

Inheritance and Protection of Traditional Musical Intangible Cultural Heritage

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Abstract: Musical intangible cultural heritage refers to the transmission of intangible cultural expressions with cultural connotations and social significance through music as a carrier. It covers a rich variety of musical forms and traditional musical instruments, and embodies the creation and inheritance of music by human beings in different historical periods and regional environments. Through the inheritance of traditional music, it can promote and pass on national culture and local culture, and strengthen people's sense of cultural identity and belonging. Music has the ability to cross languages and cultures, and through music inheritance, it can promote cultural exchanges and communication between different regions and nationalities, and enhance mutual understanding and friendship. For individuals, music heritage can enhance their sense of identity, self-knowledge and self-confidence. The safeguarding of musical intangible cultural heritage is a brand new field and a mainstream discourse in the field of international cultural studies. At the same time, it should be the historical mission of every individual worker related to music.

Keywords: Music; Intangible Cultural Heritage; Inheritance and Safeguarding; Inheritors.

1. Introduction

China has a civilization of 5,000 years, and has created and left behind a rich and valuable musical intangible cultural heritage in its vast history. In recent years, musical intangible cultural heritage has become an international and domestic cultural hotspot, and these spiritual treasures not only reflect the cultural consciousness of the Chinese nation, but also represent the spiritual value of the Chinese nation. For a long time, many people are not clear about the concept and connotation of "intangible cultural heritage" and its exact disciplinary position, but there is no objection to including it in the research scope of "ethnomusicology".

The intangible cultural heritage of traditional music refers to traditional music that has been passed down from generation to generation in China, including traditional folk songs, dances, operas, songs and instrumental music. As an important part of China's intangible cultural heritage, traditional music carries the cultural traditions of the Chinese nation, is an important symbol of the level of development of a country's social civilization, and is also a vehicle for a country and a nation to identify with its own identity and pride, as well as to be recognized by the world. 21st Century has come and gone, and the advantages of the intangible cultural heritage of traditional music have become particularly important, and therefore, efforts should be made to develop and utilize the potential of the traditional music cultural heritage to make it more accessible to the world. Therefore, efforts should be made to develop and utilize the potential of traditional music cultural heritage, so that it can meet the requirements of modern economic and social development on the basis of maintaining the connotation of its own cultural traditions, and that economic benefits and cultural preservation can complement each other.

Among the many types of intangible cultural heritage, the intangible cultural heritage of music has an important status. Because (1) music is the product of human spiritual activities, with typical "intangibility". (2) Music is the most effective means for human beings to express and communicate their

emotions, and carries the responsibility of communication between people and between people and nature. (3) Confucius said, "It is in poetry; it is in etiquette; it is in music." Xunzi also believes that: "the sound and music of the people into the deep, its transformation of people also fast." Ancient philosophers in China have always emphasized the crucial role of music for human spiritual civilization. (4) Music can be an independent traditional performing art, or an important part of traditional performing arts such as dance, music, drama, etc. It is also an indispensable part of major festivals, rites of passage, and even all folklore activities. Therefore, the safeguarding of China's traditional musical intangible cultural heritage plays an important role in the protection of all kinds of intangible cultural heritage and should be emphasized. However, we still need to have in-depth discussions on the inheritance, development and protection of its musical intangible cultural heritage.

2. Difficulties in the Transmission of Traditional Music-based Intangible Cultural Heritage

Traditional music intangible cultural heritage is a kind of intangible cultural heritage of living heritage, sound is the main carrier of music intangible cultural heritage dissemination, these heritage is the crystallization of the wisdom and civilization of the Chinese nation, is the link between the national sentiment and the basis of maintaining national unity, reflecting the complex changes of ancient society. Traditional music intangible cultural heritage is rich in ideological connotation and emotional expression, and is a "witness" in the development of China's music.

