Research into Measures to Protect and Develop Chinese Folk Music with the Example of Yimeng Minor

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Abstract: It is a realistic problem urgently to be solved as how to promote a multi-ethnic country like China to maintain the vigor and vitality of its cultural essence-folk music under the new historical background. This paper takes Yimeng minor as an example to analyze the development of folk music, so that we can not only have a brief understanding of various folk music and folk culture in rural China, but also deeply discuss the development trend of folk music together with numerous experts and scholars while combining the current situation so as to provide some feasible suggestions for better protection and development of China’s folk music.

1. China’s National Folk Music and Its Characteristics

National music is dancing music performance produced and spread in the folk demonstrating folk production and life.[1] China’s national folk music mainly consists four parts: folk songs, dance and folk art music and drama music, etc. and is dominated by comprehensive art. The unique Chinese culture gives birth to the unique style, form, contents of national folk music, and becomes the foundation of China’s folk music. Folk music originates from life with intensive and extensive influence on people’s life. It is the essence of national culture embodying a country’s national spirit, national character, national temperament, psychological quality, aesthetic taste and local customs and practices while its features are mainly manifested in the four aspects:

Rich varieties of music. China has a vast territory with numerous nationalities and folk customs, thus a variety of national folk music is gradually formed. According to statistics, about 300 thousand Chinese folk songs have already been collected so far and 200 folk musical instruments with countless solos, ensembles and concerts, including about 200 varieties of folk music and about 360 opera dramas.

Uncertainty of music. Folk music is generally spoken, oral and oral development, this way to make the development of folk music, with a greater diversity and uncertainty[2].

The popularity of music. Folk music is the music culture created by the working people. It shows the working people's life, expressing their feelings, expressing their will and desire, stronger local flavor and national color, closer to the masses of working people and for them to accept and love.

Practicality of music. Many folk songs have yet to get rid of the original form of the utility function. Such as labor, still having two functions of practicability and performance, performance of folk songs is the power of workers, in the form of art and aesthetic attitude, ambition. It is a direct reflection of the living conditions of the working people.

2. The General Development Trend of National Folk Music

"Everybody says that hey, Yimeng Mountain, Yimeng mountain that hey, good scenery... ", A "mountain minor", sing red Yimeng Mountain, swept the Shandong, flew over the ring on both sides of the Changjiang River, inside and outside the Great Wall, become the representative of a song reflecting the Yimeng Mountain rich local flavor and local customs and practices[3]. No matter when and where, as long as one to hear the melodious melody, intimate lyrics, a love of Yimeng Mountain reverence will arise spontaneously. This is the first UNESCO Award for outstanding China folk song "mountain minor", to sing the eight hundred in Yimeng Mountains beautiful scenery, express a feeling of optimism to the people[4].
At present, our country's traditional folk music, in many areas, it is constantly being replaced by other forms of entertainment. However, the specific circumstances from the local area to investigate the performance of the more complex can be summarized as "from Sheng to decline, decline and not destroy". It can be divided into the following 3 conditions: first, the gradual demise. This is the rapid development of the city in the developed areas of rural performance is particularly evident. Second, change and development. This form has deviated from the traditional trajectory, becoming a new type of entertainment for rural youth”. Third, continue to maintain. This basically inherited the original style, but the outlook, with the progress of the times, the development of folk music is becoming more rational. Although in the past the kind of "stockaded village, playing drums gongs" scenario will not see, but folk music activities will never disappear. It will be in a certain way preserved as cultural heritage, also as modern farmers traditional spiritual food, continue to spread in a specific range[5].

Folk music in general or show the trend of decline, the specific performance of: Folk music venues in the reduction; Young people's interest in folk music is weakening; New folk music is difficult to produce; Many local folk music varieties in recent years gradually disappear, etc.

3. The Source of National Folk Music And Its Artistic Features

"Hungry people sing of the food," the book of songs". Folk music is the expression of people life demands, life is the soul sound, often is a true portrayal of life and production of a nation or a region. Therefore, the folk music in the music has the characteristics of the local ethnic style[6]. As a first spread in the Yimeng folk songs, artistic features of "minor" Yimeng Mountain is very obvious.

