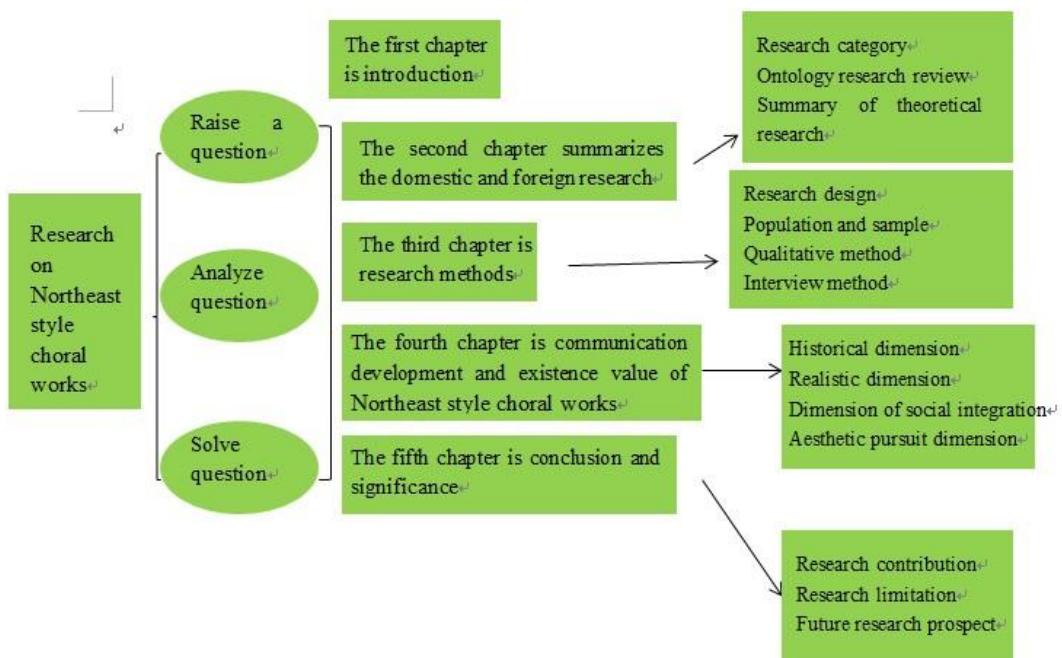


Figure 2 The framework of this discussion presents the following aspects

From the perspective of art and culture, Northeast style choral works are born from the practical activities of Chinese people to meet their spiritual needs. With the passage of time, Northeast style choral works have gradually developed more and more artistic presentation



ways. In terms of work performance, the repertoire of Northeast style choral works usually contains rich emotional connotations.

Northeast style choral works are characterized by excellent traditional Chinese culture. They are developed by combining the folk music elements of Northeast China and have certain folk life. With the development of social history and culture, the spread of Northeast style choral works has extended to all regions of China, and occupies a place in the field of choral teaching. In recent years, with the implementation of the national policy of strengthening culture and the awakening of national cultural consciousness, the Northeast style choral works with the characteristics of traditional Chinese music culture have gradually become familiar to the public. The influence of social atmosphere has led to many changes in the singing of Northeast style choral works. This also makes the theoretical research on the singing style and inheritance protection of Northeast style choral works should be combined with the background of The Times and the social environment to carry out a comprehensive and objective consideration. (Dai, J. C.(2010).

Research Methodology

The purpose of this topic is to reveal the historical evolution, the evolution of communication forms, the formation background of representative pieces, the artistic style, the singing skills and the performer's diversified interpretation of Northeast style choral works by studying the singing of Northeast style choral works. Show the innovation of northern style choral works in the new era environment and the value of inheriting and protecting Northeast style choral works and performance. In order to make the research on the singing of Northeast style choral works more intuitive and clear, this study will analyze the communication and development of Northeast style choral works from the perspectives of historical evolution, communication form evolution, singing skills, artistic style and performers, and provide reasonable suggestions for the development and inheritance of Northeast style choral works singing.

Research Results

Choral music has gone through a long process from Europe to China. From the early 19th century to before the founding of the People's Republic of China, the growth and development of choral music have been greatly influenced by many external environmental



factors such as democratic revolution, national struggle, political struggle, and social change in China's modern and contemporary history, as well as the influence and integration of traditional Chinese culture. As a result, a unique feature that sets it apart from European choral music has gradually emerged, created by professional composers in China. This is mainly reflected in the fact that Chinese choral music has spread and developed in the form of mass singing in China. This chapter mainly discusses the introduction of Chinese choral music from Europe from the early 19th century to the establishment of the People's Republic of China in 1949, the development of "school music", and the development status during the May Fourth Movement, 1930s and 1940s.

