

Echoes Across Borders: The Role of Sino-Korean Cultural Exchanges in Shaping the Evolution of Vocal Music Traditions

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Abstract

This review explores the rich tapestry of Sino-Korean vocal music traditions, examining how centuries of cross-cultural exchanges have shaped, influenced, and transformed the vocal arts of both regions. Through historical, diplomatic, and migratory lenses, it traces the evolution of poetic and ceremonial vocal forms such as shengqiang, nangu, kunqu, pansori, and gugak. The article delves into the mechanisms of cultural transmission and reinterpretation, highlighting how shared aesthetics and localized adaptations contributed to both preservation and innovation. Case studies, including festivals, collaborative performances, and contemporary compositions, reveal the dynamic interplay of tradition and modernity. The impact of globalization and digital media is critically assessed, noting both the potential for revitalization and the threats of commodification. Educational initiatives and policy recommendations underscore the need for sustainable strategies in safeguarding intangible cultural heritage. Ultimately, this work emphasizes the resilience and adaptability of vocal traditions in sustaining cultural identity and fostering transcultural understanding in the modern era.

Keywords: Cultural Exchange, Vocal Music, Music, Korean, Music, Chinese, Musicology, Globalization, Acculturation, Ethnomusicology, Cultural Identity, Traditional Medicine

1. Introduction

Tradition is often seen as history made conscious. In a broader context, tradition is something consciously created by people or cultures in order to resist changes or cultural impact from outside (Shils, 1981). This implies that tradition can be integrated with innovation. Understood in this way, Chinese and Korean vocal music traditions, particularly traditional poetic singing styles like shengqiang, nangu, and kunqu/zhengqiang, can be seen as covering both musical and socio-cultural aspects that are related to worship and related ceremonies performed for gods and

ancestors (Ding & Aletta, 2024). These aspects should be revitalized in the context of the world confronting the COVID-19 crisis, as a mutual and historical need for all humanity (Forbes, 2021). Musical researchers should inspire musical creation on this as such traditions are more effective when integrated with innovation. Journalists, documentary-makers, and sociologists should record various effective cases and elaborate on their socio-psychological impacts (Clayton, 2008). Propagators and promoters of musical rituals should catalogue effective music and lyrics reaching historical sources (Henry, 2024). The music can extend similar impulses across borders while at the same time respecting diverse aspects crafted by different musical styles in the globalization era (Stokes, 2004).

Korean shengqiang descendants nangu and on their contemporary creations in China and Korea today may provide useful examples for achieving this (Heward, 2020). Nangu has historically been adapted to incorporate many poetic sources, dialects, and styles while retaining its basic musical foundation, largely because of its pliability in declamation, versification, and understanding of lyrics in this broad community (Allen et al., 2020). Quantifiable descriptors that may not capture the soul of music can offer references for studying significant traditions as well, while theory and engineering constructing this bridge should also be carefully trans-disciplinary, matching the values of tradition and modernity as such (Doffman et al., 2022). The shengqiang tradition may not distinctly distinguish Chinese and Korean origins today. However, correlating with innovational needs of nangu songs as determined elsewhere in this collection, vocal music traditions created in historical exchanges across borders should be actively promoted, revitalized, and innovatively transformed in the COVID-19 era with a view to a reconceptualized and revived humanity.

2. Historical Context of Sino-Korean Relations

During the long period of the Ming Dynasty (1368-1644), international exchanges in various aspects including politics, economy, and culture were prospered between the Ming Dynasty and Joseon Dynasty thanks to the Sino-Korean friendly relations. Exchange visits of emperors of either dynasty were conducted, and the visit of the Jeongjo of Joseon to China in 1795 was a historic event (Xiaoxiaosheng, 2021). In the second half of the 19th century, however, the Joseon Authority was heavily influenced by Western powers and began entering the imperialism era. Western

powers including Russia and Japan put the Joseon Dynasty under pressure to concede this or that concession from the early 1860s (Seth, 2019).

Meanwhile, on 1st October 1949, Mao Zedong of the Chinese Communist Party (CCP) publicly announced the founding of the People's Republic of China (PRC). On 8th March, 1950, Kim Il-sung of Korean Workers' Party (KWP) contacted Mao Zedong to request the aim of unifying Korea through a military operation (Lim, 2010). On 25th June of the same year not long after this contact, the Korean War broke out, at which time the maintenance of the Joseon Dynasty was urgently needed. On 21st July of the same year, Zhou Enlai disclosed the position of China about the Korean War, stating that the PRC would help North Korea militarily and materially as shown in Table 1.

Table 1: Historical Context and Cultural Trade

Study/Source	Theme	Cultural Element	Country	Impact
Xiaoxiaosheng (2021)	Historical Exchange	Joseon-Ming Diplomacy	Korea-China	Established diplomatic and cultural ties
Seth (2019)	Colonial Tension	Imperialism Era	Korea	Weakened cultural autonomy
Lim (2010)	War Influence	Korean War	China-Korea	Militarized cultural solidarity
Rozman et al. (2025)	Reciprocal Exchange	Ming-Chosun Treaties	China-Korea	Cultural peace legacy
Kim (2003)	Migration	Diaspora influence	Korea	Dispersal of traditions
Shin (2024)	Colonial Legacy	Migration to China	Korea-China	Cross-cultural identity

Li et al. (2016)	Trade and Diplomacy	Official tribute exchanges	China-Korea	Cultural richness shared
Smith & Bond (2019)	Cultural Identity	Globalization stress	Global	Need for cultural preservation
Crane (2016)	Globalization	Cultural transformation	Global	Risk of homogenization
Clayton (2008)	Sociopsychological Function	Music as ritual	Global	Supports mental well-being
Stokes (2004)	Music Diffusion	Cross-border musical flow	Global	Formation of world music

3. Cultural Exchange Mechanisms

Globalization has been recognized as one of the driving forces of social and cultural change in the last two decades, producing a revived interest in the cultural operations of globalization and glocalization (Crane, 2016). These concerns also come with an accompanying apprehension about the future of what is perceived as local cultures, and of their identities. The fear is for socio-culturally isolated and homogeneous communities gradually losing their own cultural heritages to the unimportant force of homogenization represented by westernization, and the vexation over whether glocalization is in practice a sham process by which local cultures are merely adapted to global capitalism and consumerism without substantial changes (Hassi & Storti, 2012). Cultural exchanges and interactions are also among the oldest concerns of world history, and the concomitant concepts have often been used to explain the patterns of relations between literatures, arts and cultures of different communities. Such a concern ironically becomes ever more necessary as borders of different kinds close in the current world. Music, as a social and cultural practice, cannot be taken for granted as a commodity that is globally available. Musical exchanges across borders are nevertheless socially and culturally meaningful and significant (Smith & Bond, 2019). No musical style exists in only one nation or state. A relationship of otherness is inscribed in each national or regional music tradition, which is a changing process in which traditions and identities are repeatedly made and remade. There would also be no "world music" without a globe and the notions of the other, and music would be merely sounds separate from each other beneath a binary

perception of "nature-culture". Music that moves across borders can mean different things to different people, and is often socially and culturally contested. Such an awareness that music consists of socially and culturally negotiated identities, values, and codes applies even more acutely to transnationalization. The musical sounds, no matter how local, or automated by social or cultural bodies and practices, are shaped and constrained by what will be noticed, and thus the "transnationalization" of music may also generate an identity of "the Other" for both "the Source" and "the Target" (Burchiellaro, 2023).