3.1 "Minor" lyrics combined with the characteristics of Yimeng Mountain

Yimeng Mountain is located in Shandong, by the Central Plains culture and the Southern Wu culture, the influence of Chu culture and infiltration, Lunan folk songs in the style, the melody, which contains quite unwieldy, rough cavity elements, and has a steady rhythm, small wave type melodic lines, with very strong lyricism. It can be said that the folk songs of southern Shandong are the combination of poem and music, has the characteristics of close to people's life, the theme clear, vivid and sincere emotion. "Minor" Yimeng Mountain uphold the characteristics of southern folk songs, although short but rich folk musical structure characteristics of tone and lyrics, which is full of flavor[7]. Lyrically, "minor" Yimeng Mountain lyrics short, easy to understand, neat, well lax sentence. Sentence with seven words, more use of the "that", "Oh" "Hi" and other words. The structure for the two bodies, the performance of methods using contrast, metaphor, narrative techniques. The structure for the two bodies, the performance of methods using contrast, metaphor, narrative techniques. From the tune, "minor" Yimeng Mountain melodic sounds, small fluctuation, narrow range, at 10 degrees or less. Especially from the popular language in south of Shandong in drag drum and lining cavity form, although short, but more distinctive regional characteristics. Combination of words and music together, they show a local flavor of the shock. On the one hand, melodious melody, lyric melody, displays the beautiful Yimeng mountain rural scenery; On the other hand, the use of simple word, drag frank, reflects the Yimeng people under the leadership of the Communist Party of the home building lofty sentiments and aspirations[8].

3.2 "Minor" form structure characteristics of Yimeng Mountain

"Minor" Yimeng mountain with strict logic and the melody of the musical structure form. The whole song is made up of four phrases, each sentence of three sections; each phrase is basically the same rhythm. At the end of every phrase, there is a potential downside to drag, at the end of the drag of "Re (2) - Do (1) - La (6) - Sol (5)" four tone, belonging to the emblem mode[9]. This is not only the structural features of "mountain minor", is the "four lines" of Han folk songs of the common features of minor. But the end of the sound sequence from the phrase, and the traditional folk song "Meng Jiangnu" on behalf of the "Re (2) - Sol (5) - La (6) - Sol (5)" sequences, "minor" Yimeng mountain show the characteristics of the new integration. In "Meng Jiangnu", the "Re (2) and Sol (5)" the five echo relationship, "Sol (5) as the" tail mode has appeared in two, four of the phrase. This not only strengthened their sense of pause, but also more to retain the two sentences to
the four bodies of the transition traces. "Mountain minor" because the second sentence in the subdominant "Do (1)", it continued the power of Xinle or that sentence is looking much more strongly, the tone sequence, from two to four. The phrase traces are also much less. From the time perspective, "minor" Yimeng Mountain by four phrases, each phrase of two sections, in addition to the fourth line, the first three words of the rhythm is basically the same, but also need to change fourth phrase song ultimate stability. Therefore, the structure of neat, rigorous, has the characteristics of the whole party. In addition, although the "minor" Yimeng Mountain minor body typical from the musical structure, but because of its melodic stretch, passionate, quite style of folk songs. Therefore, it has the dual attributes of genre and folk songs of the minor, an art which is also a characteristic of "mountain minor".

Through the analysis of the Yimeng folk song "mountain minor" can be seen, four degrees, five degrees of pure pure interval works in the exhibit of Yimeng folk music has jumped into the side of high, rugged; Join in this interval decorative and weaken the impact into the shock interval, and melodious melody makes side[10]. Play, bearing, turn, combined the traditional folk songs in the Yimeng folk songs China structure is also reflected, these are fully reflected in the Yimeng folk song art features, but also a true portrayal of Yimeng people's lives. Yimeng folk songs is not only a model of traditional music culture in Linyi area, has a unique musical attributes and characteristics, and contains rich humanistic spirit, has a profound historical and cultural heritage. Yimeng folk genre diversity, distinctive personality, has great historical significance and practical value of the inheritance and development of it, we should take some measures to protect the Yimeng folk songs[11]. Such as the establishment of "cultural and ecological protection zone", the music and cultural ecology of the overall protection, absorb, draw on the local sister art, make it more vitality; Elective courses and elective class folk songs and folk music with the regional Yimeng unique into the college music majors, and combine with the way to university.

