

Research on The Fusion of Ethnic Music and Culture in Northern China

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Abstract: This article believes that only the national art culture is a kind of art universally accepted by the world. If there is no nationality, it is like a tree without roots and a river without a source. Music culture is the same development law. This paper aims to study the fusion of ethnic minority music cultures in northern China to study the history and future of the inclusive culture of Chinese Han residents and various ethnic minorities in northern China. In the history of China for five thousand years, the origin of the music culture of ethnic minorities in the vast land area of northern China has shown a trend of cultural integration and diversified development. Furthermore, the integration of music culture among various ethnic minorities not only effectively promotes the development of music culture but also lays a solid foundation for the colorful music culture system of the Chinese nation. This paper mainly studies the fusion of ethnic minority music culture in northern China and tries to find an effective way to further inherit and promote the ethnic minority music culture in northern China.

Keywords: Ethnic minorities in northern China, Music culture, Fusion.

1. Introduction

The birth of any civilization depends on its survival background. This background includes national history, geographical environment, human conditions, social resources, etc. When this article attempts to interpret the composition of a nation's cultural attributes and cultural connotation value, it must proceed from this background, analyze its internal relations in depth, start from the origin of national culture, follow its development step by step, and find the inner life of the nation development trajectory[1]. For example, the study of folk songs in the northern region cannot be separated from the cultural background of this kind of mountains and forests; it is necessary to go back to the cultural origin of northern region music to feel the cultural charm and the profound cultural value quietly.

2. Minority Music Culture Development Background in Northern China

Throughout the development of regional culture and traditional culture in northern China in modern times, the music of ethnic minorities in northern China has created a form of artistic expression with strong ethnic characteristics and distinctive colors in the long-term historical development. It has become one of the most critical aspects of human civilization, one of the significant contributions. Therefore, the related theoretical research on ethnic music in northern China is of great significance to the future protection and inheritance of national and ethnic music. In this regard, researchers in this field have conducted in-depth research on ethnic music in northern China, but most of the current research results use a broader and grander dimension to realize the transmission of ethnic music in northern China[2]. In summary, it has not been explored in detail in combination with the development background of its creation and the characteristics of ethnic minority music in northern China. The historical research on the ethnic music culture in northern

China recognizes the historical and theoretical discipline. At the same time, it is also an objective exploration of the academic turn of Chinese music history in the ethnic music culture in northern China. In order to break the tradition of using the replacement of various dynasties as the basis for the historical staging of northern China, it is necessary to start from the historical development characteristics of northern China in modern times and carry out an objective aesthetic analysis of the characteristics and characteristics of ethnic minority music creation in northern China. Aesthetic research[3].

3. Minority Music Cultural Characteristics in Northern China

3.1. Local Characteristics of Northern Culture

Minority opera music in northern China includes nationalization and localization and ethnic minority culture in northern China in the process of creation, and it has gradually emerged in the artistic expression of opera creation in northern China in modern times. Among the widely popular Nuo opera creations among the Mongolian and northern region nationalities, based on the minority music culture in northern China in modern times, its creative form gradually formed the art in northern China modern times. In the creation process, It gives full play to the national characteristics of the art of each ethnic group and summarizes the ethnic characteristics of each ethnic group, and further forms music creation works with unique local characteristics in northern China[4]. The leading ethnic group in China is a cultural and ethnic group rather than a single blood ethnic group. Maintaining the community formed during the period of grand unification has long been the cultural and psychological complexity of the Chinese nation. Under such a historical and cultural background, the minority music in northern China is in the same vein as the region's culture, and with its continuous development presents a more profound cultural heritage, see Figure 1.



Figure 1. Minority musical instruments in northern China

At the same time, due to the vast territory and abundant resources in northern China, the characteristics of music creation in different climatic environments are also different. In regions with relatively cold climates, the creation of music can have an emotional impact, but this phenomenon is not inevitable. Through the analysis from the level of geographical distribution, the distribution of the Han nationality in northern China is comprehensive, and there are settlements of the Han nationality in any geographical area. Therefore, it is precisely because of its rich and diverse geographical and humanistic characteristics that the characteristics of music creation in the region have a particularity. The unique geographical location and the change of dynasties in the northern region of China have added a certain sense of vicissitudes to the creation of ethnic music in this region, which has had a profound impact on the music creators living in this region. In addition to the sizeable Han population, the northern region of China also contains many ethnic minorities such as northern region. These unique ethnic cultures make it possible to not only absorb the traditional culture of the local Han and ethnic minorities in the process of creating ethnic music[5]. At the same time, it also integrates the traditional culture of neighboring ethnic minorities into the creative works. Such a creative form further lays a solid foundation for regional multicultural integration in northern China and provides sufficient nutrients for developing minority music creation in northern China.