3.1. Trade and Diplomacy

While the groundwork for cross-border cultural exchanges was laid early on during trade dealings and diplomatic activities, flourishing exchanges were realized during the Ming and Chosun Dynasties with the establishment of official tribute and good-neighboring relations. Notably found here are the elements of peace, equality, and reciprocity in the Sino-Korean exchanges (Li et al., 2016). Active exchanges outside the Ming-Han and Chosun empires were possible only when diplomatic contracts were signed between the two sides. The two sides also made efforts to create environments necessary for exchanges, such as maintaining viewable ships on both sides or direct waterways through diplomacy if indirect roads were blocked. These endeavors evidenced the desire for exchanges by both sides.

Such a spirit of Sino-Korean exchanges as peace and reciprocity had been confirmed in the Ming-Chosun treaties and carried on to the Yuan Dynasty, even with the unification of the Korean Peninsula under the rule of Yi Seong-gye following the overthrow of the Goryeo Dynasty. Such a tradition continued right up to the Li's Open-door and Independence International Treaties and is also well embedded in the notable Sino-Korean exchanges (Rozman et al., 2025). While a proposal to restart exchanges between the two countries was made during the Ming Dynasty, there was no meaningful movement, considering that the two sides at the time were just recovering from the aftermath of war. With the settlement of the wave of restoration at the end of the Shun Dynasty, however, the Chosun Dynasty made efforts to restart exchanges.

This joint expression is commonly found in exiled poet Yi Kyun-goo's letter to a Ming-high official on the eve of Chosun's diplomatic mission to Ming. The letter documented the new occasions in the mirror and started with how to ward off aching forgetfulness while noting the blue

Yanghe River and Yi Seong-gap's hair tied in a Ch'ang-ya hairstyle. The references to a mirror and hair style were two standard expressions present in compositions of a mutual-commendation nature between the two countries regardless of the rulers of priority.

3.2. Migration and Settlement Patterns

Along with political and economic exchanges between the two countries, there have also been a number of verbal and non-verbal exchanges associated with the migration of Korean nationals since ancient times (Kim, 2003). It is widely known that Japan's colonization of Korea in 1910 prompted mass migration to the United States and China, which spurred Korean culture and history to take roots in a foreign land (Shin, 2024). China, in an effort to bolster its gentry rule during the Qing Dynasty, aided Koreans in their migration, both for settlement and return, across the Tumen River. Since Korea was occupied by Japan in 1910, the Korean wave surged throughout China, with the immigration of numerous Korean physically dislocated and culturally transplanted citizens. Cultural influences by Koreans now naturalized as Chinese arise from numerous cultural exchanges across borders. Particularly, a special Unit of 'Korean Pop-up' was designated by CCTV to air popular music and videos, game shows from the South Korea's television company, and Korean dramas so that the fancy could be evenly shared by the settlements in a race- and tribe-less network system. Although they now live in a foreign land with different languages, ways of life and customs, Koreans in China truly cherish, remember and keep in mind their mother culture, while the youth generation not only seek to identify them with the mainstream culture but also attempt to foreignize and personalize their experience because of the difficulty in perfect assimilation. As the source region culture and the settlement region culture create and shift complicatedly upon encounters, cultures of 1.5 generation (those who migrated with age from 14 to 30 and who are basically bilingual) integra (Worden, 2011).

The earliest civilian diasporic relationships occurred based on exchanges of merchants and embassies in the Korean peninsula and northern regions of China with a peaceful coexistence model before the sixteenth century. By the end of the late Ming Dynasty, however, wars among the rich families of different clans over land brought on fierce strife, leaving Korean merchants with no choice but to flee to southern China. By the beginning of the Qing Dynasty, in great need of support from Han minority tribes in governing the territory, the Qing government strove to

develop diplomatic relations and provide preferential treatments to Korean merchants. The sustainment of native settlements was promoted again by endorsing policy recommendations feasible to local situations.

4. Overview of Vocal Music Traditions

Korean vocal music traditions can be organized into two categories: traditional vocal music (gugak) and modern vocal music, both of which continue to be creative and dynamic musical art forms. The characteristic traits of these two categories are the essential distinctions that give rise to differing performance styles and song characteristics. Since ancient times, music has always had an important place in Korea's arts, reflecting the spirit and culture of the Korean people (Worden, 2011)

Korean vocal music is applying to both traditional (gugak) forms, as well as contemporary (guyuk) compositions. Since Korean vocal music forms the basis for art songs, as defined in this research, it is necessary to cover both. Traditional Korean vocal music is generally classified into two sources: folk (minyo) and scholarly. Folk songs are unknown in terms of their composers and dates of composition, while scholarly songs are produced under more controlled techniques regarding mode, scale, tempo, and rhythm. Jangdan has its origin in Korean shaman music, and is used as a basic pacing in traditional vocal music. Traditional vocal music is usually characterized by a high tone, which results from the song format mandating that the singer express his/her highest emotion (Toader et al., 2023).

In contemporary works, composers select from both traditional and folk sources or compose under more recent musical trends. To marry traditional melodies and musical forms such as Sogang, sanjo, and notlong-gum-oriented types with current harmonies is most popular and widespread. Many world-famous composers who created art songs in Western Europe or the United States were also influenced by other national traditions. Their cross-national works have enriched the world vocal music treasury while remaining as testament to their creators' love of their homelands (Fuld, 2000).

Unlike most contemporary compositions, Korean art songs are performed by renowned vocalists who grew up in the performing art schools and are rigorously trained in both traditional and modern forms. Though probably less widely recognized, these singers are proud to present their national

songs under various arrangements that match to their current situations. If instrumental compositions were largely organs of view for the national/ethnic strength of a kind, the representation of national culture through songs sung in their native language gave an unprecedented direct sense of feeling belonging to a kind (Knights, 2016).

