

The Study on the Ethnic Characteristics of Liu Xiaogeng's Choral Music Works

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Abstract

With the rapid development of Chinese choral art, more and more national choral works are remembered by the world audience for their strong national style, novel performance methods and modern composition techniques. Liu Xiaogeng is a national first-class composer in China. In the process of his creation, he has formed a new personal choral creation style with both national and contemporary characteristics. His works are full of national language characteristics, national instrument characteristics, national form characteristics, national performance characteristics, and national cultural and ideological characteristics. From the perspective of the national complex of his creation, his creation and adaptation of choral works have given the traditional folk songs of Yunnan a contemporary atmosphere without stripping away the national characteristics of Yunnan folk songs. His works have high artistic and aesthetic value.

The purpose of this study is to analyze the national language characteristics, national instrument characteristics, national form characteristics, national performance characteristics, and national cultural and ideological characteristics of Liu Xiaogeng's choral music works, to better understand the aesthetic and cultural connotations of his choral music works, and to better guide the innovation paradigm of contemporary Chinese choral music works.

Keywords: Liu Xiaogeng; Choral Music Works; Ethnicity; Characteristics

Introduction

The use of ethnic musical materials is a major feature of Liu Xiaogeng's choral music works. The national aesthetic characteristics of his works are mainly manifested in the use of the national language and the specific liner notes (cadences) developed from the national language, such as "Ai Luo Ai Luo Ai Luo Ai Luo, Barla BarlaBarlaBarla", "Meng Barla Meng Barla Rasi", "Crooked ah Luo", "Huai Ai Luo", "Hey Luo" and so on. "..... "Hei Luo", etc., these lining themselves with "tone", very emotional expression and atmosphere rendering power. Secondly, many folk songs and ditties are used as musical elements in his works, and he often enhances the ethnic flavour of his works by repeating typical musical phrases. At the same time, many rituals with folklore connotations are also preserved in the performance of choral music. In terms of nationalised instrumental accompaniments, such as the pneumatic instrument "Wicker" (also known as Bawu), "Banluo", "Conch", "Cow Horn", etc.; the stringed instrument "Sen", "Dingdao", "Cow Horn", etc.; and the choral instrument "Seng", "Dingdao", "Cow Horn". "etc.; stringed instruments "Sen", "Dingdao", "Muding", etc.; stringed instruments "Xiding "Xidong", "Duo Luo"; membrane sounding instruments such as elephant foot drums; body sounding instruments such as point gongs, cymbals, gongs, etc.; these are the

characteristic instruments of Yunnan's ethnic minorities, and thus their sound effects will also carry strong characteristics of ethnic music. Liu Xiaogeng's choral works are accompanied by these ethnic instruments to a large extent in order to preserve the original ethnic characteristics, and while preserving these original ethnic characteristics, the process of creating Liu Xiaogeng's choral music is the process of spreading the cultural ideas of Yunnan's ethnic minorities. In this process, Liu Xiaogeng not only wants to grasp the soul and flavour of Yunnan's minority music, but also wants to give it the normative paradigm of modern staging, and to deal with the relationship between "ethnicity and modernity", which is one of the important elements in the creation of Liu Xiaogeng's choral music works.

Literature Review

The book "The Three Musketeers of Yunnan" written by Chen Jinsong and Hou Jingyi contains many of Liu Xiaogeng's songs. This study excerpts the author Liu Xiaogeng's discussion on the characteristics of his national music form and the characteristics of national music culture and thought. Liu Xiaogeng believes that Yunnan's choral music has rich ethnic elements, and the musical symbols of each ethnic group have the characteristics of each ethnic group. This study focuses on summarizing Liu Xiaogeng's composition techniques of collage and blending, in order to demonstrate Liu Xiaogeng's unique compositional techniques. Secondly, this study takes the track "Water Sacrifice" as an example to elaborate on the ideological characteristics of water culture in Dai music. Jia Daqun elaborated on the definition of the term "musical structure" in the article "Introduction to Structural Analysis". This study quoted its definition to describe the formal structure formation method of Liu Xiaogeng's choral music works. In the article "Research on Liu Xiaogeng's Choral Composition Techniques and Personal Creative Practice", Lin Youyou analyzed the composition techniques of Liu Xiaogeng's choral music works in detail. This study quoted his discussion in the track "Drunk in the Cloud Hometown" to analyze Liu Xiaogeng's choral music works. unique composition techniques. Wu Qiaofeng analyzed the national language characteristics of Liu Xiaogeng's choral music works in the article "The Artistic Characteristics and Singing Processing of Yunnan's Original National Vocal Work "Ah Ha Du Ya"" and showed many dialectal lining words in Liu Xiaogeng's works. This study Some of the liner notes were collected in this document as materials that exemplify the national characteristics of Liu Xiaogeng's choral works. In the article "Research on the National Characteristics and Singing Style of Liu Xiaogeng's Vocal Works - Taking "A Nest of Birds" and "Wei Sa Luo" as Examples", Xie Jiachen outlined the creative concepts and creative characteristics of Liu Xiaogeng's choral music works. This study quoted Its part on the characteristics of national musical instruments in Liu Xiaogeng's choral music works is mainly used to analyze the characteristics of national musical instruments. In the article "A Brief Discussion on the Use of National Languages in Liu Xiaogeng's Choral Compositions", Zhang Chuchen mainly analyzes the application of national languages in Liu Xiaogeng's choral music works. This study refers to its brief analysis.

