

The Influence of Social and Cultural Changes on Folk Music of Ethnic Minorities and Its Countermeasures

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Abstract: In the traditional culture of ethnic minorities, folk music is a very important part of it, and is the crystallization and treasure of its traditional culture. With the continuous changes of social culture, the music of ethnic minorities has undergone tremendous changes, which are embodied in the singing style and creative genre. Through the study and analysis of the characteristics of folk music of minority nationalities in China, the evolution in the process of cultural change from the aspects of music's inheritance function, creative genre and singing style was carried out in this study, and the strategies of protecting folk music of ethnic minorities were proposed to cope with the changes of social culture.

1. Introduction

Music is essentially a collective culture, and the development of human society is always accompanied by the development of music, the two have similar structures in a sense, and social changes often lead to changes in music. Of course, the change of music is not only evolved in a linear way, but also circulated in the course of the change of history, so music has a great connection with people's life, which integrates and embodies all aspects of people's life. Folk music of ethnic minorities is the treasure and collective crystallization of the traditional culture of ethnic minorities in China, and is an important intangible cultural heritage of our country. However, under the impact of modern society, the inheritance environment of minority folk music has been affected, and caused various changes in the development of minority folk music. Therefore, in the context of social and cultural changes, how to inherit and develop minority folk music, reduce the negative impact of social and cultural changes on it, inherit and carry forward it is a question worthy of consideration. Based on this, this paper studied the impact of social and cultural changes on ethnic minority folk music and the corresponding strategies, with a view to providing theoretical reference for the inheritance and development of ethnic minority folk music.

2. Characteristics and Inheritance of Folk Music of Minority Nationalities in China

2.1. Characteristics of minority folk music

From the process of inheritance and development of minority folk music, minority folk music has the following two distinct characteristics: the first is that folk music depends on the main body of inheritance, folk music of ethnic minorities plays an important role in the daily life of ethnic minorities, which bears religious functions such as etiquette and so on in traditional minority culture, and only special inheritors can carry on the transmission and singing, so the development of minority folk music often depends on the main body of inheritance to a large extent; the second is that folk music undertakes social functions and reflects the traditional culture of the nation, many traditional cultures and customs of ethnic minorities are often inherited through folk music of ethnic minorities [1].

2.2. Current situation of inheritance of folk music of minority nationalities

Any culture has an environment suitable for its existence, the reason why ethnic folk music has become an important part of ethnic minority culture is that it keeps pace with the development of

traditional minority culture and has an external environment for survival and inheritance. However, with the change of society and the change of people's life style and production mode, folk music of ethnic minorities has also been greatly affected [2]. For example, with the continuous changes in the way of labor, it is difficult to find the traditional Yangko (a popular rural folk dance) of ethnic minorities in daily life [3]. In addition, with the continuous renewal of people's concept of marriage, the previous wedding lament songs have gradually disappeared in people's vision, traditional love songs of ethnic minorities have also rarely appeared, and the songs that use minority folk music to narrate important historical time or historical origin have been gradually forgotten by people [4]. Especially with the rise of pop music after the reform and opening up, more and more minority younger generations prefer modern pop music culture while ignoring the traditional folk music of their own nation, so that the inheritance environment of minority folk music is increasingly broken.

3. Influence of Social and Cultural Changes on Folk Music of Ethnic Minorities

3.1. Changes in the creative styles of minority folk music caused by social and cultural changes

The creation of folk music of ethnic minorities is often described as the creation of "the thinking of poetry and the language of songs", the reason is that the extensive and profound traditional culture of ethnic minorities in China provides rich materials for the creation of ethnic minority folk music, most of the folk music genres originate from traditional culture, and most of the music forms are original folk songs. However, with the change of social culture and the increase of mobility in urban and rural areas, a few folk music genres are also changing [5]. Compared with the original ethnic minority folk songs, the creation genre of ethnic minority folk musics pay more attention to popularity and commercialization under the influence of modern society. For example, the well-known Mongolian folk song Three Prosperity Gems has changed from the original Mongolian folk song to a popular song after the change of its creators [6]. In addition, with the increase of social mobility, more and more ethnic minority residents enter cities or other developed areas to work or study, and there are many minority folk songs with the theme of missing relatives and hometown in the genre of creation.

