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Research On the Development of Chinese Chorus Art In Contemporary "Fast Food Culture"

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Abstract

The focus of this study is to clarify the influence of fast-food culture trend on the future development of Chinese choral art, and the factors motivating the combination of the fast-food culture and Chinese choral art. Under the combined effect of aesthetic form, cultural environment, commercial conditions and many other factors, the development of Chinese choral art has been rapidly moving closer to the "fast food culture". Through analyzing the infiltration links of fast-food culture, the author formed some views on the current situation and structure of Chinese cultural industry, the actual influence of the diversified fast-food culture and so on and collected the data of relevant research participants by using the method of mixed research. These conclusions greatly promoted the researcher's in-depth analysis of the future development of Chinese choral art, and provide rich strategies for effectively promoting the benign development of choral art.

Keywords

chorus art; fast food culture; aesthetic form; cultural industry

Introduction

Based on the previous research accumulation and the advice of the professors, this paper supplements the relevant research background, analyzes at

the macro level the government's policy guidance on promoting the combination of cultural development and industries and the diversified embodiment of the fast food culture trend, discusses from the micro level the survival dilemma of choral performing arts groups and, in particular, the general direction of choral creation and professional talent cultivation. Chorus, as a form of artistic expression with the most collectiveness, has become among mass art forms the one with the largest number of participants and the earliest appearance and the widest range of influence, due to its weakening of individual voice characteristics and strengthening of collective harmony. As an expression tool of choral art, human voice can through singing provide listeners with artistic enjoyment in many forms, multi-timbres, multi-voices and multi-layered, thus becoming a type of art which most directly expresses the thoughts and emotions of musical works and stimulates the emotional resonance of listeners. As a high-level pattern of manifestation in the field of vocal music, choral art to a certain extent can represent a country's people's artistic and cultural quality level and reflect the spirit of the times. Because of its own strong cohesion, choral as a form of art has a non-negligible positive effect and influence on cultivating people's collective sense of honor and a spirit of solidarity. However, with the China's further improved national economic level and the further emancipated people's aesthetic needs, the development of choral art has gradually diversified under such historical background and social environment, and the forms and themes have become more extensive, rich and novel. However, due to the pursuit of commodity economic interests in reality, the people's utilitarian ideology has been prevailing, the dedication to art is constantly missing, the creation of choral art has been greatly restrained, and the choral activity has become a mere form. How to revitalize the chorus career under the new situation has become an urgent task for musicians today.

At the plane of professional education of choral art, the overall level of Chinese choral art development is low, the root reason is the deep-level manifestation of the backwardness of art education in primary and secondary schools. Most of the participants in China's professional choral performance groups are qualified, but the choral activity itself is a mass activity. This shows that the long-term development of choral art also needs the popularization and improvement of the musical quality of the whole people. It can be seen that giving attention to basic music education and cultivation of music quality is of great practical significance to the development of choral art. The researcher of this paper believe that, with regard to the basic music education, the countries with developed art education must learned from , and the root of choral education must be focused on directly; ant that in the primary and secondary school stage, a wide range of basic music knowledge education must be carried out, so that students can understand the corresponding routine music knowledge, learn sightsinging of a variety of notations, and develop the future choral art builders' musical potential as far as possible.

At the level of choral art creation, there is a direct relationship between the

development of choral performing arts groups and the prosperity of choral works. At present, the quantity of choral works created is rare, the research strength of choral theory is weak, and there is a lack of allying effect of choral theory research talents. Most of the choral theories are translated and transformed from foreign achievements, the innovation power is insufficient, and this seriously restricts the localization and diversified development of Chinese choral cause. In order to flourish the music culture and promote the development of China's national choral cause, the culture and education authorities should focus on supporting programs for outstanding young composers, increase the economic income of the creators of choral works, enhance the social influence, encourage young composers to study further, introduce the latest composition techniques and ideas, broaden the professional vision and level of choral art, grasp the latest choral development and trends in the world, create more classical choral music works with Chinese style and national features, and enhance the level of choral art works creative in China.