However, with the influence of many objective factors, such as the development of the times and the progress of science and technology, as well as the subjective reason that musical works must be "vocalized" in order to truly show the connotations of the works, the vast majority of ancient musical compositions only leave behind the lyrics, but lack the necessary records of the way of singing and the

accompanying instruments, and can only become “silent”. It can only be a “silent” history of music. Therefore, it is difficult to find the history of its development, which is one of the important reasons for the difficulty of passing on the intangible cultural heritage of music in China. Secondly, with the modernization of society, the inheritance of traditional music is facing the impact and influence of modernization. Some young people are more inclined to accept popular music and are less interested in traditional music, and although the number of exhibition halls and training halls for intangible cultural heritage is increasing in various places, the number of music clubs that have mastered the intangible cultural heritage of music, as well as the number of rehearsals and performances of music clubs, are still decreasing. The transmission of traditional music is thus facing serious challenges.

For traditional musical intangible cultural heritage, what needs to be safeguarded and inherited is not only the external forms of expression and individual musical genres and repertoire, but also the protection and inheritance of the “ontological styles” of musical intangible cultural heritage of different human groups. The “ontological style” of music is subject to the culture of the group holding the music, and is closely related to the geography, history and beliefs of the group holding the music. It is precisely because of these constraints that the human group has formed a unique aesthetic concept of music. Therefore, it is difficult to deeply understand their unique characteristics and folk customs.

Nowadays, most of the inheritors of musical intangible cultural heritage are still in a “weak” position. The reasons for this are complex. First of all, unlike craftsmen, music-based intangible cultural heritage inheritors can not give full play to their skills to transform their crafts into commodities and then enter the market quickly, so as to obtain economic returns more quickly and realistically. With the exception of a few that have “selling points”, most musical ICH is difficult to represent or even does not necessarily have economic value in its own right. What's more, because of the reason of “the high and the low”, the more elegant and the more difficult to grasp the musical intangible cultural heritage, the more marginalized, and some are on the verge of being or even have already been lost. Secondly, it is not easy to become an inheritor, it requires full dedication, long-term efforts, as well as the understanding of music and love, etc. These inheritors or prospective inheritors do not have the time to make some economic income, so many people will be deterred by these reasons. Moreover, the number of inheritors, their time and energy are very limited, and the effect of relying only on this group to disseminate musical intangible cultural heritage is not obvious. Therefore, only through comprehensive dissemination and the introduction of relevant policies and measures can the existing cultural heritage be preserved to the maximum extent.

Finally, the development of society does not mean that traditions have to be discarded. The symbiosis of development and inheritance can ensure that the roots of the Chinese nation are continuous and uninterrupted. In the process of preserving the intangible cultural heritage of music, there is bound to be a contradiction between traditional culture and social reality. We must maintain a high degree of cultural confidence, adhere to the diversity of cultures, not only pursue academic development, but also take into account the reality of the problem, and build a holistic and scientific concept of intangible cultural heritage of music.

3. Defining the Direction of Protection and Innovating the Path of Inheritance

The proposal of “safeguarding musical intangible cultural heritage” as a new concept is not a novelty, but is based on the convergence with the international cultural environment, and is forced to emphasize the word “safeguarding” due to the unsatisfactory survival status of national music and traditional music, aiming to The word “protection” is emphasized in order to draw people's attention to the urgency of “saving” folk music. As a matter of fact, many scholars in traditional musicology and ethnomusicology have already started the research and protection of music “non-legacy” before the name of the discipline was clarified. China formally joined the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2004, and over the years, the term “intangible cultural heritage” has become a familiar term to all walks of life. The following are some suggestions for the transmission of the intangible cultural heritage of traditional music.

