

The Inheritance and Development Strategy of Chinese National Music Culture

Anran Huang

Conservatory of Music, Neijiang Normal University, Neijiang, Sichuan, 641100, China

ABSTRACT

Chinese folk music is not only an important part of Chinese culture, but also the core carrier and spiritual symbol of Chinese culture. Therefore, the inheritance and development of folk music should become an important task in contemporary society, and attention should be paid to linking folk music with social life. However, in the process of continuous social development, national music has not only been impacted by foreign music, but its own limitations also threaten the survival of this national music. In view of this, this paper studies the development of contemporary folk music, and conducts in-depth exploration and thinking on how to inherit and protect Chinese folk music.

KEYWORDS

Folk music; Inheritance and development; Protection strategy

1 Introduction

National music culture is built and developed on the basis of traditional national culture, which embodies the connotation of national culture and reflects unique customs and regional characteristics^[1]. It not only covers folk songs, instrumental music, dance music and other musical content, but also music-related expressions, ceremonial activities, values and cultural customs. National music culture is also an important part of the culture of various ethnic groups, carrying the historical memory, traditional customs, belief systems, and lifestyles of various ethnic groups, and has become an important medium for showing national characteristics^[2].

National music culture is an important part of human cultural life and has important value for the continuation and development of a nation. Folk music originates from the daily production and life of the Chinese people, integrates the linguistic characteristics and artistic expressions of various ethnic regions, shows a unique national charm, profoundly reflects the connotation of national culture, and has significant cultural value^[3]. National music not only shows the life attitude and ideological wisdom of a nation's people, but also profoundly reflects its values and spiritual temperament, and is also a true epitome of the history of the nation's civilization and the crystallization of excellent culture^[4]. In the context of globalization, the cultures of various ethnic groups have made irreplaceable contributions to human civilization with their unique charm. Their existence and development not only enrich the cultural life of mankind, but also inject a steady stream of vitality into the prosperity and progress of world culture^[5].

With the development of globalization, on the one hand, national music can develop rapidly and extensively, on the other hand, it also faces many challenges. At the moment when cultural exchanges between countries are becoming more and more frequent, the integration of diverse musical cultures has become more convenient, but there is also a strong collision between Western mainstream music culture and local music culture^[6]. Under the impact of various types of modern music, many national music has gradually faded out of the public eye, and its development and dissemination have been seriously weakened. At the same time, with the rapid development of new media, the younger generation of the new era has shown a strong interest in European and American culture and Western music, and has gradually begun to believe that local folk music is outdated and out of touch with modern trends^[7]. This not only threatens the development and innovation of our country's traditional music, but also the loss of human cultural diversity.

Therefore, the inheritance of national music is urgent, and how to ensure its stable and long-term development through various effective means under the premise of globalization is an important topic worth thinking about.

2 The Historical Development of Chinese Folk Music

2.1 Development Process

Chinese national music culture has a long history and far-reaching roots, and is an indispensable part of world music culture. As early as the Neolithic Age, our country has formed a unique national music culture, among which wind instruments such as Tao Xun originated from primitive clan society and became an important representative of early music^[8]. The origin of Chinese national music can be traced back to the production and labor in ancient times, and people began to have consciousness when they unconsciously chanted and the repetition of some syllables during labor, forming primitive folk songs. With the continuous development, the ruling class of the Zhou Dynasty began to observe and understand public opinion through folk songs, as well as serve their own ruling interests and banquet ceremonies, and established a system of collecting folk songs called "collecting style". By the Spring and Autumn Period and the Warring States Period, "Confucius" wrote "Poems" on his way to travel around the world because of his love for music, which later became a Confucian classic. The continuous development of historical music and the emergence of Confucianism and Taoism have further promoted its development, and "Feng", "Ya", "Song" and so on have appeared one