Research Objectives

Analyze the national language characteristics, national instrument characteristics, national form characteristics, national performance characteristics, and national cultural and ideological characteristics of Liu Xiaogeng's choral music works to better understand the aesthetic and cultural connotations of his choral music works.

Research Methodology

The research methods of this paper are mainly literature analysis, interview, field investigation and comparative analysis, including collecting information about the national language characteristics, national instrument characteristics, national form characteristics, national performance characteristics and national cultural and ideological characteristics of Liu Xiaogeng's choral music works. The data mainly comes from China National Knowledge Infrastructure, Yunnan Provincial Library, Yunnan Literature and Art Museum, Yunnan Provincial Museum, online data and purchased books, etc., and is classified, summarized and logically deduced to sort out the national creative techniques used in Liu Xiaogeng's choral music works.

Research Scope

Scope of Content: Research works include "Drunk in the Cloud Homeland", "Waisaluo", "Tattoo", "Bamboo House Fantasy", "Water Rituals", "Going Home", "Into the Beautiful, Into the Magical", "A Nest of Sparrows", "Sariluo", "Water Hen", "Elderly Seagulls", "Snail Picking Song", "Newly Written Song for Catching Birds", "Beautiful White Clouds", "The Ancient Tune of Naxi - -The Moon is Getting Married Tonight", "The River Runs Through It", "The Swing", "Aha Dua", "Rhymes of the Mountain".

Time frame: 2022-2024

Area: Honghe Hani and Yi Autonomous Prefecture, Xishuangbanna Dai Autonomous Prefecture, Wenshan Zhuang and Miao Autonomous Prefecture, Lijiang City, Dali City, Hainan Li Autonomous County, Yunnan Province, China

