Journal of Education and Educational Research
ISSN: 2957-9465 | Vol. 5, No. 2, 2023

Research on the Protection Strategy of Traditional Culture of National Music in Shanxi Province from the Perspective of Intangible Cultural Heritage

Yuanjun Wei *, Yan Gao

School of Music, Shanxi University, Taiyuan, Shanxi, China
*** Corresponding author:** Yuanjun Wei

Abstract: Traditional culture of national music is different from ordinary music culture. Traditional culture of national music is a music culture with strong national and regional characteristics, which grows and develops with the nation in the process of national evolution and development. Shanxi's national music is the treasure of Shanxi's artistic development, and it is also the spiritual pillar of Shanxi's artistic culture. However, at present, the development of Shanxi's national music is not satisfactory. Therefore, in the view of intangible cultural heritage, it is of great practical significance to study the protection strategy of Shanxi's national music traditional culture by using the theory and method of folk culture. In view of the dilemma of protecting the traditional culture of national music in Shanxi Province, this paper puts forward some relevant strategies from the aspects of opening up new communication channels, infiltrating the awareness of inheriting local music culture in practical education, innovating the traditional cultural content of national music, perfecting the talent training system and increasing government investment.

Keywords: Intangible Cultural Heritage; Traditional Culture; National Music; Shanxi.

1. Introduction

National music is created by the working people. It is a form of singing handed down from generation to generation by the working people of all ethnic groups in the long-term production and social practice in order to meet the needs of working life and express various thoughts and feelings. Shanxi's national music has maintained a rapid development momentum from the reform and opening up to today, and the achievements of Shanxi's national music in China are also remarkable [1]. Shanxi's national music will appear in many important concerts and performances in China. However, with the continuous development of society, music began to enter a diversified era, and different music cultures and styles swept across the country. At this time, Shanxi's national music began to encounter the biggest challenge in life.

The protection wave of intangible cultural heritage came in such a hurry and urgency that people haven't had time to think deeply and rationally about the methods of scientific protection, and the lag of theoretical research has become a common problem in the protection of intangible cultural heritage in China [2]. Therefore, from the perspective of intangible cultural heritage, it is of great practical significance to study the protection strategy of Shanxi national music traditional culture by using the theory and method of folk culture.

2. Overview of Traditional Culture of National Music

The traditional culture of national music was born in the long history of national development and is the epitome of national culture. Music is an important way for people to express their feelings, and national music has distinctive national characteristics. Traditional culture of national music originates from national music and also has strong national characteristics [3-4]. Traditional culture of national music is different from ordinary music culture. Traditional culture of national music is a music culture with strong national and regional characteristics, which grows and develops with the nation in the process of national evolution and development. The classification of traditional culture of national music is closely related to the classification of national music. Chinese national music is usually divided into five categories, namely folk songs, song and dance music, rap music, traditional opera music and national instrumental music. On this basis, the traditional culture of national music can be divided into folk song culture, song and dance culture, rap culture, opera culture and instrumental music culture. These five traditional cultures of national music are not completely independent from each other, but are inextricably linked.

Shanxi, a region with rich cultural characteristics, has a long history and cultural tradition. The folk music in Shanxi Province mostly takes the life of local people as the theme, and weaves and creates trivial things such as people's labor, life and love as materials, and reproduces people's real life from different angles and in different ways. The folk music of Shanxi Province composes lyrics with truthfulness, metaphor and exaggeration, which is full of people's longing and expectation for a better life. Therefore, the folk music of Shanxi Province, which is closely related to people's lives, is deeply loved by the people.

At present, the wave of economic globalization inevitably makes folk music on the edge of cultural ecology [5]. Shanxi's national music is the treasure of Shanxi's artistic development, and it is also the spiritual pillar of Shanxi's artistic culture. However, at present, the development of Shanxi's national music is not satisfactory, and many national music began to be contradicted by the public with a large number of repeated singings.

3. The Dilemma of Protecting Traditional Culture of National Music in Shanxi Province

3.1. The Number of People Who Inherit and Carry Forward the Traditional Culture of National Music has Decreased

The establishment of the inheritance mechanism of national music should not only "live" protect the inheritors, but also pay attention to the "static protection" of some national music texts. However, many folk music that shows people's real living conditions, real life experiences and even the most secret inner feelings are still disappearing. Therefore, it is necessary to mobilize a large number of musicians and folk music lovers to devote themselves to the collection and arrangement of folk music for a long time, that is, to realize the transformation of folk music from "oral text" to "written text" and to preserve it [6-7]. With the rapid development of social economy and the changes of social strata, many teenagers have joined the trend of working in cities, and few people choose to stay in their hometown, which is undoubtedly an impact on the spread of traditional culture of national music.