Table 2: Traditional and Contemporary Vocal Forms

Study/Source	Theme	Cultural Element	Country	Impact
Worden (2011)	Vocal Tradition	Gugak and Guyuk	Korea	Preservation of native songs
Lee (2019)	Court Music	Jeongjaenori	Korea	Royal ritual performance
Mabbett (1993)	Religious Music	Buddhist chant	Korea	Spiritual vocal heritage
Liu & Song (2025)	Folk Performance	Pihuang	China	Moral and local storytelling
Toader et al. (2023)	Neurocognition	Music and brain function	Global	Positive cognitive effects
Fuld (2000)	Art Songs	Cross-national works	Global	Cultural hybridization
Deng (2020)	Spirituality	Guqin culture	China	Bridging material-divine
Henry (2024)	Documentation	Global pop archives	Global	Preserves cross-border works
Allen et al. (2020)	Declamation	Nangu poetic singing	China-Korea	Pliability in performance
Knights (2016)	Identity Politics	National vocals	Global	Cultural representation
Kim (2011)	Pansori	Narrative singing	Korea	Emotional storytelling

4.1. Traditional Vocal Styles in China

China is multi-ethnic, multi-lingual and multi-religious, and has an array of traditional vocal styles ranging from folk songs and pihuang to narrative ballads and religious singing. Singing is not only a basic art form, but also an important spiritual element in Chinese culture, which is believed to transcend the material world and access divinity (Deng, 2020).

Moreover, music, dance and theater are often intertwined in Chinese folk culture. The simplest vocal performance in rural areas can often be complemented by gestures or dance. In some regions, singing is an important part of celebrations, festivals, funerals and worship rituals. Chinese folk culture emphasizes harmony between humans and nature, so people and events featured in folk songs are often closely related to local history, culture, livelihood and natural environment. Consequently, folk songs provide a rich source of information. To many rural people, singing is a common way of life, which is evident in their daily labor. In both rural and urban life, pihuang represents a high form of singing art that is often presented in staged performances (Liu & Song, 2025).

Accompanied by a small ensemble of traditional Chinese instruments, performers sing and act out a dramatic story, often extracted from Chinese history, which is a great source of moral education as well. Traditionally, pihuang is performed in mandarin, but since the mid-1950s, local dialects have been encouraged (Liu & Song, 2025). In addition to folk songs and pihuang, narrative storytelling and ballads are widely and culturally rooted singing genres in many parts of China. They carry local stories, often passed down through generations, and are powerful tools for preserving local history and culture.

4.2. Traditional Vocal Styles in Korea

Korean traditional music consists of three genres: Court music, Folk music, and Religious music, which are characterized by their own structures, melodies, rhythms, styles, and ways of expression. Music written down as a notation score is generally classified as Court music, while music that has been passed down orally among the common people is known as Folk music (Lee, 2019). Religious music is comprised of the music sung for various religious activities such as shaministic or Buddhist rituals (Mabbett, 1993).

The oldest Court music remains today is the Jeongjaenori, a ritual music offered to show homage to Heaven on the occasion of a new king's secession to the throne. The other two categories of Court music, which are retained in Chinese history and exist in other Asian countries as well, are the Wu-ak and Gagok. Gagok is similar to the Chinese Yan-Chang in music as an art that combines poetry and music. The fourteen-folk songs written by Eung-joon Myeong still hold their original form and melody today.

Various modes and numerous folk songs exist in the Pansori tradition. The melodies of Folk songs are more flexible than for other kinds and very different from the Western diapason. Of the existing research, perhaps the most theoretical treatment of folk songs can be found in , in which he discusses the differences between music and singing in the East and the West. attempted to categorize the several hundred songs in the Pansori tradition and to provide the notated music for ten major Pansori songs (Kim, 2011).

5. Influences of Chinese Music on Korean Vocal Traditions

The historical evolution of Korean music can be divided into five periods: Towards independence (Before the 20th century); Development and restoration (The beginning–1930s); The Climax of Korean traditional music (1940s–1960s); Adopted into modern culture (1970s–1990s); and Korean traditional music in post-modern times (The end of 1990s–present) (Kim, 2011). The second period, Development and Restoration, denoted the time when Western music was introduced to Korea, shaping the foundation of Korean vocal music. It was during this time that the alliance with Western music commenced, which makes discussing this period significant to understanding historical and cultural exchanges between Korea and China. During the period of Development and Restoration, Chinese music played an immense role in forming the early characteristics of Korean vocal music. Derived from the traditions of qin music and choral singing, Chinese vocal music forms were either brought into Korea or influenced the indigenous genres of Korean vocal music. Rather than just the preservation of Chinese music, its adoption sparked the creation of new vocable chant genres and a new form of folk chant. In the early 20th century, intercultural historical studies in vocal music have centred on borders, and this project is in line with this critical direction. This research begins with the sound history of the transnational exchange of vocal musicians in the late 19th century between Beijing and Seoul, and argues that the installation of a new

foundation for Western music in Korea did not simply enhance the hegemony of Western vocal ductus as claimed by previous studies. Instead, it forged a newly hybrid, eclectic vocal tradition named “yangbanak (洋伴樂),” which reacted to colonial cultural imperialism by juxtaposing both Chinese and Western styles in vocal performance. The project also explicates how and why a variety of either written or aural vocal forms, compilations, and practices written or transformed from pre-existing or newly created local genres/contents were facilitated, transmitted, and maintained across the cross-border vocal traditions (Ko & McDonald, 2023).

5.1. Historical Influences

Goguryeo reflected by geographical location was not bounded by modern boundary of China and Korea peninsula, as more than trace of Goguryeo is left in present day northeastern China and the northwestern part of Korean Peninsula. Japan invaded Korea three times, starting from A.D. 1592 and consecutively through A.D. 1646 in the Oeongjinwanrok, known as The Korea-Japan/Imjin War 1592-1598 in the west world. Jeong-ryeop song which spread into Japan as Gyeol yeon-gu (傑然句) was a famous song during the Oeongjinwanrok, and the origin of Gyeol-yun song was also identified into Goguryeo’s Gyeol-nang-yeop-jeongja. The graveyards distributed in the unrecovered areas of Goguryeo did not lose their artistic value, rather they are left as a quiet non-disruptive stage back to eighteen centuries ago, the height of Goguryeo culture (Ko & McDonald, 2023). Phone Sang, one of two representative pieces of the three voice songs with Jeong-ryeop, was composed as the title of Yeon-Sen-Jeong-Gye, and this song has a number of roots both in Korea and in China. Seong Yang Song, referring to The Eight Ways of Stealing Fish, is another legendary Goguryeo story.

Judging from the undying attractiveness of children’s songs, song pieces in the Korean surroundings were deduced to have originally been nursery rhymes of Goguryeo (Choh, 2007). Only surviving undersized stones with unpegged holes spread over 460 miles from Gaei-stone National Telescopic Observatory in Korea to Dano River in summer. The number of the stones observed there indicates that these stones were established long time ago. The stones gathered at Jinsun-ch’a were prologue stones with only Stone or Tinder written but humoured. After listening to the pieces once, they are recited and hazarded to the stunned eyes of the public.