Research Conceptual Framework

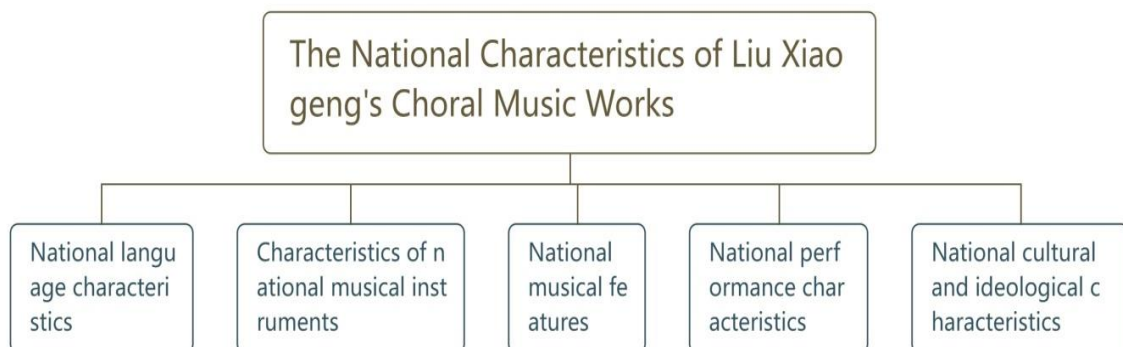


Figure 1 Research Conceptual Framework
Source: Constructed by the researcher

Research Findings

1. The National Language Characteristics of Liu Xiaogeng's Choral Music Works

The materials used for the creation of choral music works by Mr Liu Xiaogeng basically come from the minority languages of Yunnan(Zhang, 2018). Because Yunnan is a multi-ethnic settlement area, the ethnic minorities that live intermingled throughout China's Yunnan Province are mutually influenced and intermingled in their musical cultures. Naturally, Liu Xiaogeng would incorporate the mother tongue of the ethnic groups to which he belongs into his choral music works while absorbing the musical materials of the ethnic groups in Yunnan. This is shown in his compositional characteristics, i.e. he often intercepts musical materials from the liner notes and cadences of the languages of various ethnic minorities. Liu Xiaogeng himself believes that it is necessary to grasp the linguistic characteristics of each ethnic group in depth, and to refine, process and reorganise them so as to integrate them with the music, in order to make the choral repertoire have a national flavour and at the same time exude its own artistic charm, which will make the works have the vitality to penetrate time and space. In other words, using the language of ethnic minorities as lyrics or liner notes has a special performance effect of expression and meaning, and at the same time, it can also show the rich aesthetic sense of ethnic style to the outside world.

For example, in the girls' chorus of the track "Drunk in the cloud hometown", Liu Xiaogeng also uses a lot of Bai dialect liner notes and cadences in this track, and there is an unwritten saying in Bai folk songs: when the song is sung, the liner notes come with it. In the 57th measure of the A section of the piece, the soprano just starts the phrase, and the unique Bai dialect "ah-yi" liner notes appear in the first line of the song (see Figure 2 for details), the whole lyrics are as follows: "ah-yi 19 peaks into the clouds", followed by the second line of the song The second line of the song follows: "Ah Yi 18 streams and clear streams surround the mountains", also in a nine-beat interval of fifths and sevenths with "ah yi" as a cadence. In addition, there are also many phrases that begin with the phrase "Good morning, A-Go, A-Do-Work, Fine Liver Tickets", which are also unique to the Bai language and express nicknames or compliments. A lot of spoken nonsense words, such as "a few autumn le, heart leisurely, early, hey, ni ah, ah le le, ah chant chant" and so on are also unique to the daily life of the Bai people's exclamatory words.

The image displays a musical score for a piece titled "Drunk in the cloud hometown". The score is written for five parts: Soprano I (S. I), Soprano II (S. II), Alto I (A. I), Alto II (A. II), and Percussion (Perc.). The music is in a key with one sharp (F#) and a 4/4 time signature. The score is divided into two systems. The first system starts at measure 9, and the second system starts at measure 13. The lyrics are in Thai script. The percussion part consists of a steady rhythmic pattern of eighth notes.

Figure 2 Drunk in the cloud hometown
Source: (Lin, 2023 : 62)

In addition to this, such as "Vaisaluo", "Tattoo", "Bamboo House Fantasy", "Water Ritual" are choral works created with Dai liner notes and liner notes, the "Ai Vaisaluo" liner notes inserted in "Vaisaluo", and the "Ah Ai" liner notes often found in "Bamboo House Fantasy" are Dai language. It is the language of the Dai ethnic group; for example, "Going Home", "Into Beauty, Into Wonder", "A Nest of Sparrows", "Sariluo" is composed using Yi lyrics and cadences. and "Sai Luo Li, Tili Li LiLi, Lulu LuluLulu, Sai Luo" in "Into Beauty, Into Wonder" is a good example of lyrical lyric liner notes; For example, "Water Hen" and "Old Man Seagull" are created by using Zhuang liner notes and liner notes; for example, "Song of Picking Up Snails" and "New Song of Catching Birds" are created by using Li liner notes and liner notes; and for example, "Beautiful White Clouds" and "Naxi Ancient Tune - Seeking" are created by using Naxi liner notes and liner notes; Such as "the moon tonight to get married" is the use of Brown liner notes and liner notes to create, the Brown language belongs to the South Asian language family Mon-Khmer language group Brown language branch, so "wai, ou ai",

"meng li meng li meng li", "wengba sha Ai Li Luo", "A Xi Guang Yang De Le", "Ah Li" and other words are also used by Liu Xiaogeng in his works; For example, "The Little River Runs Through the Water" is composed using the liner notes and cadences of the Bai and Yao ethnic groups; For example, "Autumn Swing" is composed by using Gelao liner notes and liner cadences; for example, "Ahhaduya" is a combination of exclamations from different ethnic minorities, such as Yi, Hani, Tibetan, Zhuang, etc. (Wu, 2017), The lyrics of the songs contain lyric interludes of ethnic minorities such as "maimaisansna" and "Di Li Di Di Li Di" (Wu, 2017).