3.2. The Fusion Characteristics of Northern Cultures

The music creation of the ethnic minorities in northern China has a very distinctive cultural form of northern China, and its straightforward character also contributes to the distinctive characteristics of northern China. The coexistence and integration of multi-ethnic cultures in the region. In the historical development of human civilization, Chinese culture has always been the civilization with the longest preservation time. This phenomenon also affects the creation of ethnic music in northern China, making it more culturally integrated and memorable in traditional Chinese ideology and culture. In the process of China's assertive pursuit of eclecticism, many cultures in Western countries are contrary to relevant Chinese concepts, especially regarding religious beliefs and orthodox religions. This problem is more prominent. Regarding ideological concepts and research perspectives, Western countries have always appreciated the integration of Chinese culture and religion.

3.3. The Unique Artistic Charm of Northern Culture

Music is a art culture in people's daily life and emotional experience. It is not only the key to open nature but also a bridge to directly express the mathematical order in the universe to the emotional world. In the music creation of ethnic minorities in northern China, its unique connotation can carry the music culture and further reflect the content of the human spiritual world and ideology. All ethnic groups in northern China have their unique musical beauty. They do not need other reliance or enrichment in the music creation process. Their unique artistic charm exists in the artistic composition. Minority music creations in northern China also have the characteristics of complementation and collision, and friction. In this way, beautiful and pleasing melodies are created, and at the same time, people's spiritual senses are displayed so that the audience can listen to them while listening. Feel a sense of pleasure in the process.

4. The Cultural Value of Minority Music in Northern China

The so-called "value" actually comes from a philosophical term. Postmodern philosophers usually interpret "value" as the existence of a subject or the relationship and interaction between the subject and the object. The northern region of China has a long history and vast land and is rich in time and space. It has also played a decisive role in the diversity and richness of ethnic minority music cultural heritage in northern China.

4.1. The Aesthetic Value of National Music Culture

Aesthetic value is the primary value characteristic of musical intangible cultural heritage. The study of art has always been inseparable from the element of aesthetic value. If it is separated from the field of aesthetic value, then art will lose its main meaning frame. There are generally two ways to study aesthetic value. The methodology of the first research is from the general to the individual. The specific idea is to start from an axiom, infer many individual conclusions, and finally prove that there is unity in diversity, and unity applies to all things of diversity. This methodology is the consistent practice of traditional Western rationalists. From abstract principles to concrete things, it belongs to the top-down method path; the second kind of research methodology is from individual to general, and its research path is just the opposite, belonging to a bottom-up path. In the research, it is advocated to summarize the aesthetic experience of individual things and finally put them into abstract general rules. From the analysis of theoretical sources, these two paths belong to the derivation of Western rationalism and empiricism. Aesthetics from the perspective of rationalism is increasingly being eliminated by people due to its abstraction and closure, while aesthetics from the perspective of empiricism is increasingly valued. Its openness and individuality give it broad prospects for development in aesthetics research. Indeed, under the current multicultural background, the object of research on the aesthetic value of the music culture of ethnic minorities in northern China in Heilongjiang is many ethnic groups. Experience and abandon the previous one-size-fits-all aesthetic standards to understand and excavate its aesthetic value truly, see Figure 2.



Figure 2. Schematic diagram of the overall situation of music culture in China's provinces

4.2. The Historical Value of National Music Culture

The core elements of historical value are historical subject and object, and the study of its value cannot be separated from these two elements. The so-called historical value refers to all the functions and meanings endowed by the historical object after the historical subject gradually externalizes its essential power in the long-term development. The intangible cultural heritage of music is, of course, the product of human beings in the long historical practice. This product is the externalization of human's elemental power, that is, the objectification and the final formation of the connotation through the historical object. It covers the richness and diversity of this history, with precious spiritual and material attributes. The intangible cultural heritage of music can be supplemented because the historical data is not detailed, comprehensive, and complete, making the history more vivid, full, and complete. Due to historical reasons, many historical materials are missing, which is not conducive to future research on history. Traditional historical cognition errors can be corrected through the music culture of ethnic minorities in northern China, and the research dilemma caused by the lack of historical materials can be made up. The music culture of ethnic minorities in northern China is a precious cultural wealth. If it cannot be well passed down, recognized, accepted, and carried forward from generation to generation, it will not be very worthy. In fact, all ethnic minority music cultures in northern China have grown, grown, and matured in the process of inheritance and have been reborn again and again.

4.3. Cultural Value of National Music Culture

The essence of social development and evolution is a long development path in which a culture gradually accumulates. The overall cultural accumulation of a country is composed of different national cultures. Each national culture has unique regional, humanistic, and historical characteristics. A particular combination of sex has become an essential pillar of a country's social civilization. Although the music cultures of various ethnic minorities in northern China have different values, ideologies, and cultural standards and models, they have created a cultural cluster with muscular tension through continuous integration and exchanges in the long historical development process. , providing a solid cultural impetus for the development of music in northern China.

