

Research on the Application of Polyphonic Music Based on Timbre Model in Chorus Works in China

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Abstract: Western Polyphonic Techniques Have Far-Reaching Significance for Chinese Music Creation. Due to Our Country's Vast Territory, Various Cultures and Different Living Customs, the Music Itself is Rich and Varied. the Origin of Choral Art Can Be Traced Back to the Music Used in Christian Ceremonies in European Churches. It Bears the Heavy Responsibility of Cultivating People's Religious Feelings and Restricting People's Thoughts. in a Sense, Choral Art is a Kind of Functional Music. with the Continuous Improvement of Western Music, Western Choral Art Has Gradually Formed a Choral Music Style That Conforms to Westerners' Religious Habits, Humanistic Connotation and Aesthetic Habits. Influenced by the Romanticism Trend in Europe in the 19th Century, the Secular Style of Art Chorus Became the Mainstream. in Order to Enrich and Develop Our Music Creation, We Should Further Study and Study the Successful Experience of Polyphony Writing of Chinese and Foreign Excellent Composers. Based on the Model of Chorus Timbre, This Paper Analyzes the Application of Polyphony in Chinese Chorus Works.

1. Introduction

Polyphony and Tonic Music Are Different Forms of Musical Expression. Polyphonic Music Originated in the 9th Century, and Its Appearance Broke the Original Fixed Mode of Church Music. the Origin of Choral Art Can Be Traced Back to the Music Used in Christian Ceremonies in European Churches. It Bears the Heavy Responsibility of Cultivating People's Religious Feelings and Restricting People's Thoughts. in a Sense, Choral Art is a Kind of Functional Music [1]. the Early Polyphonic Music Was Mainly Composed of Vocal Music Singing Religious Content. Therefore, Polyphony Before the 16th Century is Considered as the Era of Choral Polyphony. Chorus Art Originated from Western Christian Music, Then Developed Slowly with the Weakening of People's Religious Consciousness, and Has a History of Nearly 1,000 Years. with the Development of Church Music, Polyphony Has Gradually Taken Shape. Although There Are Polyphonic Elements in Traditional Chinese Folk Music, What We Are Learning Now is More Polyphonic Music Imported from the West, with Strong Religious Color and Western National Style [2]. We Should Further Study the Successful Experience of Polyphonic Writing by Outstanding Chinese and Foreign Composers in Order to Enrich and Develop Our Music Creation.

Affected by European romanticism in the 19th century, art chorus of secular style became mainstream. Since the reform and opening up, composers have continued to explore and practice the national characteristics of Chinese choral genres, choral singing styles, and choral modern composition techniques, and have made immortal contributions to the prosperity of the culture and art of the masses [3]. After nearly a thousand years of development, western choral arts have gone through different historical periods from sprout, formation, development, maturity, and prosperity. The origin of polyphonic music is inseparable from religion, so early polyphonic music was actually formed in the era of religious music [4]. Its emergence has had a profound impact on its quite long historical period. With the increasing economic level in China and the continuous improvement of people's material living standards, people have started to pay more attention to spiritual life. More and more people like and participate in chorus. With the continuous improvement of western music, western choral art has gradually formed a choral music style that conforms to Western religious habits, humanistic connotations and aesthetic habits [5]. This article

analyzes the application of polyphonic music in choral works in China starting from the chorus tone model.

2. The Formation and Development of Polyphonic Music in Chinese Music Works

Polyphonic music developed rapidly under the influence of theology and religion and became its own system. Baroque period became the most brilliant era of polyphonic music. With the opening of the door of classicism, tonic music replaced polyphonic music and became the mainstream of this era [6]. Aesthetics is the most fundamental value of choral art. The root of choral art lies in aesthetics. The social value of choral art is always attached to aesthetic value, which makes choral art an indispensable content in the spiritual and cultural life of human society. Everyone's vocal cord structure is different, so the timbre produced is also different. The thicker and longer the vocal cords are, the thicker the timbre will be, so the sound produced will be lower, while the thin and short vocal cords will produce bright and high timbre, so the timbre will be different depending on the shape of the vocal cords, thus giving rise to the distinction between treble and bass [7]. In the northern Church of France, in order to pursue a more beautiful voice, people regard Gregorian chant as a fixed melody, and attach a parallel melody of four, five or eight degrees above the fixed melody, resulting in polyphony music. The main reason for the differences in timbre between Chinese and foreign chorus works lies in the differences in aesthetic thinking and cultural accumulation of different nationalities.

Most of the students majoring in Chorus Conducting have a good academic performance in harmonic theory. But it seldom plays a role in practical application, such as the adaptation of chorus works in chorus conducting practice. No matter the direction of notes is downward or upward, as long as a series of notes with the same direction appear continuously, the melody line of upward or downward can be generated, which means that the evaluation value is high. The average fitness function of the system tends to be stable, and iteration is not significant for music optimization, and the number of generations is relatively reduced. The assignment of melody weights is shown in Table 1. The relationship between melody weight and melody trend is shown in Figure 1.