On the plane of training of chorus professionals, in China nearly 100 professional music schools and colleges of music under a comprehensive university have opened chorus courses, but each year the quantity of conductors trained cannot meet the demands of the society. Professional music colleges should be the main front for training conductor talents. However, due to the shortage of chorus conducting teachers, many schools do not pay attention to the development of chorus teaching. Chorus conducting course, as an independent discipline, has not received due attention. To a large extent, this has directly caused that China's chorus conductor talent training mechanism is not perfect enough, the channels are not smooth, there is a lack of scientific and reasonable education system, and this has resulted in the shortage of chorus conductor talent. Choral conducting is the recreation of a choral performance. The chorus conductor has a very important influence on the improvement of the chorus level. The reality is that the advantages of teachers in professional colleges have not been brought into full play, the famous conductors of the previous generation are gradually fading away, the social influence of the new generation of choral conductors is insufficient, and the age structure and echelon construction are not reasonable. Therefore, education administration authorities and professional art colleges should try to avoid talent gaps, strengthen efforts to train conductors to meet the needs of social development, reform the existing training mode. Each of the professional music colleges, the music college of a comprehensive university, the music associations at all levels and other social organizations should collaborate to make choral conducting professional teachers and students go out of school and stride into the society, paying attention to theoretical learning as well as to practical training.

Although the author, in the previous literature research, found in part of literatures the concept of cultivation and commercialization of choral groups on the plane of society, there was still a lack of in-depth discussion on related issues, and little research was carried out on the cultural background of Chinese choral art creation, the propogation characteristics of choral art under the impact of fast food

culture, and the scientific administration of choral performing arts groups and other aspects. After visiting the relevant social choral performing arts groups and researching the policy guidance issued by the government cultural administration authorities, the author then summed up the research questions into the following points: 1. How to promote the creation of Chinese choral art works? 2. How to integrate fast food culture into the development of choral art in China in a positive manner? 3. How to change the cultivation environment for choral professionals in China?

The author thereby, through analyzing the concepts, theories and previous research, finally modified the research objectives as follows: 1. Analyze the current situation of Chinese choral art creation, 2. Demonstrate the propagation methods of Chinese choral art, 3. Explore the development patterns of Chinese choral art groups, 4. Examine the administration links of Chinese choral art groups, 5. Have an understanding of the implementation of Chinese choral art education. 6. Put forward corresponding suggestions for the future development of Chinese choral art.

Based on the above research experience, the author treated general data such as gender, age, education level, annual income, artistic aesthetic preference, art participation times, etc. as part of the independent variables. The integrated management of choral groups, the creation of choral repertoire, the of choral professional talent training, the audience feedback of choral arts and the participation evaluation of choral arts were taken as internal factors, and the development policy of choral arts, the propagation method of choral arts, the cultivation method of choral groups, the living environment of choral groups and the choral aesthetic trend were taken as external factors. The above three together constituted the contents of independent variables. The dependent variable was the combination of fast-food culture and Chinese choral art and its development, and the congruent relationship between the independent variables and the dependent variable was used to form the conceptual framework. The hypotheses of this paper also came entirely from the establishment of the conceptual framework. Corresponding to the general data, the opinions of different samples had a significant impact on the fusion of fast-food culture and Chinese choral art and its development (Hypothesis 1), the internal factors had a significant influence on the combination of the fast food culture and Chinese choral art and its development (Hypothesis 2), and the external factors had a significant impact (Hypothesis 3). The hypotheses set in the research would play a decisive guiding role in the subsequent research and data collection.