5. The Fusion of Ethnic Music Cultures in Northern China

From a cultural point of view, the national music culture in northern China absorbs and develops at the intersection of northern and southern cultures. The music culture of ethnic minorities in northern China is Han culture, fishing, hunting, and farming culture, and it is the social practice of conquering and conquering that prompts them to collide, converge and merge. The ancient state of Zhao was located in northern China and bordered by nomadic tribes in northern China and was therefore often infested by them. The Great Wall of Zhao was built to guard against the Hu people. Nevertheless, the Great Wall could not stop the Hu people from harassing the south. This absorption is an active and conscious fusion of national cultures. There is no nation or nation in the world whose culture and art are pure and pure. A nation that does not absorb or refuses to absorb the culture and art of a brother nation is doomed to be primitive and backward. In the history of China in northern China, the Xianbei people can be regarded as a nation that dares to absorb. The Xianbei people, originally a weak tribe on the shore of Hulun Buir Lake, gradually became more robust in the tribal battle and then went south to occupy the former homeland of the Xiongnu in the southern and northern Mobei, forming a powerful tribal alliance. Along with the disappearance of the tribal alliance, a settlement-style household registration system was implemented. Several large-scale immigrations forced the transfer of the nomadic economy to farm and raised livestock so that all residents were moved to the Yanbei area of China to engage in farming. This can be seen as a situation where the cultures and arts of various ethnic groups in the north converge and merge in the capital area, see Figure 3.

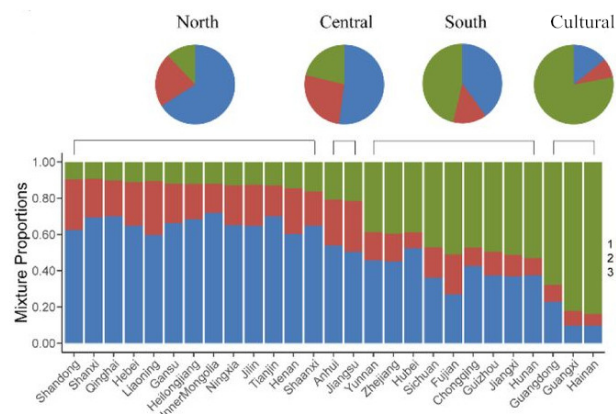


Figure 3. The proportion of cultural development of ethnic minorities in China (green means low percentage, red means medium percentage, blue means high percentage)

Of course, the formation and development of the Chinese national music culture did not happen overnight. It is a complex and permanent historical process that has gone through thousands of years. The primary characteristics of this historical process are: centered on the Central Plains clan and farming civilization, including the continuous exchange and integration of surrounding clans and cultures. The surrounding ethnic groups and cultures continue to gather in the Central Plains, import new blood, enrich new content, enrich Chinese culture, and gradually form the main body of the Chinese nation. The Central Plains family and culture are also constantly spreading to the frontier, bringing the material

civilization and spiritual civilization of the Central Plains to the frontier and promoting the development of the surrounding ethnic groups. This is probably the fate of the great nation and the great culture of the ethnic minorities in northern China and the Han people in the Central Plains, learning from each other, complementing each other, and supporting each other. The above historical facts show that the music culture of ethnic minorities in northern China is not only one of the primary sources of Chinese culture but also an essential part of Chinese culture. Since ancient times, various ethnic groups in northern China (involving the 12 provinces, autonomous regions, and municipalities currently divided) have thrived on this vast grassland, communicated and merged, established political power, created characters, built cities, and prospered in literature and art, etc., have made extraordinary achievements, and created a unique minority music culture in northern China, which is known as the three primary sources of Chinese culture together with the Yellow River culture and the Yangtze River culture. The music culture of ethnic minorities in northern China has periodically turbulent and collided with the culture of the Central Plains, constantly sending new blood to it. It has also built a bridge of communication between the two major civilization systems of Asia and Europe on several occasions, opening the door to world history. The new page makes a unique contribution. In a certain sense, a history of the development of minority music culture in northern China is a history of the blending and standard progress of the Chinese nation. "The music culture of ethnic minorities in northern China is an active element of Chinese culture." "The cultural orogenic movement created by the exchange and collision of ethnic music culture and farming culture in northern China is a historical miracle that makes the world breathtaking." The music culture of ethnic minorities in northern China is of great significance for enhancing national cohesion, promoting stability and unity, and border stability.

6. Conclusion

The area of northern China is vast and has affluent cultural resources, and a large number of ethnic minorities in northern China have settled in this area, which also brings more cultures with ethnic characteristics to their music creation. Based on continuously absorbing the essence of national culture and realizing the integration of various national cultures, the ethnic music culture in this region has achieved a situation of pluralistic symbiosis. In future research, to have a deeper understanding of the artistic expression of ethnic music culture in northern China, we will also use the historical view of the "long time" to explore the ethnic and folk music culture in northern China from ancient times to the present. Starting from a multi-level and multi-angle interdisciplinary inquiry mode, from the level of cultural anthropology and ethnomusicology, to realize the exploration of the relationship between the creation of ethnic music and culture in northern China as a basis for ethnic music in northern China. Historical development inquiry provides higher educational value.

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