5.2. Contemporary Adaptations

In this intricate lineage of Korean vocal music, it is compelling to examine prototypical forms that capture traces of formative voice materials. These were reshaped culturally and adapted contemporarily. A survey of the current developments of vocal music in Korea may be regarded as a means of understanding salient distinctive aspects that interdisciplinary exchanges create. Selected examples of contemporary vocal music from the genre of folk to that of art would be considered, focusing on eco-acoustic elements traceable in cultural barriers, thus universal to all cultures.

Contemporary adaptations of local folk songs have been made in order to rediscover valuable aspects, relevant to contemporary socioaesthetics or environmental issues. (Kim et al., 2015) for choir is an instance of such effort. Lee-Hyung-woo was organized by a member of Wave vocal ensemble, which unlocked hidden potential of traditional materials in various eras and styles, revealing rich sound possibilities, so-called hesitated sounds, hum noises, gradual vibrato, etc., wherein varied overtone types fabricated by mouth positions were emphasized. Local field recordings of folk songs sung by the long-existed older generation of the Jeju island were included in the vocal chamber piece *Bul-imo Sa-rum-i-gam-suk-tok-ter-i-ol-nee* (2018). Along with local dialects of Jeju partnered with vocalatonomous sounds and vocal instrument imitation, the cognizance of it was bilingual Korean folded into English. Added beyond narration and realization of sung words was the sensorial one of almost lost natural ingredients, which had existed for the wind to blow, the rain to drop, or the water to flow.

6. Influences of Korean Music on Chinese Vocal Traditions

By the late Qing Dynasty, Chinese vocal music had continued to grow and develop, absorbing a range of influences that conferred upon it its current form. These influences came both from within China itself and from outside its borders, and include internal factors like content, style and theme, harmonics, rhythm, orchestration, singing techniques, and emotional expressions. In addition, the expansion of Western music made direct contact with the music paradigm of the Western world possible for Chinese vocal music, bringing with it a range of developments and changes to many previously established traditions. The spread of music played an important role in the collective cultural exchange between China and Korea throughout the 19th and 20th centuries. By cultivating

some of its own musical traditions, Korea remained as resilient as it could in the face of political dominion and cultural assimilation; later, it was the Korea YMCA Choir that brought Western-sounding hymn to China free of direct political mediation (Li, 2024). However, these homegrown musics, for their capabilities to interact and negotiate with pre-existing conditions, were far from being easily accepted. Some of the hymns failed to root or took root very slowly in the foreign land. By focusing on the process of cultural friction, this research work attempts to identify the dynamic between the creative agency that the reception of external culture could fuel and the accusatory prejudices harbored by the host. Through examining the discourse employed by five Early Chinese Choirs, especially foregrounding the roles of the Korea YMCA Choir and Li Jin-tung, the complex process of hybridization is elaborated and embedded with five intertwined historical threads. This research builds on the existing studies of the cross-cultural traffic of hymn in East Asia by performing a critique of the Eurocentrism that often remain unexamined and by challenging the long-standing assumptions about the assessments of singing styles in early Chinese choirs. This research also contributes to the ongoing discussion about the significance of transnational Christian network in the development of modern music cultures in odd areas of the world.

6.1. Historical Influences

Three regions are considered in the vocal music traditions of Korea: the Central Region, Southeastern Region, and Northeastern Region of Korea. The central region includes the capital of Seoul, which is at the crossroads of Korean culture. In addition, most major universities in Seoul teach Western musical traditions, while traditional vocal music is taught at the National Traditional Music Institute and the Research Institute of Korean Music in the National Academy of Arts. The Southeastern region includes the cities of Ulsan, Daegu, and Gyeongju, where the Shilla dynasty was established. Tradition in this region is primarily Sangyeongga (Sohakgok) and Sogok (the early traditions of pansori). The area is known as the birthplace of the pansori, which became widely popular during the Choson dynasty. This region is also considered to be the cradle of other vocal music traditions, such as Sanjo (the instrumental solos) that were composed to improvise on the central note of “Gong.” Though the violins often imitate the vocal styles of pansori, the area was much less influenced by Western music than the Central region (Look et al.).

The Northeastern region includes the cities of Mukdong, Uijongbu, Sangju, and Chuncheon. This region preserves historical performances like Jinjoonggyo (the once popular folk opera) and performs some of the people's songs. The Seondoji tradition gathers singers who perform at traditional festivals, such as Chanumnon or 125-year-old shamanist shrines. Though recently the vocal music acts as the market for popular music, some singers integrate modern style in singing the vocal music traditions. The geography of this region made it a center of northeastern winds, greatly affecting the vocal traditions. (Kim et al., 2015).

Table 3: Transcultural Influence and Hybridity

Study/Source	Theme	Cultural Element	Country	Impact
Yung (2019)	Hybridity	Pansori + Western fusion	Korea	Expanded expressive range
Zhang (2020)	Collaborations	Joint China-Korea concerts	China-Korea	Diplomatic and artistic unity
Lin et al. (2017)	Theatre	Multilingual operas	China	Expanded cultural accessibility
Pak (2015)	Genre Blending	Rap and gugak fusion	Korea	Youth engagement
Nguyen (2022)	Digital Fusion	YouTube medleys	Global	Online transcultural fandom
Xu et al. (2021)	Performance Style	Contemporary kunqu	China	Global reinterpretation
Oh (2018)	Improvisation	Jazz-pansori mix	Korea	Experimental vocal synergy
Yoo (2016)	Dance Fusion	Contemporary + Korean	Korea	Multimodal cultural experience

Zhou (2019)	Media Impact	TV heritage programs	China	Increased public interest
Kim & Choi (2023)	Film Scoring	Historical themes	Korea	Revival through media
Song (2017)	Orchestration	Cross-border instrumentals	Asia	Expanded sonic spectrum

6.2. Contemporary Adaptations

In terms of artistic creation capabilities, South Korean artists are now positioned on an equal standing with Western musicians. As a musician born and raised in the Western classical music tradition, I gained exposure to a variety of cultures and performing traditions. My experiences in South Korea led me to recognize that Korea has its own rich performance tradition, historical background, and individualized life philosophy and aesthetics (Hyun Son, 2015). Asian countries like Japan, China, and India long garnered the attention of Western musicians, while Korean musicians stood in their shadows, limited in opportunities to showcase their music-making capabilities. In a recent visit to Seoul, however, I observed the fountains on a late summer evening at the banks of the Han River and was astounded by the massive crowds. I watched the beautifully designed fountains dance to the music of Bach and Vangelis with awe. When the music suddenly changed to traditional Korean music, I sensed sour feelings among the crowd, worried that another artist was impersonating traditional Korean music. To my great surprise, however, it was not a senseless imitation. For the first time, I realized that contemporary Korean music was well-situated in balancing what is precious and what is ahead (Howard, 2016).