Table 1 Melody Weight Data

Same melody trend	Melody weight
3	0.85
5	0.75
7	0.65
9	0.55
11	0.45
Greater than 11	0.35

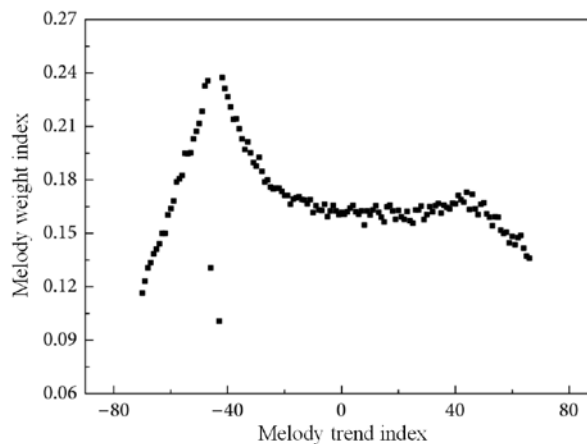


Fig.1 Relationship between Melody Weights and Degree of Melody Trend

Western culture advocates scientific and rational development. They pursue individual-oriented values. They are based on western dual culture and rational thinking in the creation skills of choral

works. Chorus and solo have very different timbres. Solo is a single timbre, while chorus integrates all timbres. Different people have different timbres. Chorus is to skillfully combine these different timbres to make them become more beautiful timbres. With the rise of key music, great changes have taken place in music style and creative techniques. The polyphonic technique that once flourished is no longer the only core of composers' creative techniques. The creation and interpretation of a choral work ultimately brings people understanding and appreciation of the work, which is exactly the embodiment of the precipitation and accumulation of a national culture and art, and must have strong national color. In this period of connecting the past and the future, although composers have inherited the rich polyphonic writing experience of their predecessors, they have shifted the writing center to the way of the main melody music.

3. On the National Characteristics of Chinese Chorus Works

The combination of choral artistic creation and Chinese traditional culture has always been the direction of continuous efforts of Chinese choral music artists. In the process of continuous localization and nationalization of choral works in China, on the basis of absorbing various western choral genres, the creation of choral works shows a distinct nationalization trend. In addition to the use of musical language, harmony, singing style, stage performance and other factors, it is mainly reflected in the choice and use of lyrics. For the singing of choral works, there are also some differences in language features, aesthetic standards and aesthetic habits used by the singer's country. There is still a big difference between the timbre of solo and chorus. Chorus has richer sound effects than solo. As a conductor, we must understand the concept of chorus timbre, train choirs to have their own timbre, make each part have its corresponding characteristics, make the choir timbre have certain variability, and change the corresponding timbre according to the different styles of each work [7]. As one of the important forms of vocal music art, chorus is based on the content of poetry and words, through the voice as its form of expression, to shape music image and express music emotion in the movement and change of sound.

Chorus is a kind of collective vocal activity, which has rich expressive force and a large number of participants. Chorus performance art should be in line with the logic of performance art and closely connected with stage practice, so as to play the practicality of chorus. Chorus, as a multi part form of vocal art, is composed of harmony, musical structure and tonality. Chorus timbre should be very characteristic. Chorus timbre can show more passion than solo, even strong enough to compete with brass in orchestra. The use of harmony will drive the development of the whole work, and the structural arrangement of the form of music will give the choral work a full artistic image and a variety of colors. Chorus can be adjusted according to different works to achieve unexpected timbre. From the development of chorus, the formation of chorus form is gradually formed by the combination of the needs of performance and the possibility of vocal performance. At present, music colleges often pay more attention to students' performance ability in teaching, and normal colleges focus on the cultivation of students' teaching skills.

4. Conclusions

Polyphonic music is a product of history and culture. Every nation has its own unique artistic style. In the study of polyphonic technology, western technology and creation mode cannot be fully applied. Chorus can adjust singing style according to different works to achieve unexpected timbre. The nationalization of the creation and singing style of Chinese choral works has been an artistic dream pursued by many Chinese musicians for a century. Chorus, as a specific form of artistic expression, is the product of a specific culture. Without culture itself, music cannot be deeply understood and explained, just as it loses its motivation and foundation, and it is difficult to see rich inside information and charm. The main reason for the differences in timbre between Chinese and foreign chorus works lies in the differences in aesthetic thinking and cultural accumulation of different nationalities. The creation and interpretation of a chorus work will ultimately bring people's understanding and appreciation of the work, which is exactly the embodiment of a nation's

cultural and artistic precipitation and accumulation, and must have a strong national color. Our country has five thousand years of cultural details. We should learn from the new ideas of foreign countries while inheriting the essence, listen to the different interpretations of the timbre of foreign good chorus teams, and draw on their advantages to their own choir.

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