3.2. Lagging of Thought and Theory

In order to develop Shanxi's national music, we must have correct ideas to guide it. According to the author's visit, the development of national music in Shanxi Province is in a passive and slack state. From the artist's point of view, many local artists are relatively closed-minded. The views on Shanxi's national music are still stuck in ancient and outdated concepts, and the development of Shanxi's national music has not been actively considered. The mutual communication between artists is also less, which may be a common problem in the music industry [8].

The development and promotion of any art form cannot be separated from the support of cutting-edge theoretical development. Without the support of theory, the development of any art will fall into a state of aimless and blind development, and even the road ahead is tortuous. Therefore, based on the above discussion, the author believes that the reform of Shanxi folk music is imminent.

3.3. Music Education with National Characteristics is in a Weak Position

There are still many problems in the process of music teaching in universities and the integration and inheritance of traditional culture of national music, including the problems of teaching thinking, the attributes of traditional culture of national music and the methods of integrating traditional culture of national music in university music teaching. Especially in the setting of music education courses and the learning of course content, it includes the teaching of piano, vocal music and music performance courses in western music. Many music colleges and universities in Shanxi Province still take the western music culture system as the mainstream of education, but the music education culture in Shanxi Province is always in a marginal position, which also leads to the national music elements always being in a weak state in the music teaching system of colleges and universities [9].

4. Protection Strategy of Traditional Culture of Shanxi National Music from the Perspective of Intangible Cultural Heritage

4.1. Open up New Channels of Communication

In recent years, in the process of economic globalization, intangible cultural heritage has begun to show a state of accelerated disappearance, and the inheritance and protection of intangible cultural heritage in Shanxi Province has become the primary problem to be solved. Compared with the living environment of material culture, intangible cultural heritage has become more fragile, so it is urgent to protect it.

First of all, improve the existing communication channels. For some people who like national traditional music very much, communicators should teach it seriously, and at the same time, they should also strengthen the promotion and publicity of national traditional music. Only in this way can the communication channels of national traditional music be better unblocked.

Secondly, while spreading folk music, we can "decode the language" of this music, and use some international standards, such as music notation, to facilitate the use of modern technology for synthesis, dissemination and recording. Spread through online entertainment competitions and TV programs. We can hold more such programs to convey some traditional culture of national music to people and let people feel the diversity and charm of national music better.

Finally, it is spread through film and television dramas. Influenced by modern science and technology, modern people are gradually unable to satisfy a single sensory stimulation, and the sensory stimulation given by music is not limited to listening. Combining traditional folk music with film and television works can better develop to the world, thus creating unique film works in Shanxi Province, spreading the traditional culture of traditional folk music in Shanxi Province to the world, and highlighting the characteristics of folk music in Shanxi Province.

4.2. Infiltrate the Awareness of Inheriting National Music in Practical Education

Up to now, the traditional culture of national music has lost a lot of contents, and there are also many out-of-date contents. Teachers need to screen and adjust these contents. Moreover, the integration of traditional culture of national music in music teaching itself is the integration of various music cultures to generate new ideas and ideas, so that traditional culture of national music can blend with each other to conform to the development trend of the times. Under the background of strengthening cultural self-confidence in China, the traditional culture of national music is bound to develop better and faster. In this process, universities should make full use of Internet technology and new media platforms to spread the traditional culture of national music to all parts of the country through the Internet, so that more people can get in touch with national music and feel the beauty of national music, thus promoting the development and utilization of traditional culture of national music.

As an art form that all the people can participate in, music not only enriches and entertains people's daily life, but also reflects the development background of a country and a nation in the process of development [10]. In today's music education and teaching system in colleges and universities,

western music teaching content occupies the mainstream position. In order to realize the recognition of traditional folk music in music education and teaching, it is necessary to transform the existing music education system and build a more diversified music curriculum theory system in the new period by realizing the reform and development of the music education system in colleges and universities.

Educators can arrange homework for students to explore the traditional culture of national music, and analyze the local music elements in national music by collecting materials such as people's living customs and regional development characteristics related to national music. Only by integrating the art form of music into the process of social and cultural development can music become a part of national culture and make people feel cultural resonance in the process of participating in music activities.

4.3. Innovating the Traditional Cultural Content of National Music

Shanxi's national music is the artistic treasure of Shanxi, but the present situation is not optimistic. Compared with the rapid development of pop songs, the market of Shanxi folk music is in a downturn. At present, the primary problem is how to win the audience and the market. If we don't pursue the new and strive for progress, the vitality of national music will inevitably decline and even die out.