2. The Characteristics of Ethnic Instruments in Liu Xiaogeng's Choral Music Works

In order to set the atmosphere and mood, Liu Xiaogeng often uses instruments with ethnic characteristics to create different forms of sound effects. For example, in the track "VaiSaro", the Dai-style percussion instrument Elephant Foot Drum is used, which is shaped like an elephant's foot, generally made from a whole section of mango tree, with a large drum at both ends and a small drum in the middle, covered with cowhide skin, and played in a variety of ways such as back-side boxing, front-side finger-striking, and sideways palm-striking (Xie, 2019). For example, "in A Nest of Sparrows", Liu Xiaogeng uses the Yi style sanxian for accompaniment. Sanxian is a kind of plucked string instrument unique to the Yi people in the Red River Valley, which is modelled on the cylinder style of the zither, with the internal cavity hollowed out and covered with sheepskin on one side, which is placed on the right side of the waist and crotch when playing, with the head of the zither angled towards the left, and the back strap hung around the neck, so that the players need to adjust the pitch of the zither with their left hands and take plectrums to play the strings with their right hands. The player needs to adjust the pitch with the left hand and play the strings with the right hand by holding the plectrum. The sound is clear and crisp, with the unique national charm of the Yi ethnic group. For example, in the track "Drunk in the cloud hometown", Liu Xiaogeng uses the Han Chinese small and large drums, the Xinjiang Uygur tambourine, and the Yi, Manchu, Bai and other ethnic instruments, such as the King's Whip (also known as the Flower Stick and the Money Stick), for the purpose of rendering the emotions as much as possible, which greatly enriches the expressive power of the track's timbre. Drunk in the cloud hometown of the A section of the first use of small drums, from weak to strong to increase the rhythmic density, showing the exuberant musical mood; in the C section of the drums to strengthen the volume and pitch of the drums, the rhythmic pattern of the first eight and then sixteen well rendered on the racecourse of the ten thousand horses galloping to win the speed of the enthusiastic scene; at the same time in the C section of the tambourine into the mix, the four-beat roll of the two bars, showing a very strong colour of the desert and the West; in the D section of the climax part, the addition of the Baowang whip (called flower stick), which greatly enriches the sound expression of the track. In the climax of the D section, the whip is added, as a representative of festive music, the whip is a kind of percussive instrument, Liu Xiaogeng through the stomping, high-fiving and the whip's shaking dance, shaping the end of the horse race after the most celebratory and lively moment of the Bai people, exuberant rhythms, the whip in the wind brought by the shrill whistles ringing through the racecourse, the mood of the people into the climax of the music at the same time, so that the listener the listener's spirits are invigorated (Lin, 2023).

3. The Ethnic Compositional Characteristics of Liu Xiaogeng's Choral Music Works

Liu Xiaogeng's choral music works have a very rich ethnic character because he is good at softening various symbols of different ethnic groups together in his compositional approach (Chen & Hou, 2018). which in turn makes the works rich. He personally believes that "Yunnan's chorus is rich in ethnic elements, and these elements are exactly the genes I use to compose ethnic music. These genes determine the different characteristics of different ethnic groups; the Dai are the Dai, the Yi are the Yi, and the Wa are the Wa, and each ethnic group's musical symbols are powerful, and all of them can be heard and infected by people all over the world." (Chen & Hou, 2018). It is based on this kind of thinking that he always uses the most up-to-date and modern composing techniques in his works, blending the most local, primitive and original ethnic music together, and technically making it impossible to see the collage traces. In this way, his works are national, contemporary and universal. Furthermore, as many ethnic minorities can develop into polyphonic music within the context of monophonic music, it is necessary for composers to constantly blend the music of various ethnic groups to form their own styles. Liu Xiaogeng is very good at using this kind of collage and blending compositional techniques to form his own artistic creation style. At the same time, he believes that the most difficult thing for a composer is to really form his own style, which requires a series of works to show his personal artistic style and mark, and excellent artists should be different. Secondly, Liu Xiaogeng also believes that although good music is very different all over the world, good music must be the music that can form emotional resonance with the audience, and the music with emotional resonance can move people's hearts.