3.1. Increase the Publicity of Musical Intangible Cultural Heritage

At present, the results of the non-genetic heritage bearers, non-heritage personal workshops, non-heritage digital museums, non-heritage in schools, non-heritage production and protection, etc., are also relatively significant. However, for the “music intangible cultural heritage in the end is what” this question, but many people cannot answer. For example, the guqin is often regarded as a musical intangible cultural heritage in itself, but in fact it is not. The production, ideological connotation, and tune composition of the guqin are the intangible cultural heritage of the guqin itself. Therefore, it is necessary to build an inheritance education system for the traditional musical intangible cultural heritage. Because its protection is a difficult and long-term project, it is necessary to use the modern education system to make more ordinary people feel the profoundness and national charm of the traditional music intangible cultural heritage, so as to further enhance the national self-confidence and pride, and to make them understand and take the initiative to participate in the protection and inheritance of the traditional music intangible cultural heritage. At the same time, teaching can also cultivate more talents who master the skills of musical intangible cultural heritage, and provide them with some support and assistance to ensure that they can easily and happily complete their studies and successfully find employment, so as to contribute to the protection and inheritance of traditional music in the future. In addition, in the process of musical intangible cultural heritage into the campus, it should also be appropriate to take a hierarchical and graded way, in the school rich teaching content, teaching form, musical intangible cultural heritage belongs to the artistic heritage, the more the image of the more easy to get the acceptance of the audience. For students with different interests, we should adopt a targeted teaching mode, so that more students can really love traditional music and immerse themselves in it, and actively participate in the inheritance and promotion of traditional music. In addition to schools, other organizations and industries can make full use of the advantages of their industries, and take advantage of the resources of newspapers, television, radio and the Internet to publicize and protect the intangible cultural heritage of music.

For example, the production of traditional musical intangible cultural heritage into film and television works, and the visual processing of musical intangible cultural heritage through the molding of a vivid artistic image is another lively way of spreading musical intangible cultural heritage. The Sichuan opera "Legend of the White Snake", which was listed in the first batch of national intangible cultural heritage, has been filmed into a multi-episode TV series, which is not only an interpretation of the romantic love story of the White Lady and Xu Xian, but also an innovation of the cultural heritage Sichuan opera.

3.2. Targeted Protection of Traditional Music Intangible Cultural Heritage

China's traditional music has a history of thousands of years, and it is a wondrous flower in the intangible cultural heritage of the Chinese nation that can not be ignored, and possesses a strong vitality. However, due to its specificity, the principle of hierarchical protection must be adopted in the implementation of protection, for example: for the specific production methods and living customs of different people, different ways of inheritance and protection should be carried out, and the protection and inheritance of those who have representative inheritors, keep relatively complete information, and are able to implement a strong protection plan and have the conditions for inheritance must be strengthened, and the protection and inheritance of those must be promoted in stages, batches and geographical areas in a hierarchical and targeted way, so as to ensure that the traditional music of China is protected and protected. The protection and inheritance of those who have representative inheritors, keep relatively complete data, can implement strong protection programs and have the conditions for inheritance must be strengthened, and the protection, inheritance and development must be promoted in stages, in batches and in different regions in a hierarchical and targeted manner, and while adding some new elements, the protection, inheritance and development must be targeted. At the same time, reform and innovation should also be carried out in the process of dissemination and in line with the trend of the times, otherwise this ancient cultural heritage may not be able to keep up with the pace of the times and go into extinction. For example, in a famous performance of Kunqu opera in a certain place, the number of audience was less than 300 people. In the final analysis, the root cause of the above situation in the dissemination of traditional music-based intangible cultural heritage is the serious disconnect between the dissemination method and the modern society, which shows the symptom of not being able to adapt to the local conditions. This symptom seriously affects the survival and inheritance of musical intangible cultural heritage. Therefore, how to combine tradition and modernity is the biggest challenge in the dissemination of musical intangible cultural heritage at present, and the essential qualities of traditional culture may be lost if we are not careful. Therefore, the transmission of musical intangible cultural heritage should be closely centered on the transmission of the cultural connotation of musical intangible cultural heritage for inheritance and protection, and the transformation of musical intangible cultural heritage for the sake of entertaining the audience can only make the dissemination of musical intangible cultural heritage further and further away from the purpose of protecting cultural heritage.