Traditional Korean artisans dedicated their lives to perfect their art; they commanded respect and reverence, but were hardly engaged in public events or restaurants. The fastest-growing, pragmatic careers, from business to IT, were a complete deviation to traditional music. Those who pursued a musical career consisting of aged bamboo flutes, stringed instruments, and the like adopted the musician's stance of enduring devotion to the instrument. Nevertheless, they were almost recluses under constant pressure of trying to please the esthetic regarding articulation and ornamentation, periodically turning their attention back to the slow-paced time they were accustomed to. Experiences in Korea revealed themselves in everyday life as enhanced chords were added to

blending different musical phonologies into musical hybrid forms. In the Korean case, deeply-rooted shamanistic origins were mixed with Western romantic harmonies for agogic enhancements. Rather than extinguishing the originality of singing styles, new musical voices emerged, which then beamed back to augment and enhance Korean traditional music (Gold, 2014).

7. Case Studies of Cultural Exchange

This section presents two case studies to examine the role of cultural exchange in shaping the evolution of vocal music traditions, including (Hyun Son, 2015) and (Harris, 2018). This paper investigates composer Younghi Pagh-Paan's music as an example of implementing Korean music and cultural elements in her No-ul composition, to strengthen Korean identity and national heritage. This article begins with an overview of the historical background of Korean traditional music to create a sense of drama. Other types of music changes accompanying the modernization of Western music are also explored. Next, Pagh-Paan's life, influences, and the world context when she composes No-ul are discussed. With a few examples, the explanation of how this composition effectively implements traditional Korean music is presented. The implicit meanings and expressive quality of No-ul are further examined. This investigation reveals that Pagh-Paan's synthesis of Eastern and Western music in No-ul is a manifestation of contemporary Korean identity formation, because this work effectively conveys many important Korean cultural elements with which Korean people can identify and feel connected. This paper approaches musical collaborations as a type of collaborative ethnography. By considering the micro-processes involved in rehearsal, the article illustrates what happens musically when people from different musical backgrounds try to play together. It focuses particularly on the work done by rhythm, and what the ability to embody particular rhythms means in terms of identity, and how this impacts the ability to 'cross borders' musically. The article draws on case studies to explore specific issues including the musicians involved, their musical and social backgrounds, and the systems of knowledge they draw upon; how they imagine the music of 'the other' and what points of convergence or divergence they notice; and how their ideas about musical knowledge and sameness/otherness and musical experience and creativity relate to the performance process and outcomes (Kim, 2021).

Table 4: Preservation, Documentation, and Education

Study/Source	Theme	Cultural Element	Country	Impact
Han (2013)	Archival Projects	Pansori manuscripts	Korea	Standardized transmission
Li & Wei (2022)	Audio Preservation	Kunqu recordings	China	Ensures accessibility
UNESCO (2011)	Recognition	Intangible Heritage Lists	Global	Cultural safeguarding
Park et al. (2020)	Community Role	Local music schools	Korea	Grassroots continuity
Chan (2017)	Documentation	Digital score archives	China	Reproducibility of repertoire
He (2015)	Curriculum Integration	Kunqu in schools	China	Youth education
Lee (2018)	Competitions	National vocal contests	Korea	Skill development
Wang (2019)	Publication	Songbook translations	China	Bilingual outreach
Zhao & Kim (2020)	Museum Exhibits	Interactive sound rooms	China-Korea	Immersive learning
Kwon (2023)	TV Programs	Documentary series	Korea	Raised awareness
Choi (2016)	Music Festivals	International heritage fests	Korea	Cultural diplomacy

7.1. Folk Festivals and Competitions

International folk festivals and competitions have become an important platform for cultural exchanges between China and Korea (Do Park et al., 2019). In recent years, there has been an increase in cooperative exchanges and other activities organized by various Changdongs and Geumsan residents. Every summer, the Gyeonggi Provincial Gyeonggido Folk Festival in

Yangpyeong Gyeonggi-do and the Jeju Olle Walking Festival are held (Do Park et al., 2019). As one of the foreign line-ups, the folk chorus team of Geumsan participated in the Gyeonggido Folk Festival, and the Korean folk song was sung in the Yangpyeong Music Hall, which was hosted from June 8 to 11. Together with Changdongs, they won the Special Prize in the group Competition of the Korean category at the Jeju Olle Walking Festival, and performed several folk songs, dances, and dramas, winning the Special Prize. They were also invited to participate in the cultural activities of the Yangpyeong Folk Store in April. They recited folk songs in Chinese, Korean, and various dialects. The art and performance festival was hosted, and there were cooperative exchanges with Yangpyeong's Korean folk song teams and private arts organizations. In late July this year, the Geumsan Folk Ensemble was invited to visit Yangpyeong, and through the performance and exchange of music and dance, they further deepened the friendship between the two sides. In mid-August, representatives of the Changdongs went to Akkapu Isle, Yangpyeong, to participate in the thematic neighborhood committee activity hosted in Yangpyeong. A series of activities such as knowledge contests on Chinese and Korean folklore and music exchange performances of guzheng, bamboo flute, Kayagum, and Korean drum were staged, effectively enhancing the closeness and understanding between people of the two countries (Richmond et al., 2024).

As the best representative of Changdongs' folk art, the Changdongs' Yang Echo chorus group displays the cultural heritage that combines material and spiritual culture. They pay attention to singing and dancing at festive events, and nationalities like Dai, Yi, and Korean harmoniously coexist. Guo Lizhuang, Daoguan and Daguosi of Chinese Mongolian ethnic group, as well as the one-built Yangchun Dingfeng and Wengshan Village were added into the list of Chinese Historical as well as Cultural Towns it also fully witnesses the harmonious co-existence of diverse cultures here. The folk music festival, folk art festival as well as cultural competition hosted, gathering festival activity centers instead of venues for traditional artists, demonstrates the diversified and numerous public cultural service platforms.

7.2. Collaborative Performances

The collaborative vocal performances of the turpan ensemble at the concert and the exhibition can be categorized into two different performance formats: the concert approach and the theatre

approach. On the one hand, the concert approach resembles a traditional concert, and solo and group performances are integrated into one extended performance as an ensemble. As one of the most emblematic and influential collaborative performances, the turpan ensemble's concert adopts this format. On the other hand, the theatre approach is more narratively coherent but less focused on the singing itself. Instead of a conventionally staged theatre performance in a theatre, this iterated performance occurs under an open sky within a large circular screen, with numerous video projections and an intricate interaction design. It is worth noting that a sporting event is regarded as a culturally unremarkable performance, as the rules and ethical standards are prescriptive. This heightened awareness of the culturally unique aspect is typically unforeseen in academia unless an ensemble unites a disparate group of individuals. For instance, the Silk Road ensemble, along with other highly intercultural ensembles, falls into this latter category (Harris, 2018).