Literature Review

Following the rapid pace of economic construction in China in the past two decades, both the cultural industry and entertainment industry have also made great progress. Choral art, as the most independent art form in the art category, has been constantly adjusting its own manifestation pattern in the long evolution

process. Based on the collection of vocal singing art, piano accompaniment art, choral conducting art and other art categories, its being deeply rooted in the vast motivative environment and consumption soil, and its diverse stage manifestation pattern and strong vitality and appeal, the choral art has gradually become the a type of art that can best reflect the national artistic and cultural literacy and aesthetic education level. Since the research focus of this topic was more inclined to the cross-research of choral art theory and cultural media industry, the author, in order to obtain more neutral and objective concrete facts in screening the sources of literature review, expanded the categories of literature sources; and finally, in view of the elaboration of independent variables and dependent variables in the research framework, divided the literature sources of this topic into five categories: 1. A retrospect of the development history of Chinese choral art. 2. Evolution of Chinese choral art creation. 3. Recreation in Chinese choral art. 4. Deconstruction of the current situation of Chinese cultural industry, 5. Impact of diversified trends in fast food cultural. The above-mentioned literature categories substantially incorporated a variety of literatures on the following: the support policies for cultural industry, historical research and foresight prediction of choral art, analysis of features and methods of Chinese choral songwriting, consumption on the choral groups' stage performance and the choral art in Chinese, research on the cultural industry and its structure, consumption of fast food culture in various cultural products, construction of cultural and creative industry, and cultivation of aesthetic preference, and so on. These provided more ideas for the author's research, broadened the author's research perspective, and provided more effective direction and guidance for the author's subsequent research process (Leppänen, Toiviainen, & Kankaanranta, 2020; Makin & Bowers, 2020; Miró-Llinares, Drew, & Townsley, 2020).

Research Method

In this study, a research method combining the qualitative and the quantitative research would be employed. The in-depth interview method and the group interview method were used in collecting qualitative data from the representative Chinese choral songwriters, performers and managers of choral art groups, choral teachers in higher arts colleges, and managers of cultural and media institutions. At the same time, quantitative data were collected from the following survey participants who met the criteria of the research population with the questionnaire method: choral group participants, professional choral group managers, choral art consumers, teachers and students of choral art colleges and related scholars.

In determining the target population, the author first confined the study population to the choral art practitioners who had participated in the choral art activities and had a certain influence, and to the staff of the relevant of cultural industry research units. Depending on the different nature of participation, the author divided the study population into four groups: participants of professional

and amateur choral groups (selected from to the member units of China Choral Arts Alliance), creators and performers of choral songs, relevant personnel of cultural and media companies and leaders of choral group, and teachers and students of choral conducting majors (selected from 74 colleges and universities in China in which the choral conducting major and a complete choirs was established). The exact number of people included in the scope of the study was not known, however it was well over 2,000 according to a conservative estimate. Therefore, the sample size for the quantitative study would be calculated using the Taro Yamane formula and the quota sampling method would be used to collect data from the samples, so the actual number of questionnaires issued was 400. Based on the advice of the supervising professor, the sample size for the qualitative interviews was determined to be 20, and the group interviews would be organized under appropriate conditions to collect qualitative data.

For qualitative data, the author would use in-depth interview method to collect various evaluations of choral songwriters on the current choral art works and their judgments of the future trend of choral song writing. At the same time, the author would conduct data collection, among the professional teachers and students of choral conducting major in the above-mentioned colleges and universities, on the interpretation of choral works, the training of professional talents, the development of choral activities and the dissemination of choral art. According to the current development environment and features of cultural industry, a corresponding analysis was made. With regard to the following, contacts and interviews were carried out with the actual managers of chorus groups, the principals of cultural media companies and other relevant populations: the construction and future development prospects of chorus professional groups, the shaping and upgrading of chorus cultural brands, the aesthetic trend of art market, the scope of influence of fast-food cultural trends and so on. Interviews ranged from 20 to 40 minutes per person, varying according to the level of participation, division of labour, occupation of the research population. Accurate objective information and subjective evaluation on the following were obtained: the development prospects of various choral groups, the future trend and commercial value exploration of choral songwriting, the brand shaping of choral art industry, the construction of art commodity circulation channels under the influence of fast-food culture, and the cultivation of professional choral conducting talents. Two group interviews were set up for criticizing and correcting of the author's existing Thesis.