after another. The emergence of these "musical poems" and "Book of Songs" shows that the singing and performance skills of music have also reached a high level during this period ^[9]. During the Han Dynasty, the state established an important music institution - "Yuefu", which gave birth to the rise of "Xianghe Song". From this period onwards, China gradually formed a music system with Han music as the main body and the music of various ethnic minorities flourishing and integrating with each other ^[10]. In the Tang Dynasty, historical music reached its peak because of its open policy and degree of prosperity. Music began to appear in various forms of creation, both folk vivid and interesting to courtly gorgeous and exquisite. In the court banquet activities of the Tang Dynasty, music art was presented in the form of "Yan music". Therefore, compared with the previous period, the music art of the Tang Dynasty has made significant progress, and at the same time, it has also laid a solid foundation for later generations to study the development process and historical characteristics of Chinese music art ^[11]. During the Song and Yuan dynasties, the citizen class gradually grew, and music moved from the court and aristocracy to the folk. During this period, handicrafts and agriculture achieved a qualitative leap, and with the gradual development of the city, fixed performance venues such as hooks and wine shops appeared. In addition, there are places for citizens to entertain themselves in the city, known as "Wasi", "Washe" or "Wazi"^[12]. In the Yuan Dynasty, due to the entry of Mongolian aristocrats into the Central Plains, the implementation of high-pressure rule and brutal policies intensified social contradictions, but also promoted the rapid development of Yuan miscellaneous operas, and aesthetic works such as "Qin Lun" and "Singing Theory" came out one after another. In this high-pressure political environment, China's ethnic groups have achieved unprecedented integration. However, this contradictory social state is destined to be difficult to sustain ^[10]. Under the influence of capitalism, Chinese music culture showed a diversified development trend during the Ming and Qing dynasties. Opera developed again on the basis of inheriting the essence of the Song and Yuan dynasties, and the styles gradually diversified and reached the golden age. In addition, because most peasants were severely exploited economically by the upper class and could not solve the problem of food and clothing, they used the art of singing and dancing they mastered as a means of making a living. This phenomenon contributed to the prosperity of folk songs and dances in the Ming and Qing dynasties to a certain extent. With the continuous development of urban and rural economies, folk songs and small songs have gradually become popular, and all kinds of songs with customs have developed significantly, especially the performance of small songs is particularly active, and folk songs and dances and folk songs have become increasingly prosperous ^[13]. The development of Chinese music in the Ming and Qing dynasties is characterized by locality, diversity and close connection with social life, showing the richness and multiple levels of Chinese national music culture. At the beginning of the 20th century, China began the New Culture Movement, which also promoted the reform of music culture. During this period, modern Western music was introduced to our country with capitalist culture, and Western pop songs brought back by some international students were taught and sung in "new schools" and rose in various places. Although cultural exchanges between China and the West have a positive impact, they have also had a great impact on national music ^[10]. The development of modern Chinese music has undergone a transformation from tradition to modernity, from closed to open, from single to pluralistic, reflecting the profound changes in Chinese society and culture.

In modern China, under the historical background of the gradual collapse of the feudal system and the germination of capitalist factors, the development of music culture has shown a diversified trend. The various categories of traditional Chinese music continue in perseverance, and the increasingly close cultural exchanges between China and the West have gradually deepened the influence of Western music on traditional Chinese music ^[14]. However, the profound cultural differences and ideological differences between China and the West have led to very different emphasis on musical expression between the two sides, which makes it challenging to achieve mutual tolerance between Chinese music and foreign diverse musical forms ^[8]. In addition, the single inheritance method is not only a practical dilemma faced by the inheritance and development of Chinese folk music, but also a key bottleneck in the process ^[15]. Therefore, breaking through the shackles of a single inheritance model and exploring a diversified and innovative inheritance and development path that integrates the essence of tradition and modern concepts has become an urgent task to activate the endogenous power of Chinese national music, promote its in-depth exchanges and mutual learning with world music, and ultimately achieve sustainable development.

2.2 Development Characteristics

After thousands of years of inheritance and development, Chinese national music shows a unique historical context and cultural connotation. From the origin of musical instruments such as Tao Xun in prehistory to the diversified integration of modern music, Chinese folk music not only reflects national characteristics, but also integrates multiple factors of historical, cultural and social change.

2.2.1 Diversification and Integration

Chinese national music reflects rich diversity from the earliest primitive folk songs to various musical forms in the later period. From the "Cai Feng" system of the Zhou Dynasty to the formalization and artistry of music in the Han and Tang dynasties, and then to the rise of citizen music in the Song and Yuan dynasties, music culture has continuously absorbed and integrated the characteristics of various ethnic groups and regions ^[8,16]. This integration is not only reflected in the style and form of music, but also in the multiple functions of music as a social and political tool, including the cultural promotion of the government and the spontaneous inheritance of folk culture ^[10].

2.2.2 The close connection between music and social function

From the "Cai Feng" system of the Zhou Dynasty to the diversification of music in the Ming and Qing dynasties, music has always been closely linked to social production, life, politics and other aspects. Especially in the Tang and Song dynasties, music was not only a pleasure for the court and aristocrats, but also became an integral part of the culture of the citizen class^[13]. The influence of political repression in the Yuan Dynasty led to the prosperity of folk culture, and the rise of Yuan miscellaneous operas is a typical example.