The northeast region is surrounded by mountains on three sides and the northeast plain in the middle. The terrain is mainly plain, mountain and hill. It is surrounded by lowlands such as the Heilongjiang, Ussuri, Tumen and Yalu rivers. Due to the unique regional environment in Northeast China, local people mainly rely on natural economy, mostly farming, hunting, nomadic, fishing for a living. But because of the high latitude, the winter is cold and long, people formed their own fixed mode of work, and produced the "cat winter" living habits. Therefore, there are few folk songs in Northeast folk songs except labor songs, and the genres are mainly minor. The phenomenon of immigration is relatively common in Northeast China. From the cultural point of view, the flow of population has brought about the integration of multiple cultures. In addition, human beings also have some natural instinct in pursuing the richness of perceptual experience, which is not only reflected in the spiritual life including aesthetic activities, but also in the material life related to food, clothing, housing and transportation. This means that when people find that the single line of monophonic singing can no longer meet their needs in terms of musical aesthetic richness, the form of multi-part choral music has gradually stepped on the stage of history. Since then, the multi-voice has formed a typical characteristic of western professional music creation thinking. And history has also proved that the formation and development of multi-sound thinking is the first start from choral music. Tchaikovsky once argued that vocal style is the art most conducive to the study of vocal part, and vocal part is the whole of harmonic technique.

Discussions

Compared with other researches, the results of this study are different from others. This paper studies Northeast style choral works for research, aiming to re-examine the artistic value



of style choral works by analyzing and studying the artistic style and singing skills of style choral works as well as their application in contemporary national vocal music, and put forward targeted protection and development suggestions and measures according to the contemporary development of style choral works. According to the papers and materials reviewed by the author, the number of choral works studying style is relatively small, and the article on how to protect and develop it is even less. The style choral works are a popular art form in Northeast China, and its high cultural value and far-reaching influence make the author think that choosing this perspective as the topic of this paper has certain research significance.

Through this research, it can provide necessary support and reference for vocal singing and teaching research, and carry on beneficial exploration for promoting the inheritance and development of Northeast style choral works. The earliest human singing evolved from Shouting into singing art. Vocal music art of our country developed from the early years of founding to today, is a leap of quality and quantity. Vocal music art and vocal music works are flourishing unprecedentedly, and the styles of works and singing styles are diverse. From children to the elderly, from mass singing to professional singing, there is a thriving scene. With the progress and development of society, especially in today's high-tech information age, the singing method of vocal music art is developing towards a more scientific and rational direction. China's vocal music has the unique charm of the Chinese nation, which is not only reflected in folk customs and love, but also reflects people's love for the motherland, the Party and the spirit of human fraternity.

This paper focuses on the theoretical research of Northeast style choral works, which has the following innovations: First, this paper uses a new method of visual chart analysis to make the collection of audience data of Northeast style choral works more intuitive. Data visualization is a very clear way of communication, which not only helps the author to make accurate research data, but also enables readers to receive the conclusions of this research topic more intuitively. Second, this research involves music history, sociology, psychology and statistics, and has a certain theoretical height, which is helpful for us to study the Northeast style choral works, their inheritance and development, aesthetic functions, commodity economic effects, as well as human appreciation and aesthetic trends. In this paper, SPASS data analysis method is used to obtain more accurate analysis results. The application of statistics to music also solves the problem of using only language in the previous theoretical research. Third, previous studies on Northeast style choral works are mostly limited to a certain aspect



of Northeast style choral works, such as a certain piece, composer and other single content, and there are few theoretical studies on the overall systematic analysis of Northeast style choral works. Therefore, the power research of this paper will start from the perspective of performance links, involve various elements and contents of Northeast style choral works, and pay attention to the inheritance and development of Northeast style choral works on the basis of discussing the composition of the singing art system of Northeast style choral works, so as to combine theory with practice, set up research hypotheses and draw corresponding conclusions.

Northeast style choral works are an important branch and school of contemporary Chinese choral art. Same way by Hu, L.N. (2013). Ask This paper chooses them as the research object, and focuses on the development history, repertoire, singing techniques, style, inheritance and development of Northeast style choral works according to the course of time, so as to conduct a comprehensive and detailed theoretical research on them, so as to better combine theory with practice.