In terms of quantitative data, since the author needed, on the three planes of creator and participant and manager, to horizontally analyze different people's cognition and evaluation of the Chinese choral art system and, from the perspective of teaching patterns and cultural differences, to conduct a longitudinal study on the professional education of Chinese and Western choral conductors, the researcher reviewed previous studies and, by following the established concepts and theories, analyzed and used the obtained data to design the questions in the

questionnaire. The questionnaire consisted of four parts, including: 1. Ten questions set up on the basic personal situation of the samples, for collecting of objective information including the degree of participation in choral arts, personal income, etc. which tending to lead to divergent views. 2. According to the classification in the conceptual framework, 20 questions were set up around the internal factors affecting the integration and development of Chinese choral art and fast food culture; of which, 10 questions about the participants' objective understanding of the current situation of choral art development, and 10 questions about participants' subjective judgment of the internal driving factors, including the influence of fast food culture on the recent development of choral art. 3. According to the categories in the conceptual framework, 20 questions were set around the external factors affecting the fusion and integration of Chinese choral art and fast food culture and its development, of which, 10 questions about the degree of questionnaire participants' personal understanding of the current development of choral art, the cultivation of professional talents and the cultivation of choral groups; 10 questions about the participants' personal views on the trend and orientation of fast food culture aesthetics, the changes in choral art propagation channels and so on. 4. Survey participants were recommended to provide their opinions and opinions on the blank section on the questionnaire. Questionnaires would be tested prior to distribution in order to collect data correctly. The author would use the IOC (item-objective congruence) to test for validity and reliability. Upon certified by experts, the questionnaires would be issued to part of the study population for a pilot study.

In the process of data collection, as the first step of research, the author would determine the interviewees of qualitative survey, the study population of quantitative research; the second step was to prepare interview questions for qualitative research and prepare questionnaires for quantitative research; the third step was to make appointments with the interviewees and carry out in-depth interviews, adhering to the voluntary principle; the fourth step was to analyze the interview results and synchronously design the questionnaire questions; the fifth step was to distribute the questionnaires to the target samples that from whom a clear response had been obtained; the sixth step was to recover the questionnaires within a specified time, and speculate the progress of data collection according to the number of questionnaires; finally, the seventh step of the survey was to collate all the quantitative research data and carry out One-Way ANOVA & Multiple regression test.

The author would use the descriptive statistics method to analyze and interpret the personal data, objective cognition and subjective judgment of the survey participants. In addition, variables would be tested with the inferential statistical method, including One-Way ANOVA & Multiple regression to test the hypotheses at a significance level, confirming whether or not they were consistent with the pre-determined research objectives. The conclusion of this study caused the author to have a comprehensive understanding of the research steps, research

directions and research topics. At the same time, this would facilitate the process of data collection and analysis in the next chapter.

Discovery and Discussion

Upon completion of the questionnaire, the author learned that the total number of respondents from the choral conducting major in higher music colleges and universities was 245, accounting for 61.25% of the total number of respondents. The total number of respondents from the self-media brands and the cultural media enterprise group was 50, accounting for 12.5% of the total number of respondents. There were 88 respondents in the Group of well-known Chinese choir groups, accounting for 22% of the total number of participants in the survey. There were 17 respondents in the Group of well-known Chinese choral creators and heads of other well-known social choral groups, accounting for 4.25% of the total number of respondents. The above results basically satisfied the author's requirements for the sample size and survey coverage.