Liu Xiaogeng's attitude towards music is sincere and devout. Each piece of his music has been picked up in the field, collected materials, crumbled, refined and restructured into each precious note and movement. In his works, he does not focus on textbook compositions, but each piece has a story and emphasises the plot and details of the story, combining his years of creative concepts and tools to give each piece a spirited life. Artistic individuality is the composer's personal imprint left in the work. Liu Xiaogeng compares artistic personality to "secret code", and says that to judge the maturity of a composer is to see whether he has the "secret code" or not. Undoubtedly, the multi-element music contained in his chorus is his "secret code", that is, his artistic personality. It is mainly embodied in the musical language of his works, such as melody, rhythm, tempo, harmony, polyphony, pattern, modulation and so on, and the combination of these many elements forms his highly individual musical language.

Take the track "Ah-ha-du-ya" as an example, Liu Xiaogeng's use of tuning in this track is mainly based on Yi and Hani folk music materials, with the pentatonic scale plagal la-dol-re-sol-la as the structure of the tone rows, melodic derivation, and the subsequent addition of random ascending level-III tones[#]do, which is a unique element of the national tuning in the Yi Hai Cai Caviar. Secondly, the track "Ahhaduya" also adopts the technique of heterogonal transposition, where the key remains unchanged and the pitch is changed in multiple ways. For example, the introduction, A and A₁ parts of the song are in D-feather mode, which belongs to the F-house system; the A₂ part is directly transposed in E-feather mode, which belongs to the G-house system. This kind of transposition technique, which belongs to Yi music, maintains the artistic oriental flavour style of the Feather modulation, and at the same time shows the rich emotional ups and downs of the tune through the multiple changes of the key height (Wu, 2017).

The structure of music is the formal embodiment of the musical material, "the musical practice (internal structure) consisting of various musical structural elements, which are either the same or different, is distributed and combined in a certain way or logic in a vast space (including physical acoustic space and psychological thinking space) and in the process of starting and finishing the practical process, and is consistent with the natural structural state of the physical (material), psychological (spiritual) and the overall structural relationship is the form of the structure of the musical work. The overall structural relationship that coincides with the natural structure of physical (material) and mental (spiritual) consensus is the structural form of a musical work (Jia, 2014). "In terms of borrowing musical structures, Liu Xiaogeng often uses folk songs of ethnic minorities as the basis for material to expand the structure of the piece. For example, the original folk song of the Bai and Yao ethnic groups, Flowing Stream, which has only a four-stanza single-part structure, is expanded by Liu Xiaogeng through the addition of subsidiary parts such as the introduction, connection, and coda. In detail, Liu Xiaogeng retains the main theme from this original folk song, using the thematic material from the original folk song as the basic material or motive. Then, the prelude gives the whole song an emotional padding and structural expansion, which in turn enhances the emotional tension and structural layers of the original work. In the middle of the connection, Liu Xiaogeng improvises in A-feather key to increase the interest of the tune. In the finale, Liu Xiaogeng lowers the tempo to create a sense of emotional descent and termination. In this way, the expansion of the musical structure of the piece creates an "arch structure" pattern, thus giving the piece more ups and downs and twists and turns as a whole. (See Figure 3 for details.)

Section	measure	clause	mode	rhythm
prelude	1-8		C plume	3/4 4/4
connect	9-10			4/4
A	11-37	a b c d e	Aplume(t-d-t)	4/4
A1	38-77	connectal b1 connect c1	Aplume(t-d-t)	8/8
connect	78-89		Aplume(t-d-t)	liberty
A2	90-109	a2 b2 c2 d2 e2	Cplume	2/4 3/4
coda	110-119		Cplume	4/4

Figure 3 Flowing Stream
Source: (Hu, 2015 : 130-132.)

In addition, Liu Xiaogeng will use the unique musical voices of Chinese ethnic languages to enrich the sound effects. The unique voice pronunciation of each ethnic language often carries its own unique onomatopoeia, and the sound emitted by these onomatopoeia is generally close to the life of the original acoustic expression, such as natural roar, noise, speech, object collision, musical instrument imitation sound, and so on. Liu Xiaogeng has retained these traditional acoustic features. For example, in "Flowing Stream", there are a lot of acoustic effects such as the sound of water, wind and crowds simulated by flicking the tongue, snapping the fingers, stomping the feet, clapping the palms, and blowing the whistle, etc. This kind of imitation of the natural acoustic sound or acoustic sound generated by the human society not only creates immersive acoustic effects for the regular and programmed existing music, but also gives a more three-dimensional acoustic picture. sound picture.