The results of this paper are different from those of others, details are as follows:

First, the collection and integration of a large number of literature, so that the author has a current understanding of the content of the topic, through the study of previous research results, to achieve “take the essence, discard the dross”, and then proceed to the singing of northeast style choral works, fully demonstrate the comprehensiveness and comprehensiveness of this study.

The second is the analysis of the specific artistic content of the Northeast style choral works, combined with the background of The Times, classic songs and singing techniques, focusing on the singing characteristics of the Northeast style choral works, showing the unique charm of the Northeast style choral works, so as to view the research object from the small to the big, with points and aspects, in order to systematically and deeply complete the research on this topic.

Third, combined with the current teaching and performance status, this paper discusses and analyzes what practical problems should be solved, what policies should be formulated and what necessary measures should be taken in the future development of Northeast style choral works, which reflects the foresight and foresight of this study.

The fourth is to study the “first-hand” materials and data obtained through field research, explore the role and significance of the singing art of Northeast style choral works as



a national music culture, and ensure that the suggestions put forward in this study will be practical in the future.

Fifth, based on the principles of scientificity, systematicness and simplification, the research focuses on the singing of Northeast style choral works, from the development history, classical repertoire, singing techniques, analysis of composers, to the performance style, the exploration of the influential factors of inheritance and development, and the analysis of the role and value of Northeast style choral works, forming a systematic construction from theory to practice.

In a word, the results of this paper are different from others. this paper has made some contributions to the study of singing of Northeast style choral works, not only in the theoretical analysis of musicality, but also in the future feasibility teaching and performance practice, these findings were not seen in other papers.

Knowledge from Research

This article takes Northeast style choir works as the main thread, using qualitative and quantitative research to examine the history and current situation of Northeast style choir works. Using literature research, historical research, music analysis, comparative analysis, and music aesthetics research methods, explore the performance characteristics of Northeast style choir works. And through surveys and interviews with vocal learners, vocal teachers, and expert professors, combined with existing research results, analyze and discuss the performance style, performance characteristics, artistic and academic value of Northeast style choir works. Through analysis and comparison, the five independent variables of regional music culture, era development, performers of Northeast style choir work, performance venues, and communication media have a significant impact on the presentation and dissemination of Northeast style choir works.

Conclusions

Choir is a collective art form in which many people are involved to perform together. As far as the music in our country is concerned, it is of greater significance than choral music itself. Especially under the guiding significance of “building a harmonious society” in the new era, people build harmony in chorus, experience harmony, and give play to their creativity in collective cooperation. Chorus in our country since its formation, has always had a broad mass



base. With the continuous progress of society and the high development of economy, according to incomplete statistics, in the new era of China, more than 100,000 choirs are thriving. While we are learning the western chorus, the prosperity and development of chorus in our country has also made it form a chorus art style with Chinese characteristics.

Style is the characteristic and style of artistic works, its formation often needs to go through a rather long process, and the accumulation of history is the full embodiment of its essence. Since the reform and opening up, the end of the war has freed choral art from the bondage of war themes and politics such as Anti-Japanese War and democratic liberation, and a large number of choral works with multiple themes, genres and different artistic styles have appeared. Meanwhile, international exchanges and choral festivals have increased with the continuous development of time.(Ma, C. & Cheng, X. (2023). The creation and performance of Chinese choral music has also improved and expanded significantly. The style of Chinese choral music in the new period is mainly manifested in: paying attention to national characteristics and rich ancient customs; Learning the western modern composition techniques, the use of a variety of rhythmic overlap, tonality overlap, double tone, polytonality and atonality and other novel methods to create, and the structure is tight, rich sound effect; The theme makes a breakthrough in the integration of ancient and modern consciousness, the combination of tradition and modernity, the strong charm of ancient music and personal inner emotion;

The disconnection between singing level and creation level makes it impossible to accurately express some choral works with considerable singing difficulty. Composers in this period paid more attention to highlighting the characteristics of individual creation, digging national factors, and pursuing the combination of traditional rhyme and modern composition techniques. In addition to showing different freedom in subject matter and structure, they also paid attention to the accuracy of rhythm, intonation, speed and strength. Due to differences in geographical environment, social structure, lifestyle, cultural traditions, customs and customs, each ethnic group has formed its own system of folk songs with its own characteristics. Different nationalities have different influences on their chorus styles.