According to the descriptive statistical analysis of background information, the gender ratios of men and women in the study population was approximately identical, 51.8% and 48.3%, respectively. The dominant age group was 18-38 years old, accounting for 81.3%. The dominant education level was college degree or above, accounting for 85.8%. The dominant annual income was less than RMB120,000, accounting for 74%. Those who participated in the arts more than 20 times a year had the most number, accounting for 60.8%. Those who knew choral art very well had the most number, accounting for 80.5%. Those who watched or participated in the chorus more than 20 times a year had the most number, accounting for 55.3%. The above data provided a new solution for carrying out of the follow-up research on choral art behavior, broadening of consumer aesthetics, and in-depth building of choral art groups. From the above data, it can be seen that nearly 15% of respondents from Group of social population still lacked understanding of and participation in choral art. How to change the habits of art participation of such respondents who are mainly engaged in the media industry and increase the number of their art consumption became a new research topic.

Through the t-test and hypothesis analysis of gender, age, education, number of artistic participation, annual income, number of artistic activities, understanding of musical theatre, number of artistic participation and understanding channels of musical theatre, which were contained in the general data of the respondents, the author had the following observations: 1. In terms of the dimension of choral groups' survival environment, the dimension of propagation method of choral arts and the external factors, the scores of female respondents were significantly higher than those of males ($\text{sig.}=0.045<0.05$), and the difference was very significant ($\text{sig.}=0.004<0.01$), ($\text{sig.}=0.027<0.05$). 2. In terms of the dimensions of integrated management, the dimension of aesthetic trend, and the dimension of internal factors, respondents from different age groups had significant differences and the differences in aesthetic trends were extremely significant

(sig.=0.003<0.01). 3. In terms of the dimension of talent cultivation, the dimension of aesthetic trend, and the dimension of internal factors, respondents with different education levels had significant differences, and the differences in aesthetic trends were extremely significant (sig.=0.003<0.01). 4. In terms of the dimension of integrated management, the dimension of talent cultivation model, and the dimension of internal factors, significant differences existed among respondents with different annual incomes, and the differences among all three dimensions were extremely significant (sig.=0.000, 0.004, 0.001<0.01). To sum up, the author made a preliminary judgement that the age, gender, education, annual income and other factors in the respondents' personal information have a significant correlation with their understanding of the combination of fast food culture and Chinese choral art and its development. H1 holds.

Through verification with the regression equation, it was known that the integrated management of choral group (IMOCG), the choral professional talent training (CPTT), the audience feedback of choral art (AFOCA), the participation evaluation of choral art (PEOCA), and the living environment of choral group (LEOCG) and choral aesthetic trend (CAT) were significant in the regression equation. These factors could afford to explain 70% of the total variations in the combination of choral art and its development in China. At the same time, among the six significant factors, the variable "Combination of fast food culture and Chinese choral art and its development" = -1.105 IMOCG ($\beta=0.047$), CPTT ($\beta=0.043$), AFOCA ($\beta=0.404$), PEOCA ($\beta=0.406$), LEOCG ($\beta=0.297$), CAT ($\beta=0.070$), the dimension Living environment of choral group and the dimension Choral aesthetic trend, which were independent variables belonging to external factors, had the greatest impact on the dependent variable. Therefore, H3 holds and it is recognized that the external factors have an important impact on the combination of fast food culture and Chinese choral art and its development. At the same time, because the dimension Chorus Professional talent training and the dimension Audience feedback of choral art, which belonged to internal factors, had a significant impact on the dependent variable, H2 holds and it is recognized that the internal factors have an important impact on the combination of fast food culture and Chinese choral art and its development.

In the selection of respondents, the selection criteria were the principle of voluntariness, the predicted study population, whether or not participated in the questionnaire, their representativeness in grouping, and whether or not met the requirements of the research plan. According to the different content of the interview, the 20 interviewees were divided into four groups, including four for the music creator group four from the music performer group, eight from the music education group, and four from the choir management group. The specific interview process and detailed interview results would be presented directly in Part V.