4. The Inheritance of National Folk Music and Its Specific Countermeasures

Along with the change of lifestyle changes and people's production and life in the era of the traditional folk music for the survival of the soil is increasingly lost. Many rely on folk music for oral teaching that inspires true understanding within the inheritance way is constantly disappearing, many folk artists advanced in age, Houjifaren, face lean dilemma. With the advent of the information age, more young people worship pop music and traditional folk songs in the ballad of little interest in Yimeng folk songs will face the embarrassment of leave no successor. Plus, due to the influence of social development, the original folk artists in order to survive to do business or go out to work, leaving the folk artists in this industry, the market is slowly narrowing of folk songs. There are traditional folk artists left due to inherent creation of soil, the Yimeng folk song creation out of keeping up with the times, the audience in the Yimeng folk song decreased year by year, which is the Yimeng folk music in the audience slowly Danqu vision. The present situation of the development of folk music in our country is worrying [12]. In order to make the healthy and sustainable development of our national music, we should follow the principles of effective protection and active innovation:

4.1 Increase government support efforts to strengthen the cultural heritage of folk culture

Traditional folk music is the accumulation and creation of the masses in the long-term production and life practice, is a kind of nonrenewable cultural heritage. Its main force is the continuation of the generation of people from generation to generation. Whether it is some full-time folk artists, or non-professional music lovers, they are the most active in the traditional folk music and the most fundamental force of the force[13]. In the face of the current situation of the great impact of traditional folk music, the society and the government should pay attention to and take effective measures to protect and strengthen the power of the folk heritage. If the living difficulties of folk artists to be economic subsidies; on the verge of extinction of the traditional folk music should organize professional finishing remedy; especially for a number of prominent characteristics and value, to focus on funding and protection, to encourage people with the arts, and create conditions for outstanding folk artists into the community, schools and villages to perform, etc.
Only in this way can help improve the enthusiasm of the masses to participate in the expansion of traditional folk music, and gradually active in the general population of cultural life, improve their happiness index.

4.2 Give full play to the unique role of school heritage culture

This is a road, School of social and cultural heritage and the main position of knowledge innovation. Especially the modern school has a unique role in the sustainable development of traditional folk music. The majority of young students should take the initiative to recognize the profound and profound connotation of Chinese culture, respect diverse culture, absorb the essence of traditional culture, fully tap and use the traditional folk music and cultural resources. Let the knowledge more iron close to life, expand their knowledge in the traditional folk culture, cultivate their ability and improve their self-cultivation, inherit the traditional culture, the students’ deep feelings of folk music[14].

4.3 The rational use of modern media to promote the national folk music broadcast

To strengthen the protection and inheritance of the folk music culture as There is much fineness in with the new media. Can set up specialized digital folk music database, so hidden in the print in the beautiful melody, realize the transformation of the media. Not only more convenient storage of precious cultural heritage, but also through the convenience of the network, to obtain their own information from different places, to truly realize the sharing of folk culture.

4.4 Let folk music and local economy fit

Such as full use of tourism resources, the development of traditional folk music. Development of tourism is an important platform to show the traditional folk music, they complement each other, complement each other. In the country's major tourist attractions, whether different style of traditional folk songs and dances, or the characteristics of the local opera, contains the profound traditional culture, and often have a strong attraction to tourists. The traditional folk music performances in the scenic spots, to increase the sense of national pride, but also conducive to the protection of the traditional folk music and sustainable development[15].

In short, the new situation in the development of cultural industries, Linyi proposed the adaptation of minor Yimeng Mountain, realized by the folk minor change to modern. To this end, the famous composer Li Yuntao to “minor” Yimeng Mountain Symphony adapted into “Yimeng imagination”, but also contributes to the innovation of Yimeng folk songs. "Mountain minor" by the National Symphony in the form of new packaging appearance, promotion to the world, to become a rookie World Forest National Orchestra, National Symphony "mountain minor" and become a bright spot in the international scene.

5. References