Liu Xiaogeng has also reserved some space for improvisation in Chinese folk songs in his new compositions. The original method of composition in traditional Chinese Yunnan folk songs is improvisation, but these improvisations, despite their distinctive national characteristics, are too fragmented to be effectively integrated into the main melody for consonance. Therefore, Liu Xiaogeng draws on the regularity of Western techniques and fuses them with the randomness of traditional folk melodies, and after delimiting the scope of improvisation in traditional folk songs, he achieves a combination of limited melodic patterns and unlimited improvisation. For example, in "Water hen", the improvisation of "chirping" is used to simulate the mystery of the insect world, and the sound of "beeping" is used to simulate the scene of a water hen jumping on the surface of the water; and in "Flowing Stream", Liu Xiaogeng In "Flowing Stream", Liu Xiaogeng draws directly on the free improvisation of the Yao people's tongue flicking to imitate the sound of water.

4. Ethnic Performance Characteristics of Liu Xiaogeng's Choral Music Works

In the traditional Western choral form, in addition to singing on stage, people inherently think that the chorus should be presented in a neat formation. This neat formation is the development of the Western church choir, and later stage performances basically follow this form, and China has also basically extended this form after the introduction of the Western choral performance mode. However, in Liu Xiaogeng's opinion, this form of performance is certainly conducive to the shaping of solemnity, solemnity and sacredness for church choir music, but it is too dull and does not conform to the Chinese people's habit of favouring lively and celebratory performances, nor does it conform to the performance of ethnic minorities' singing and dancing customs and traditions. Therefore, Liu Xiaogeng believes that the performance of choral songs with ethnic themes should be based on rhythmic and joyful visual scenes, so as to maximise the cultural customs of ethnic minorities' singing and dancing. For example, in the choral formation of "Flowing Stream", the chorus is no longer "wall-like" and "fake smile". For example, the chorus of "Flowing Stream" is no longer "wall-like" standing position and "fake smile" expression, but with rhythmic line ups and downs and body swaying, creating a visual sense of dynamics to the audience, which is borrowed from the "singing and dancing" performance form of the ethnic minorities. This is the performance form of "singing and dancing" borrowed from ethnic minorities. Then, as in the second movement of "Rhythm of the Mountains", "Mountain Village Hunting Song", mixed voices of men and women, the queue performance is the first to take a unified Sani national costume, first in the overall queue line up after the formation of a good, unchanged, with the left and right swaying of the body swinging to show the joyful gesture of the birds in the forest in the clouds, followed by twisting the hips and swinging the arms of the small pace in place of the whole queue dance, and then divided into the two rows of the vertical, horizontal three-part combination of the queue, each of the queue The content of the performance varied accordingly. When the middle queue carries out the physical dance performance, the two queues on both sides do small-amplitude dance movements to set off, while the two queues on both sides carry out large-amplitude dance performances, the middle queue adopts a fixed position to set off for the two. Vertical last row of the queue, basically no substantial dance movements, just simply standing posture singing. Such array combination and arrangement, undoubtedly makes the whole chorus team "chorus vivid" up. In the fourth movement of "Rhythm of the Mountains", all the actors took up the bamboo props, the back row of the multi-group queue in place to hit each other's bamboo tubes to create a special sound effect, the front row of the chorus of several groups of performers

surrounded the semi-circular queue, staggered movement, the overall view of the flowers as one after the other, as dazzling.

5. The National Cultural Thought Characteristics of Liu Xiaogeng's Choral Music Works

Liu Xiaogeng admits that he himself is able to create so many exquisite choral works of different ethnic groups because he respects, reveres, appreciates and loves the culture of ethnic minorities. In the process of searching for minority music materials in the deepest mountains over and over again, Liu Xiaogeng found that the ethnic folk music that had been passed down from generation to generation, through time and space, could still touch him deeply with its artistic charm. So he realised that these ethnic folk music, which had been passed down orally from generation to generation, had a common feature of being able to arouse some kind of emotional resonance in people, despite the differences in the form of performances, accents, tunes, and soundtracks. This kind of emotional resonance is either sad or happy, sad or joyful, reflecting the most simple and vital cultural ideas in the daily life of each ethnic group.