Summary and recommendations

The results of this study can be briefly summarized as follows:

In terms of qualitative research, in the course of the development of Chinese choral art, the author hopes to provide, from the perspective of "fast food culture", a set of reform strategies for promoting the all-round creation and production of Chinese choral art:

1. The creation of choral music in China should be more orientated to attracting young people. Under the circumstance of declined market share of Chinese original music works, more consideration should be given to expansion the commercial landscape together with current entertainment composite media, and to increasing of the secondary use of artistic products, so as to expand and have more consumer groups.
2. At the time carrying out artistic communication activities, the Chinese choral art groups must pay attention to the arrangement of visual effects such as stage choreography, costumes and props. While pursuing the maximum auditory effect, attention must also be paid to that the essence of choral activities is the extension of stage performance art. In the choice of choral songs, focus can be laid on how to reflect the artistic value of choral itself. As a choral training platform for students majoring in art colleges, choral art groups should provide more opportunities for students to practice, and provide a new employment model for graduates majoring in choral conducting.
3. Cultural and media enterprises should increase their dissemination activities for choral art. In addition to arranging offline choral performances, more choral exchange activities can be organized online. Cultural media enterprises act as the audience feedback collector in the whole development of Chinese choral art and play an important role in guiding and promoting the creation of choral songs and the cultivation of choral art groups.
4. In the in-depth construction of China's choral art industry, the author hopes to provide a set of reform methods for dissemination of Chinese choral art and promotion of its consumption:
5. In terms of state policy support, we should actively tilt to social choral groups. In guiding the development of choral industry, we should be more orientated to promoting the dynamic propagation and interpretational innovation of choral performing groups, so as to guide choral groups in obtaining long-term and effective financial support and traffic popularity.
6. In the process of combining with other industries, economic benefits should be put in the first place, and make the choral art form the first choice for cultural product consumption. At the same time, the brand shaping of choral art groups is to be actively promoted to expand the development prospects of choral art groups, and consumers are to be guided in upgrading their artistic product consumption.
7. We should adapt to the changes in the current aesthetic form and actively use social hotspots to create consumption trends.

As far as quantitative research is concerned, based on the results of

descriptive statistics, it is known that:

1. The male-female ratios of the respondent groups were basically the equal. There were actually 14 more males than females, representing excessive ratio of 3.5%. This result was roughly consistent with the actual enrollment of higher arts colleges and the actual staffing of choir groups.
2. More than 40% of the respondents were between the ages of 18 and 27, a total of 177 people, or 44.3% of the total. There were 148 respondents aged 28-38, or 37% of the total. There were 75 respondents aged 38 and over, or 18.8% of the total. This was consistent with the fact that the researcher tended to distribute questionnaires to professional teachers and students, professional and non-professional choral groups in higher arts institutions, and that members of choral performance groups tend to be younger. The majority of respondents over the age of 38 came from professional choral conducting teachers, choral songwriters and choral group managers. Most of the respondents over the age of 28 had a master's degree, had a more comprehensive understanding of the development of choral art, and their participation in choral art activities reached a deeper extent, which was more in line with the researcher's anticipation judgment and experimental settings.
3. Among the respondents, 198 had a bachelor's degree, accounting for 49.5% of the total; next came the 145 respondents having a master's degree, accounting for 36.3% of the total. Among the respondents from staff of the cultural media companies, most did not have a high education level; staff of a non-professional choir group generally had a relatively lower education level. Therefore, as the final result of the survey of educational background, 57 respondents had an education level below bachelor's degree, accounting for 14.3% of the total number. While faculty and students of the choral conducting major almost always had a graduate degree, and the participants in professional choral groups often held a bachelor's degree. Thus, this test result was consistent with the author's expected research program.
4. Most of the respondents had an annual income of less than RMB120,000, 296 persons in total, accounting for 74% of the total number of respondents. Next came respondents with annual income between RMB120,000 and 300,000, 67 persons in total, accounting for 16.8% of the total number of respondents. Only 37 respondents had an annual income of more than RMB300,000, accounting for 9.3% of the total number of respondents. The student choirs administered by a college or university were the main source of the study population this time, so the proportion of low-income groups was very large. The income of the choral songwriter group was ambiguous. Due to the epidemic, there had been very few performance activities in recent years, and the demand for choral songs had been much lower than before. The income level fluctuated greatly, so they were classified as the

middle-income group.