3.3. Increase the Protection of the Inheritors to Broaden the Space for Survival and Development.

Inheritors are the most important vehicle for the transmission of musical intangible cultural heritage, which directly affects the effectiveness of transmission. The more opportunities for dissemination, the greater the impact of musical intangible cultural heritage. However, at present, the number of times musical ICH is displayed is still relatively low. Therefore, every major traditional festival should focus on the inheritors of a certain place, or bring together the inheritors of a certain musical intangible cultural heritage to the stage or labor place and hold performances. Thus expanding its audience, so that people have a certain understanding and awareness of it. In addition, in the current work of cultivating the successors of intangible cultural heritage, in addition to raising their cultural consciousness and awareness of traditional music, we should also pay attention to their personal interests, especially for the learners of certain types of intangible cultural heritage with high historical and cultural value but without stage effects, we should pay special attention to them, strengthen the research on the incentive mechanism for the inheritors, and put forward practical measures and implement them. The study of the incentive mechanism for the inheritors should be strengthened, and practical measures should be proposed and implemented in order to give full play to their conscientiousness and enthusiasm in learning and inheriting the intangible cultural heritage, and to further promote the inheritance and preservation of the intangible cultural heritage.

In his later years, Fei Xiaotong repeatedly emphasized that "each beauty is beautiful, beauty is beautiful; beauty and commonality make the world a commonwealth." This concept should be emphasized in the process of safeguarding musical intangible cultural heritage. The first step is to understand the unique "beauty" of the musical culture of the human group to which one belongs, or which one is committed to studying. Secondly, we are required to understand the music cultures of other human groups, search for the commonality and individuality of the "beauty" contained therein, and pay attention to learning and absorbing them. Finally, while exchanging music cultures of different human groups, we should fully recognize the "beauty" of each group, treat ourselves and others well, and give full play to the unique and irreplaceable role that music culture can play in the process of building a harmonious society and a harmonious world.

To summarize, traditional musical intangible cultural heritage is the essence of China's 5,000 years of cultural traditions, and there is a lot to be inherited, both in terms of quantity and variety. Therefore, the protection of music-based intangible cultural heritage is a very arduous and honorable work that requires our long-term efforts. At the same time, the long-term, arduous and complex nature of this work determines that we should have a certain degree of mobility and flexibility in formulating safeguarding measures, which requires us to continuously explore and practice in the future inheritance work, and adjust the working ideas and working methods in a timely manner!

4. Conclusion

In conclusion, the intangible cultural heritage of traditional

music, with its rich forms and connotations, carries the wisdom and creativity of human culture, and is an important part of the cultural inheritance and development of all ethnic groups. Safeguarding and passing on the intangible cultural heritage of music not only helps to maintain cultural diversity and the continuity of traditional culture, but also promotes the dissemination and exchange of culture and the development and progress of human civilization. The soul of a country and a nation is its culture, and a country that lacks a high degree of cultural self-confidence is not a great country. One of the important components of traditional Chinese culture is traditional music. At this time of great rejuvenation of the Chinese nation, it is extremely necessary to protect and pass on the intangible cultural heritage of music. In the process of protection, it is necessary to not only strengthen the protection of existing inheritors, but also to innovate the inheritance method and combine the inheritance with school education. In addition, the protection of musical intangible cultural heritage should establish the basic concept of “doing something and not doing something”. In the practice of protecting and passing on musical intangible cultural heritage, the following should be encouraged and advocated: an innovative theoretical system in which theory and practice complement each other, and scientific guidance for the transmission work of important musical intangible cultural heritage of ethnic groups and regions. It should scientifically guide the inheritance work of ethnic groups and regions with important musical intangible cultural heritage. Only in this way can the musical intangible cultural heritage progress, maintain its development and perpetuate its inheritance. In addition, it should respect its own development law, which is also a kind of proper protection in itself.

Meanwhile, the book “Theory and Practice of Protection of Musical Intangible Cultural Heritage” gathers the representative viewpoints of many scholars, and the investigation reports and case studies included in the book have a greater impact on the protection and inheritance of musical intangible cultural heritage. This book can be used as a reading book for the public to understand the knowledge of musical intangible cultural heritage in China, and can also be used as a textbook and reference material for teachers and students of the relevant majors in colleges and universities. It is a good book that deserves serious reading and in-depth study.

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