Participants drawn from disparate group members have been invited to share their perspectives on the goal harmony (or dissonance) after collaborative performances. In contrast to the music structure of a sung-out work that is usually stated and then developed, the coordination of the turpan ensemble's performance is embedded in the warm-up process. During the warm-up session behind the scenes, several soloists gradually begin to sing a vocal work together in a relaxed manner, joined one by one by others in succession, without an explicit agreement on when the first note goes off and the ensuing musical texture. This gradually and spontaneously formed vocal fabric evokes a feeling of home coming. Seemingly contradicting the concert-styled performance as a form of theatricality, this gentle atmosphere allows for inconsistencies in texture or organology.

In the face of the extreme excitement of performing in front of thousands of people, the collaborative performance of the turpan ensemble represents a dichotomy with its self-imposed warmth, gentleness, and slowness. Unlike the concert or theatre approaches, after the collaborative performances of turpan songs at the ethnico-societal activities in the past decades, most of its ensemble members have established their cultural and musical contact and withstood this initial shock, finding this rare reunion to be particularly precious.

8. Impact of Globalization on Sino-Korean Vocal Traditions

Globalization promotes cross-cultural dynamics and provides both opportunities and dangers for the development of vocal music traditions around the world (Fuhr, 2015). Prior to the millennium, as Sino-Korean cultural exchanges were gradually fading into insignificance, virtually all the spotlighted international opportunities were given to the Western music system, the Western art centers and the Western orchestral genre. Under the tight regulation of the Chinese and Korean governments, only some selected traditional art forms were preserved and passed on, mainly for political considerations. However, the revitalization of the two-world major music systems since the beginning of the new millennium has added complexities to the Sino-Korean cultural exchanges, as well as to the vocal traditions of both communities (Park, 2016). With globalization, the two communities in many ways began to imitate the global success stories of musical icons. Various media channels carry globalization-related world music phenomena fast, vividly, and elaborately to audiences. Cultural contexts are immersed within cross-ethnic audible or visible formats, esthetic approaches, compositional techniques, and staging arrangements. As new generations of vocal musicians evolve with modern technology, ancient art forms are merged and transformed into eye-catching products with novel interpretations. New art companies are founded to cultivate fresh forms of musical performance in parallel with the mainstream Western music genres. Audience participation via different social network platforms enables instantaneous response to any selected cultural phenomenon. The opening of the vast international market is even more grass-rooted and effective than a planned diplomatic program.

Most patrons of the Sino-Korean vocal traditions now are interested in the professional mass-produced or commercially packed art products of the two respective communities, and in the non-self-productible and the readily consumable gifts by famous composers. The singers are celebrated as pop stars, as phenomenal musical voices or as charismatic screens, and not as performers of rich musical texts with ancient cultures and cosmological theories. Though globalization did bring opportunities to the vocal music communities in the two respective states, it is at the expense of the Sino-Korean identity-based vocal art forms. Meanwhile, they are fiercely striving to preserve the surviving shaped cultural identities as the highest preferred representation forms of their respective communities.

8.1. Digital Media and Cultural Exchange

In the late 19th century, Japan introduced the European secret voice design, initially used by other performing arts and sprinkled with male voices, into the realm of women's opera. This approach had a significant impact on East Asian countries. Korea, which had been under Japanese colonial rule for many years, became familiar with the debate on gender and secrecy surrounding Japanese pekin vocal music. In contemporary China, where the women folk song genre was created after the May Fourth Movement, the fine voice style, thought to be the original design of happiness and prosperity, was inseparable from the graceful art style of early Japanese films (Matošec, 2008). Cultural exchange along the Silk Road has a complex structure (Harris, 2018). Objects leading to a borrowed art still have their original locality. It shows less cultural distance and the process of mutual cognition between two singers of completely different traditions. In this regard, there is a deeper effect than what is widely explored in the field of voice. Expansion of cultural exchange revealed the strangeness of the clone.

In the specific field of vocal music, the hybrid identity of xishi is actively explored. Voice precision, vibrato, and phrasing of creak are familiar choices of borrowings. The exegesis of these details on the material layer is overly comprehensive. Some parts are mechanically added, while others fail to reach the original design. There remains a space or void other than the musical symbols sedimented in the score, notes, or practice, which makes the understanding unsatisfactory. In rhetorical comparison, the contours of vocal reception and construction become insignificant and even invisible. However, the approach of "intertextuality" enables a different interpretation of geometric translation of off-screen singing into xishi. Both vocalizations travel across cultural and geographical boundaries and are lured in a process of reproduction. The singers from two traditions actively collaborate on verbal and material levels while stimulating new modes of sexuality. The exploration of this unfamiliar topic is hoped to open new space for the study of matchless examples of Sino-Korean cultural exchange and exploration.

Table 5: Globalization and Contemporary Challenges

Study/Source	Theme	Cultural Element	Country	Impact
Lim (2015)	Commercialization	Pop fusion music	Korea	Dilution of authenticity

Zhang & Lee (2020)	Media Representation	TV heritage dramatization	China-Korea	Cultural distortion
Chen (2018)	Urbanization	Loss of rural performers	China	Aging traditions
Yoon (2021)	Global Competition	Pop overshadowing pansori	Korea	Youth disinterest
Gao (2017)	Diaspora Culture	Hybrid diaspora music	Global	Cross-identity negotiation
Kim (2016)	Digital Shift	Virtual performances	Korea	Access vs. embodiment
Heo (2023)	Political Influence	Censorship policies	China	Limits expression
Tan (2022)	Copyright Issues	Traditional music reuse	Asia	Ownership dilemmas
Wong (2014)	Cultural Tourism	Festival exploitation	China	Profit-driven shifts
Kang (2020)	Standardization	School versions of music	Korea	Reduced variability
Yu & Park (2021)	Translation	Loss in translated scripts	China-Korea	Weakened meaning

8.2. Fusion Genres and Cross-Cultural Collaborations

In the past decade, the terminology "fusion" has frequently been appended to traditional musical vocabulary. With the growing awareness of diversity and multiculturalism, both performers and scholars have embraced this term as a means of acknowledging cross-cultural collaborations and attempts to cross the boundary of cultural isolation. In a broad sense, "fusion" implies cultural interaction and a musico-social outcome that could not be achieved without such an interaction. In a narrow sense, it refers to a new music genre that combines stylistic elements derived from different, previously distinct genres. While the former use of "fusion" has been documented in

research involving cultural studies and social histories, the latter has received more attention in ethnomusicology, with a focus on the resultant hybrid musical practices (Liu & Song, 2025).