For example, "The Sacrifice of Water", Liu Xiaogeng pays special attention to observing and examining the Dai people's concepts and attitudes towards water, and he finds that water is not only a natural element for the Dai people, but also a carrier with rich connotations (Chen & Hou, 2018). In the primitive religious beliefs of the Dai people, they believe in animism, believing that every thing in the universe has a soul. Water likewise possesses its own life and soul. Therefore, the Dai people love and worship water and regard it as a holy substance with life. Water can bring good luck to the Dai people and protect them like a god. The Dai people believe in Buddhism, in the Buddhist temple, the Dai people every day to clean water as a sacrifice to offer, in the belief period (April 13-15 solar calendar), the Dai people the most important celebrations known as "bathing Buddha", the people with water to the Buddha bathing, and splashing water, so the Dai beliefs are also imaginatively called. Therefore, the Dai festival is also figuratively called "Water Splashing Festival". The creation of the choral work "Water Festival" is based on such a cultural background. The whole work revolves around water, and the lyrics of "Water Song, Water Chord" express the emotional connection between water and the Dai people, while the lyrics of "Water Soul, Water Dream" actually express the emotional connection between the Dai people and the Dai people. In the lyrics, "the soul of water, the dream of water" actually expresses the soul and dream of the Dai people.

For example, the chorus of "The Moon is Getting Married Tonight" portrays the beautiful love between men and women of the Brown ethnic group, the chorus of "Water hen" portrays the beautiful and innocent feelings of the Zhuang children when they are playing, the chorus of "Going Back Home" portrays the fervent feelings of the Yi ethnic group when they are working outside the home, and the chorus of "Drunk in the cloud hometown" portrays the breathtaking humanities and scenic spots of Dali where the Bai ethnic group people are living. The chorus of "Drunk in the cloud hometown" depicts the breathtaking humanities and scenic beauty of the Dali area where the Bai people live. In general, Liu Xiaogeng's secondary compositions of ethnic minority music are always based on the theme of promoting the customs and characteristics, beautiful emotions and positive thoughts of each ethnic minority.

In the process of drawing on the music materials of various ethnic minorities in Yunnan, Liu Xiaogeng's series of choral works are inspired by the ethnic languages, instruments, styles, performances and cultural ideas of these minorities. It is the humanistic environment of Yunnan's ethnic minorities that makes his works unique in ethnic flavour; it is the love of hometown for the original ethnic music and the cultural thoughts that express the good and positive aspects of the hometown's ethnic groups that makes Liu Xiaogeng's series of choral music transcend the boundaries of space and time and the boundaries of culture, and form an emotional resonance with the world's audience; and it is the insistence on the differences in creation that makes Liu Xiaogeng's choral music form a unique and distinctive style. It is also Liu Xiaogeng's insistence on differences that makes his choral music form a unique artistic style.

Discussion

In the process of drawing on the music materials of various ethnic minorities in Yunnan, China, the creative content and inspiration of Liu Xiaogeng's series of choral works all come from the ethnic languages, ethnic instruments, ethnic forms, ethnic performances, and ethnic cultural thoughts of these ethnic minorities. It is precisely because of the humanistic environment of various ethnic minorities in Yunnan that his works have unique ethnic charm; it is precisely because of his love for the original ethnic music and his cultural thoughts that express the beautiful and positive aspects of the ethnic groups in his hometown that Liu Xiaogeng's series of choral music can transcend the boundaries of time and space and culture, and form emotional resonance with the worldview of the masses; it is also because of his insistence on the differences in creation that Liu Xiaogeng's choral music has formed a unique artistic style. The content of this study is a relatively comprehensive analysis of Liu Xiaogeng's national characteristics, mainly including five characteristics, namely national language characteristics, national instrument characteristics, national form characteristics, national performance characteristics, and national cultural and ideological characteristics. However, most of the literature on the national characteristics of Liu Xiaogeng's choral music works only focuses on one aspect, and the analysis angle is not comprehensive.

Recommendations
Liu Xiaogeng called on music creators not to be confined to a small region and space, but to expand their artistic appreciation and practical ability to discover art, strengthen and deepen their personal aesthetic ability of their own national music, make good use of, develop and rehearse the most precious national music materials in their own country, and unswervingly follow their own original path. Integrating the original ecological multi-ethnic culture with the world's multi-cultural culture, integrating national characteristics with the trend of the times, and integrating localization with internationalization is what Liu Xiaogeng has always advocated.

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