2.2.3 The Prosperity and Innovation of Culture and Art

The music of the Tang Dynasty achieved extremely high artistic achievements, especially in the coexistence of court and folk music forms, showing the diversity and artistic depth of music creation^[11]. During the Song, Yuan and Ming dynasties, with the continuous development of social economy, music showed more significant regional and diverse characteristics, and cultural forms such as folk songs and dances and local operas continued to innovate, showing distinctive local cultural characteristics and deep connections with social reality^[12].

2.3 There are Problems

2.3.1 The Conflict Between Tradition and Modernization

In the 20th century, the influx of Western music culture brought challenges to traditional folk music. Especially in the New Culture Movement, the spread of Western modern music promoted the modernization of music and art, but also threatened the status of traditional music^[10]. This cultural shock not only affected the way music was interpreted, but also affected the aesthetic tendencies of audiences and listeners, causing the gradual marginalization of some traditional music.

2.3.2 The Problem of Protection and Inheritance of National Music

Although Chinese folk music has a rich history and cultural heritage, with the acceleration of modernization, some traditional music forms are in danger of being lost. For example, many performers and inheritors of traditional folk songs and dances and local operas are aging, and the younger generation's interest in and awareness of traditional music is weakening^[16]. In addition, the process of modern urbanization has gradually weakened the performance and educational functions of traditional music in some areas, making it difficult for some precious cultural heritage to be effectively protected and continued.

2.3.3 The Popularization and Balance of Music Education

Despite the gradual development of China's music education system, it still faces problems such as uneven educational resources and the gap between traditional music education and modern music education systems. Especially in rural areas and ethnic minority areas, the popularity of traditional music education is low, resulting in many musical art forms with local characteristics at risk of being lost^[8].

3 Reflections on the Inheritance and Protection of National Culture in the Context of Globalization

The development process of Chinese national music shows a process of cultural integration and innovation. However, the protection of traditional music, the innovation and inheritance of national music, and the imbalance of music education in the process of globalization are still urgent challenges to be solved. How to maintain the uniqueness of national music in the context of globalization and modernization has become an important issue in the development of contemporary Chinese music culture.

3.1 Adapt to the Development Torrent of Globalization

Under the wave of globalization, Western mainstream music culture poses a serious challenge to the inheritance of traditional music culture of ethnic minorities in our country, but it also provides an unprecedented opportunity for its innovation and development^[6]. Use international communication channels to push China's national music through short video platforms and mark its cultural background. We should focus on external outreach. Overseas performances are a key platform for the dissemination of national music by the Chinese National Art Troupe and related groups, and the Chinese National Art Troupe and related performance groups need to focus on innovation in overseas performances: organically integrate singing, dance and other forms to create a multi-dimensional display platform, fully present the artistic charm and humanistic heritage of national music to international audiences, and attract wider contact and understanding^[15].

3.2 Change the way National Music is Inherited

At this stage, over-reliance on individual inheritors is the most severe and deep-rooted dilemma facing the inheritance and development of national music in our country. Whether it is the intergenerational transmission within the family or the transmission of skills between masters and apprentices, the core is maintained by the individual lives and wishes of a few old artists. This highly personalized model is difficult to support the sustainable development and widespread dissemination of folk music in modern society^[8]. To breakthrough this dilemma, it is necessary to use high-definition recording, 3D motion capture, multi-track split recording and other technologies for some precious and unpopular technologies to comprehensively record the performance techniques, music scores, oral history and cultural background

of the inheritors. Implement substantiation, establish venues for performance and learning in the native areas of music, provide venues and financial support for activities, and attract former colleges to localize learning. Activate the interest of the younger generation through modern communication means, support musicians to integrate pop music with folk music, and use some short videos and popular websites to create "popular folk music".