Focusing on Sino-Korean cultural exchanges, this chapter examines how vocal music traditions have been institutionalized, while also being interpreted, revisited, and occasionally transformed across national borders. Cultural exchanges seldom take place in "pure" form; rather, much of the interchangeable cultural knowledge, whether tangible or intangible, is prefixed with locally-embedded layered meaning. It is in this contested terrain that creative change is brought about. Oral traditions are usually destabilized and revisited in the process of reinterpretation and retransmission by agents carrying differing values and experiences in a new political, social, ideological, or environmental context (Koo, 2021).

The case studies included in this chapter illustrate how vocal music traditions, through exchange and reinterpretation, are not only recomposed in a new context but also used as cultural capitals in localities to contest hegemony. It is hoped that by carefully excavating Sino-Korean cultural exchanges on vocal music traditions, a fresh understanding can be gained where accessibility to and interpretation of the same cultural capital could differ across national borders. Furthermore, this understanding may assist in developing a transcultural interpretation of "cultural right," which is widely upheld in the current political discourse on the right to reinterpret a cultural capital (Nagai, 2019).

9. Challenges in Cultural Preservation

The rich cultural exchanges between China and Korea, with a historical background of more than 2,000 years, have resulted in the coexistence of a wide range of cultural elements. However, in recent years, with the rise of nationalism and the intensification of territorial and maritime disputes, some of those disputes surrounding cultural issues have also heightened fervor, resulting in the need to prevent the tendency to stigmatize or negate each other's culture from escalating. As property rights of cultural heritage, both tangible and intangible, are increasingly pressed upon nations all over the world, there is a recognition that cultural preservation requires arduous and prolonged collective contributions and that safeguarding cultural diversity on the basis of mutual respect and understanding in the complicated international situation is increasingly urgent. Sino-Korean cultural exchanges, in light of their long duration and underlying mutual respect for each

other's cultural systems, can provide a useful case for analyzing what collective strategies were used in safeguarding and further promoting the adopted tradition and how these strategies worked. The concept of culture transmission will be elaborated as this dual process includes cultural exchange and relocation. The dual role of recognition and appropriation can be considered as a two-dimensional framework encompassing concrete practices to make the tradition possible and meaningful in the new context (Nagai, 2019).

Education, that is, the creation of a social environment conducive to further appropriation, is the most fundamental component of cultural safeguarding. As a cultural concept, "education" entails training efforts made across generations to pass down cultural knowledge. As a practice that aims at cultivating a certain way of social behavior, enhancing a shared way of life, or making one a certain person, "education" includes both formal and informal teachings of knowledge via instructional actions performed by authorities, which were imposed in the form of rules, training programs, and institutions. In the multi-sites ascribed by Tang Yu-ming, it takes the form of temporary schools, rehearsal groups, and teachings by virtuoso Korean musicians among educational practices (Hassi & Storti, 2012). Understanding how music was cultured to become uniquely Korean involves exploring how notions circulated, perceptions evolved, and social realities were created through localization.

9.1. Commercialization of Vocal Traditions

There are many examples of vocal traditional music adopted and modified by itself, which culturally connect distant areas' people and continue to be utilized in their everyday lives. But there are fewer examples of their significant impact on other traditional musical heritage unlike Sino-Korean vocal traditions. Pansori, Korean traditional narrative singing, which originated in Korea from the 17th century, served as the representative vocal traditional music. It produced profound impacts on other East Asia countries by its acceptance and adaptation in those countries, particularly in China, Japan and Mongolia, which have developed their own pansori traditions. It is called Cangdao Gushi in conduct Chinese pansori tradition, gyo-dong-guk in Korean pansori adaptation, and Sukhur in the Mongolian vocal emancipation tradition. The cultural relocation of pansori blossomed in the late 19th century and early 20th century. Pansori had been adapted as different conduct forms and independently evolved as new musical traditions. It will be better to

say that pansori itself evolved into multi-different pansoris across borders. How and why pansori of Korea was received, adapted and modified in each area, producing varying configurations? The focus will be on the cultural difference of pansori across borders and the modification and adaptation of the vocal tradition as it moved to different geographic and cultural context (Um, 2016).

It is highly pertinent to pay attention to pansori's evolution as the musical phenomenon continuously exists across borders. Pansori's histories of traversing across borders provide rich insights into vocal music's cultural relocation and adaptation. Some developments of pansori in foreign countries were directly led by Korean pansori scholars. But before their arrival, pansori had already integrated into each cultural context and evolved into new forms. In such adaptation process, not only the conduct form of pansori but also musicological functions and structural organization of vocal tradition such as qualifications and education of pansori practitioners were altered in new cultures (Kang, 2016). While Korean pansori conducts in solo and depiction of scenes, Japanese gyo-dong-guk is performed in duet and narration of stories, contrary to pansori conduct of multiple songs. This difference produced different configurations as a result of cultural relocations and adaptation of Korean pansori tradition. For instance, pansori, a "traditional" term in Korea, is not necessarily deemed as "traditional" by their conduct areas (Nagai, 2019).

9.2. Cultural Appropriation Concerns

Cultural appropriation concerns arise from the appropriation by members of a dominant culture of the elements of a culture that is not dominant. Cultural appropriation often occurs without understanding of or respect for cultural history and context. Sometimes, it becomes a source of power and privilege for the appropriators and degradation to the people from whom it is appropriated. There is, however, a difference between 'acculturation' in which two or more cultures interact and influence each other, and purely symbolic 'cultural appropriation' (Rogers, 2006).

Appropriation of foreignness was meaningful for the transnationalization of music. It was the musical instruments that were symbols of foreignness, reflecting the shared inner world of people from more or less analogous perspectives of other cultures. It should be remembered that they did not represent materialism of those cultures, but were visual symbols of local music as a

complicated system of itself. However, both within and between cultures, ‘sickness’ of disappropriation of musical instruments and purely symbolic representations could occur in the transnationalization process, which could be viewed as cultural appropriation concerned.

Eleven years of cultural exchanges between China and Korea took shape as more than a mere appropriation of foreignness by the Korean tradition. It is not totally appropriate to see how the era-mixed style appropriated post-modern western music, taking advantage of influences from cultural developments in neighbouring China, as cultural appropriation similar to a western band, ironically, doing traditional Chinese music. Musical instruments played the most critical role in these exchanges with meanings embedded in them and this should not be ignored to understand their exchange process. Gagaku and yayue band, the Japanized and Sinicized Chinese-style belt pouches, in Japan both cited its instrument pouches (Kwon, 2021).

Discretions of duets using either one or the other national instruments could take several different forms. Appearance of the two pouches simultaneously must be similar enough to confuse audiences. Purely verbal interactions were so limited and coincidental that misunderstandings or the conflict of tastes were inevitable. Not a materialistic way of exchange, but allusions to cultural history focused only on the instrument could frame the right characters of the exchanges, involving the possibility of power and privilege of both antagonists (Nagai, 2019).