5. As to respondents' preferred art forms, the respondents preferring music and dance had the largest number, accounting for 19.9% and 19.7%, respectively; and the respondents preferring sculpture was a very small minority, accounting for 3.3% of the total number of chosen art form preference. As to the percentage of individual cases, music and film were the two most chosen art forms, respectively, accounting for 98% and 96.8% of the total number of respondents, and the respondents choosing drama and dance also accounted for more than half of the total number of the respondents. This could prove that the overall artistic taste of the respondents was quite broad and profound.
6. As to the basis for the evaluating of artistic works, 3/4 of the respondents chose aesthetic adaptation, accounting for 75.3%, and there were fewer respondents choosing the other two alternatives for basis of evaluation, accounting for 16.8% and 8%, respectively. It could be seen that, in evaluating artistic works, more respondents directly examined the visual impact or auditory impact of the artistic works, and did not give much consideration to the creative theory and creative value of works of art.
7. Of the respondents, 243 participated in art activities more than 20 times a year, accounting for 60.8% of the total. Next came 143 respondents who participated in arts activities between 5 and 20 times a year, accounting for 35.8% of the total. Only 14 respondents answered that they participated in arts activities less than 5 times a year, accounting for 3.5% of the total respondents.
8. More than 80% of the respondents, 322 persons in total, said that they have accumulated deep and professionalized knowledge of choral art, accounting for 80.5% of the total number of respondents.

9. Of the respondents, 208 chose their understanding channel of choral art was "Others", including dating software such as Twitter and WeiBo, accounting for 52%, and Internet video playback terminal was the second largest proportion, accounting for 39%. It could be seen that 90% of the content of choral art propagated was through the online platforms. Of the respondents, 221 answered that they watched or participated in choral activities more than 20 times a year, and 123 respondents watched or participated in choral activities between 3 and 8 times a year.

Based on the results of the hypothesis test, the research hypothesis put forward by the author was verified. There is a significant correlation between the views of different samples and the business environment of music creation in China, hence H1 holds. There is a significant correlation between the external factors, represented by the dimension of living environment and the dimension of choral art aesthetic trend, and the combination of Chinese choral art and fast food culture and its development. The results also showed that, among the internal factors, the dimension of choral art evaluation and participation and the dimension of audience

feedback of choral art also indicated a significant positive correlation with the dependent variable, thus confirming the acceptability of H2 and H3.

The research results of this paper will play a very important role in the creation of choral music, the management of choral groups, the cultivation of choral professionals and the construction of choral art industry in China. From the results of the study, it can be seen that there are still many problems in the cultivation and management of choir groups. The results show that although the number of social choral art groups has increased to a certain extent, they still need the generosity and charity of people from all walks of life in such aspects as team building, resource matching and social welfare. Choral professionals are the fundamental driving force to support the future development of choral arts. The research results of this paper have certain reference significance for the long-term development of Chinese choral art, the implementation of cultural support policy and the optimization of industrial structure. The research results show that the choral art industry has a direct impact on the survival and development of choral groups in the aspects of discipline construction and talent training, which is the fundamental factor for the survival of the art form. For the participants of choral art activities, the results of this study not only reveal the choral art groups' expectations for network dividends and the lack of communication channels, but also fully demonstrate the lack of social art resources and imbalanced opportunities of artistic experience.

Based on data analysis and social research, this study analyzes the relevant factors affecting the combination of fast food culture and Chinese choral art and its development, and puts forward specific methods for stimulating the development. In view of the shortcomings of this study, the future research is prospected by the author, and the application of the research results in the professional knowledge innovation and social consciousness practice is analyzed. The completion of this paper perfects the research structure of the whole subject, achieves the predetermined research goal, and obtains the estimated research results.

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