3.3 Integrate Protection and Inheritance into College Education

Under the impact of various factors, it is particularly critical to protect and develop the Chinese national music culture. However, in the education of many schools, the cultivation of musical cultural quality is often neglected, resulting in many students having little understanding of national music. After a long period of precipitation and development, national music culture has achieved today's achievements. Therefore, integrating national music culture into college classrooms not only helps to improve students' national music cultural quality, but also provides an important way for national music to continue to shine on the historical stage. At present, many colleges and universities still adhere to the Western teaching system in music teaching, ignoring the excavation and integration of local cultural elements, resulting in a lack of highlights and novelty in the design of ethnic music courses. This is not only not conducive to the cultivation of students' national consciousness and cultural accomplishment, but also makes it difficult to effectively promote the innovation and inheritance of national music^[18]. To solve this dilemma, we need to focus on three aspects: First, we should pay attention to the reshaping of educational concepts and make it clear that national music culture is an important part of Chinese culture and the foundation and soul of music education. The goal of music education is not only to cultivate musical skills, but also to undertake the mission of inheriting national culture and enhancing cultural self-confidence. Second, it is necessary to emphasize that the theoretical and technical foundation of Western music is as important as the foundation of Chinese national music culture, and the two should learn from each other, integrate and coexist. Third, it is necessary to take students' cultural literacy as the core, and cultivate students' love, understanding, aesthetic ability and cultural identity for national music as the core teaching goal, beyond simple technical training.

4 conclusion

To sum up, Chinese national music is deeply rooted in the living soil of all ethnic groups and is an indispensable and important part of the Chinese cultural system. It not only carries the historical memory and cultural context of the Chinese nation for thousands of years, but also becomes a solid support for cultivating cultural self-confidence and building a solid national identity, vividly demonstrating the background of the Chinese nation's industrious and tenacious struggle and deep and profound feelings of family and country. In the context of globalization, political economy, science and technology have achieved comprehensive and rapid development, but the development of national music culture has been hindered everywhere. The protection and development of national music culture have encountered unprecedented severe challenges. In the process of inheriting and protecting national music culture, we must take the initiative to conform to the trend of the development of the times: we should fully exchange and cooperate with the outside world, make up for shortcomings and optimize ourselves in mutual learning; Internally, it is necessary to give full play to the leading role of the government, increase economic support for the inheritance of national music, and at the same time broaden the development path with the help of scientific and technological means to promote the better integration of national music into the education system and the daily life of the public.

References

- [1] Fan Linlin. The Inheritance and Development of Chinese Folk Music in the Context of Globalization[J]. Art Education, 2016, (03): 247-248.
- [2] Hu Jiaying. Drama House, 2023, (14): 100-102.
- [3] Cui Zhiyuan. Research on the inheritance and innovation of traditional music culture of ethnic minorities in our country under the background of globalization[J]. Music Education and Creation, 2023, (09): 54-56+45.
- [4] Takamatsu. An Analysis of the Inheritance and Promotion Strategy of National Music Based on the Perspective of "Intangible Cultural Heritage"[J]. Art Hundred Schools, 2020, 36(06): 127-131.
- [5] Li Yuanxing. Exploration of the Inheritance and Protection Path of National Folk Music in the New Era[J]. China Ethnic Expo, 2024, (12): 167-169.
- [6] Chen Lei. Research on the inheritance and innovation of traditional music culture of ethnic minorities in our country under the background of globalization[J]. Ancient and Modern Culture and Creativity, 2021, (12): 91-92.
- [7] ZHAO Xin. Reflections on the Protection and Inheritance of National Folk Music in the Context of the New Era[J]. Drama House, 2024, (24): 85-87.
- [8] Liu Jia. Discussion on the Inheritance and Development Strategy of Chinese Folk Music in the Context of Globalization[J]. Think Tank Times, 2019, (31): 293-296.
- [9] Hu Yuqing. (2007). History of Vocal Music Development in China and Abroad. Southwest Normal University Press. Chongqing.
- [10] Chen Bingyi (2011). Overview of the General History of Chinese Music, Southwest Normal University Press. Chongqing.
- [11] Yan Binbin. A Brief Analysis of the Development Characteristics of Chinese Music History[J]. Art Evaluation, 2017, (02): 67-69.
- [12] Zhang Yi. Music Research in the Song and Yuan Dynasties and the Ming and Qing Dynasties[J]. Mangzhong, 2013, (20): 233-234.
- [13] Zhang Yi. (2013). Social Background and Cultural Expression of Song and Yuan Music. Beijing: Peking University Press
- [14] Zheng Junhui. Symphony (Journal of Xi'an Conservatory of Music), 2013, 32(04): 70-75.
- [15] Jiang Yue. The Inheritance and Development of Chinese Folk Music in the Context of Globalization[J]. Art Research, 2017, (03): 100-101.
- [16] Hu Yuqing. (2007). The Evolution of Ancient Chinese Music Culture. Shanghai: Shanghai Music Publishing House.
- [17] Liu Jia. (2019). The Origin and Development of Chinese Folk Music. Beijing: China Social Sciences Press.
- [18] CHEN Siyu. Research on the inheritance and protection path of folk music[J]. Art Evaluation, 2023, (07): 95-98.