With the development of the times, national music should also be actively integrated into modern life, absorb the advantages of various excellent cultures, and let all kinds of excellent music achievements serve the development of our national music. The national music that can be handed down has its own charm after historical elutriation. If we combine pop music with national music, inherit, process and transform the national music with modern musical elements and new artistic techniques, and carry out new artistic packaging, we will inherit and innovate in music score, arrangement and singing methods. In this way, the re-interpreted new national music will be refreshing and refreshing.

4.4. Perfection of Talent Training System

At present, the development of Shanxi's intangible culture is facing unprecedented development opportunities, and Shanxi's national music is showing great vitality. In recent years, the exposure of Shanxi's national music has been increasing, but it can't be satisfied with this superficial illusion of prosperity. Some tracks we often hear can't fully represent the artistic wonder of Shanxi's national music. Building a complete training system for performing talents can provide a strong reserve army for the development of Shanxi's national music. The author thinks that in the cultivation of talents, we should invite the older generation of artists to teach the performance skills to the young actors, because the older generation of artists have retained the more traditional performance forms and the more primitive artistic appearance.

4.5. Increase Government Investment

The protection of the traditional culture of national music in Shanxi Province cannot be separated from the support of the government. The government departments should increase the organization and carry out various deductive activities that can truly reflect the national festival culture. In the process of inheriting and protecting the national traditional culture, the government needs to increase the investment of financial funds and meet the specific protection and inheritance needs of the national traditional culture. Provide necessary infrastructure and policy support in deduction, education and popular science activities, so as to ensure that the inheritance and protection of national traditional culture can be effectively carried out and standardized, so as to promote the combination of the prosperity and development of local culture and the high-quality development of local economy.

5. Conclusion

The traditional culture of national music was born in the long history of national development and is the epitome of national culture. Music is an important way for people to express their feelings, and national music has distinctive national characteristics. Traditional culture of national music originates from national music and has strong national characteristics. At present, the wave of economic globalization inevitably makes folk music on the edge of cultural ecology. Shanxi's national music is the treasure of Shanxi's artistic development, and it is also the spiritual pillar of Shanxi's artistic culture. Excellent national music in Shanxi Province is the carrier of our national spirit and emotion, moral tradition, personality characteristics, cohesion and affinity, and it is a valuable spiritual and cultural wealth handed down from generation to generation. Folk music is not only a task left by history for our generation to protect and inherit, but also a goal that needs the unremitting efforts of several generations. In any case, from us, it is necessary and necessary to construct and strengthen the awareness of the protection and inheritance of folk traditional music culture.

References

[1] Wang Hongyan. (2016). How can TV programs effectively inherit national music-Taking Shanxi Satellite TV's Song from the Yellow River as an example. Media, 2016(24), 2.

[2] Zheng Yanzhou. (2010). Analysis of the influence of TV media on the inheritance of national music culture. Sichuan Drama, 2010(6), 3.

[3] Sun Guojun,&Liu Keying. (2015). Analysis of ethnic characteristics in minority music. Guizhou Ethnic Studies, 36(4), 4.

[4] Mou Hua. (2013). China Ethnic Music Research from the Perspective of Music Anthropology. Guizhou Ethnic Studies, 2013(1), 4.

[5] Duan Youwen. (2013). Research on the Protection Mode of Folk Songs from the Perspective of Intangible Cultural Heritage -- Taking Shanxi Hequ "Shanquer" and Zuo Quan "Blooming Tune" as examples. Shandong Social Sciences, 2013(1), 4.

[6] Peng Shuanhong. (2013). On the protection strategy of intangible cultural heritage of music -- Taking Hequ and Zuo Quan original ecological folk songs as examples. Literary Theory and Criticism, 2013(2), 4.

[7] Wu Jia. (2022). Inheritance and protection of Chinese folk songs from the perspective of the evolution of geographical environment. Middle school geography teaching reference, 2022(16), 11.

[8] Liang Qi. (2013). Analysis of the value of Shanxi folk songs entering music classes in primary and secondary schools. Educational Theory and Practice: Primary and Secondary Education Teaching Edition, 2013(7), 3.

[9] Niu Qiang. (2018). Study on the Localization of Vocal Music Education-Taking Shanxi Folk Songs as an Example. Music Creation, 2018(4), 2.

[10] Peng Shuanhong. (2012). Research on Folk Songs from the Perspective of Narratology-Taking Shanxi Folk Songs as an Example. People's Music, 2012(5), 3.