In Northeast China, the Han nationality and several other ethnic minorities have experienced the vicissitudes of vicissitudes for many times. According to most historical records, there are not many records of Han songs in Northeast China. On the contrary, there are quite a lot of historical records of ethnic minorities in Northeast China, which is actually related



to the long history of Northeast China. Some poor people who were oppressed and forced to leave their homes fled to the northeast, so most of the existing songs in the Northeast are directly derived from Han songs, and because of the arrival of these people, they also brought some of the Central Plains cultural background to the Northeast, forming another style of Han songs in today's Northeast. Therefore, it seems that the factors affecting the musical artistic characteristics of Han songs in Northeast China are: "Northeast folk customs", "influence of multi-ethnic music" and "local dialects". The folk culture of Northeast China is very rich and colorful, they are enthusiastic and energetic, heroic and full of power, and their music is mostly expressed in warm and heroic tunes. This is the biggest feature of songs in northeast China. (Cui, Q.H. (2014).

In the process of studying the art of Northeast style choral works, the author finds that the charm of Northeast style choral works lies not only in the characteristic singing techniques and styles evolved through the long historical development, but also in the innovative repertoire presented by many Northeast style choral composers and singers. As a style school with regional and national characteristics, the development of Northeast style choral works art is complex and it is the product of the development of multiple forces. In this paper, when studying the development history of Northeast style choral works art and the basic information of performers, it is also confirmed that the art of Northeast style choral works is unique and complex from numerous documents and materials. Through literature research, historical research, data analysis, questionnaire survey and other approaches, the research conclusions of this paper are as follows.

Suggestions

In this paper, the combination of theory and practice is carried out in the study, not only the uniqueness of Northeast style choral works is analyzed, but also the development history, classic songs, singing techniques and other content are introduced in a more comprehensive and detailed way, which shows the author's pursuit in theory. In the aspect of meaning, this article puts the singing art of Northeast style choral works in the development of The Times to carry on a dynamic investigation; In terms of content, it adheres to the principle of combining theory with practice, combining macro and micro, multi-perspective and multi-dimension to carry out holistic research; In terms of method, this paper mainly runs through the historical method in the writing, and synthesizes the theories and concepts of music aesthetics,



communication, and new historicism to try to write methodologically in the theoretical analysis. In short, this paper is a theoretical study on the Northeast style choral works and aims to reveal the composition of the system of Northeast style choral works. It is hoped that the presentation of the final results can achieve a new discussion on the art of Northeast style choral works, and make a useful supplement for the relevant research on Northeast style choral works, so that the research has theoretical significance.

In practice, the study of Northeast style choral works is based on the historical process, aiming at a comprehensive understanding of the significance, role and influence of Northeast style choral works from a historical perspective, and based on the present, through the form of questionnaire survey, to explore the current inheritance and development of Northeast style choral works. It provides a model for the theoretical study of Northeast style choral works. In addition, the theoretical research on the singing of Northeast style choral works in this paper can also guide the choral teaching in colleges and universities to include the content of Northeast style choral works as teaching content or textbooks to a certain extent, such as the singing techniques and tracks of Northeast style choral works, so as to lay a good foundation and pave the way for better choral art practice activities and achieve the effect of combining theory with practice. Make the research have practical value.

In addition, the study of this paper also has demonstration significance for the relevant theoretical research of Northeast style choral works. Although the contents of the questionnaire survey in this paper are intended to explore the inheritance and development of Northeast style choral works and their influence at present, it also points out the conditions for the current choral teaching and performance to better combine the content of Northeast style choral works. This is the author's point of view on the possibility of its development after comprehensively exploring Northeast style choral works. It has theoretical guiding significance for the current research of choral theory and the related practice of choral teaching and singing.

This paper takes the singing research of Northeast style choral works as the topic, hoping to improve the cognition of various aspects of Northeast style choral works by studying the singing art of Northeast style choral works, and provide more possibilities for the spread, inheritance and development of Northeast style choral works among the masses. At the same time, the author also hopes to provide feasible ideas for the follow-up similar research through the study of this paper. According to the problems found in this study, the author suggests that scholars should broaden their research horizons and focus on other fields in the future study



and research, that is, the study of Northeast style choral works into the development of global music. In addition, the author also hopes to have the opportunity to spend more time on the study of Northeast style choral works in the future, or to go to schools or theaters for field visits, in order to obtain more direct and accurate data and first-hand information.

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