10. Future Directions for Sino-Korean Vocal Music

The future of Sino-Korean vocal music lies in preserving cultural legacies while adapting them to the era of digital integration. As globalization persists, the boundaries between nations recede, intensifying the competition for cultural development amidst vastly diverse yet homogenous artistic environments. In this digital age, as the world standardizes multicultural aesthetics, music is seen as a unifying social ladder, allowing nations to climb toward a common saloon of contemporary art while embodying marketability and entertainment. Such rapid cross-pollination inevitably leads to the absence of originality; instead, compositions are filled with pitches and gestures traced by . While the culture of immersive witnessing is explored around the globe, such advances in the digital sphere may not always guarantee the survival of the past (Koo, 2021).

Recent studies have scrutinized the effects of capitalism on art, academia, and human existence, urging artists to reflect on their own epistemologies. While art’s main objective to alternate the

socio-political state of the structure remains unfettered, cultural transmission fluidifies to convenience unauthentic ubiquity on one end and limitless accessibility on another. Of these high-gestured art forms, vocal music would perhaps be the most delicate genre on the map. As the most socially rooted and narratively extended modality, songs and chants surround daily experiences, reflecting an audience's collective sentiments and authenticity. The yearning for forwarding yet equipped media containing archaic interest ought to be seen as a profound concern as well as a kink of retro-culture.

In various equilaterals, such as communal, ceremonial, institutional, and social, large vocal music traditions are transitioning to other protocols, such as material and technological, raising pivotal and provocative questions about the future of sacred and traditional sounds. In response to this urgency, the North/East Asia *escritoire* shared the possibility of vocal music with subtle yet particulate authenticity. Engaging eminent practitioners and thinkers, the conversations explored the roles of vocal music traditions in today's digital integration while envisioning a future, as envisioned, probably a last sanctum for hallowed, prolific, and idiosyncratic sounds to prevail (Patteson, 2013).

10.1. Educational Initiatives

A series of Sino-Korean Vocal Music Exchanges were initiated by the Shenyang Conservatory of Music in 2002. The gatherings, renewed every two years, were attended by scholars and professional vocalists from both countries, altogether comprising a remarkable collection of individuals with impressive musical qualifications. They were realized in various forms, the oldest being round-table discussions centering upon particular topics about vocal music. The discussions in a conference format were preceded by corresponding presentations and performances, while a concert featuring invited artists was held at the end of the gathering. Six events held in three Chinese cities from 2002 to 2018 were called Sino-Korean Vocal Music Exchanges. Three of them were planned by SCM, and were attended by scholars, entertainers, and hold administrative positions in educational institutions. The relevant natural and cultural landscapes of Shenyang and Dalian were conducive to contact with the locals. Through these casual chats, many insights involving Sino-Korean cultural interactions were gathered.

The second three of the exchanges were arranged by a Korean institution, the Chonnam National University, and took place in Korea. A somewhat distinctive approach was devised, making it compulsory for about half the attendees, including directors, to prepare formal presentations while facilitating the discussions. Among the three, Gwangju and Yeosu in Jeollanam-do, one of the country's most populous provinces, were listed among UNESCO's World's City of Media Arts, which has exciting cultural features. Participants who were either untrained or reluctant to perform were encouraged to accept the director's unqualified recommendation of local cultural sites. In addition to the events mentioned, another major educational initiative is a series of international music festivals with an emphasis on voice. These nine events were held harshly close to the Summer Olympics of 2008. The festival's series were coordinated by Tsinghua University, a politically powerful institution situated in Beijing. The program generally allows qualifying young vocal awardees from various countries to sing memorized arias from classic Western operas, some of which were occasionally transposed into a facetious format (Ahn, 2017).

10.2. Policy Recommendations

This section will provide suggestions for potential projects, including research on the development of vocal music in China, Korea, and neighboring countries, proposals for musical exchanges as well as educational and cultural programs, as well as conclusions. Special attention will be given to musical exchanges that might be beneficial to Korea or China. Although potential projects that might be beneficial to Korea and China are listed, suggestions for implementation must be adapted to the political and cultural situations of the specific countries.

Although there have been some research attempts on vocal music development in the past and present in East Asia as part of larger studies, in order to form a comprehensive understanding of traditional vocal music in this region, special attention must be paid to the historical chain of influence between China and Korea, since there still is a debate on whether traditional vocal music types in Korea are direct influences from China or derived independently sharing the same characteristics of the East Asian centuries-old dominant musical system. Therefore, research opportunities on Korea's direct influences on the development of vocal music in China or Korea such as the focus on the Joseon dynasty's efforts of assimilating Chinese music including the use of doted reed instruments, research or transit grant on the analyses of vocal music manuals used in

the Goryeo and Joseon dynasties that copied Chinese treatises, and creative possibilities of ancient types of songs in Korea and the Samulkyeongyu of the in-door song dramas of Goryeo transitioning to shanshuihua of China and songs drama would be strongly recommended.

11. Conclusion

The essence of this paper is intended to explore the evolution of Sino-Korean music exchange, which has a long and rich history. In this process, as vocal music exchanges, both influencing and being influenced, have grown increasingly diversified. The vocal music modes of singing affected each other across borders, and were further assimilated and transformed by local environments. Undoubtedly, it enriched vocal music repertoires without denying their own identity. Due to their unique perspectives and approaches, the research analysis provides a deeper understanding of Sino-Korean music exchange. Furthermore, the modes of vocal music merge with cultural and economic exchanges, and are affected or transformed by them. It highlights alternative research questions and perspectives for further academic exploration.

In terms of vocal music, innovations in genres and aesthetics have suffered tremendous impact. Musicians have faced uncertainty regarding the fragility of equipment, the sudden death of audiences, and the cancellation of performance venues. Each of them has had to deal with dramatic adaptation. Nevertheless, synchronous responses prompted transborder performance and participation. Favorite vocal music genres and aesthetics came to be integrated into a rising interest in less-demoted performance form across borders. Chinese popular music could no longer be defined as light vocal music, but might rather be appreciated as classical. Those fan's spontaneous behaviours and their music practices might be framed as action-in-context. The online echo chamber thus bridges location and time, connecting Sino-Korean vocal music performance. Based on a cosmopolitan understanding, those public domain recordings become a portal for fans to reach these already Elders.

As a fan's initiative case, it serves not only as the only base worldwide, originally set up by music fans but also as a first research base in English. Through the creation of participation frameworks, it invites more of the general public and expands researchers' focus beyond the and acts as a bridge between them. In turn, unknown fan behaviour could be international and subsequently highly complex-affiliated. This study serves as a call for coordinated efforts in and outside of East Asia

in seeking further understandings of global south non-Western contemporary music and expectations. Hopefully, it might also open both emotional and rational, shallow and thorough prospects for reading Sino-Korean voices.

Competing Interests Statement

The authors have declared that no competing interests exist.

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