3.2. Changes in the singing style of minority folk music caused by social and cultural changes

From the previous analysis, it can be seen that social unrest has a great impact on minority music. A large number of songs with the theme of missing have appeared among minorities during the period of rapid social change. With the increasing influence of modern society on ethnic minorities, many ethnic minority areas have gradually moved from closed to open, and a large number of people have begun to pour into modern cities [7]. It is in this context of social change that more and more songs show a sad style, people are more inclined to incorporate the thoughts of distant relatives into the songs and sing the voices of minority people under social change with their own songs. After the China independence, the singing style of folk songs of minority nationalities showed more characteristics of a happy and pleasant style. The social and cultural changes have a tremendous impact on the singing style of folk songs of minority nationalities. The change of society makes the minority population face greater pressure of life, and a large number of minority population flow into the city. However, due to the differences of cultural background, lifestyle and values in urban life, many minority population are often at a disadvantage in the process of market economy competition, which further leads to these missed songs in the style of more inclined to sadness.

3.3. Changes in the social functions of minority folk music caused by social and cultural changes

With the continuous development of social economy, social structure and culture have undergone tremendous changes, etiquette, ritual and other social functions of minority folk music have been gradually weakened, while the communication and entertainment functions of music

expression have been continuously enhanced. Throughout history, it can be found that minorities have always attached great importance to the influence of ritual and music on society in various periods, while the entertainment and aesthetic value of music have been ignored by people. For example, the funeral songs and ritual songs of many ethnic minorities have the ritual function of communicating ghosts and gods, while the functions of these songs are being weakened or even disappeared in the new era. Ethnic minority folk music is more responsible for the exchange function of eulogizing hometown, exhibiting national culture, eulogizing local conditions and customs, and developing national cultural industry. At the same time, in order to meet the needs of business and public entertainment, the aesthetic psychology of consumer groups should be considered [8]. Different nationalities have their own unique aesthetic standards, music is a derivative of culture, and every piece of music is influenced by its cultural background. Generally speaking, everyone has the right to enjoy music, but only those who have the same cultural background as music can really enjoy happiness from music. Based on national tradition, collective consciousness and memory, different nationalities have different aesthetic concepts and tastes. From this point of view, it is not difficult to find that the starting point of many minority singers is to adapt and satisfy the aesthetic taste of their own people in the creation and performance of national music, their songs not only play a very important role in promoting minority culture, but also can enhance the confidence of the people in minority areas in their music culture.

4. Strategies of Inheriting and Developing Folk Music of Ethnic Minorities under the Change of Social Culture

4.1. Strengthening the inheritance and protection of the original ethnic minority folk music

As can be seen from the analysis of the development of minority folk music, the original ecological characteristics of minority folk music are gradually weakening under the influence of social and cultural changes. The progress of science and technology has created conditions for the inheritance and development of minority music to a great extent. At present, many singers integrate traditional minority songs with popular music, which not only improves the appreciation of music, but also greatly promotes the spread of minority music. However, the passing away of old folk artists and the backwardness of traditional rural culture have affected the inheritance of minority music to a certain extent. Therefore, the author believes that in order to inherit and develop minority folk music, it is necessary to strengthen the protection of its original ecology and promote the development of minority folk music to return to its original ecology. Firstly, government should give full play to its protection function. The investigation shows that government has gradually achieved results in recent years, a large number of songs, dances, folk operas, ballads and so on have been compiled into a book, and relevant government departments have taken a lot of measures to rescue endangered tracks and music cards in time; secondly, relevant departments should strengthen the protection of minority folk music artists. For example, the Mountain Eagle Group does not take the road of commercialization but returns to the original ecological music of ethnic minorities under the background of popular music and culture, which is very worthy of promotion; finally, government should give full play to the role of education in the development of minority folk music, primary and secondary schools and colleges in China should strengthen the education of traditional music of ethnic minorities in music courses, so that minority music can be inherited and developed in the teaching process of students.

4.2. Enhancing the national identity and pride of the ethnic minority population

From the analysis of the changes of the creation style and singing style of ethnic minority folk music, it can be seen that both ethnic minority folk music creators and singers have a certain sense of loss and inferiority in the social and cultural changes, and this sense of loss and inferiority comes from the backwardness of economy and culture in minority areas and the loss after leaving home. In fact, there is no cultural industry brought about by elite cultural consciousness. Because the modernization level is still not high, cultural derivatives in a few areas have not been completely

homogenized, thus losing their characteristics and nationalities. Therefore, in order to reduce the negative impact of social and cultural changes on the development of minority folk music, various ways should be adopted to enhance the ethnic identity and pride of minority population. Specifically, China should strengthen the dissemination of traditional minority culture, make minority groups realize the importance of their traditional culture, so as to enhance their sense of national identity and pride, guide more people to understand and study traditional minority music culture, and protect the inheritors of minority folk music.

4.3. Developing the social function of minority folk music in the new period

With the change of social culture, the folk music of minority nationalities in the new period bears more functions of expression, communication, entertainment and aesthetics, so we should make more excellent minority folk music play a new social function in the process of inheriting and developing minority folk music in the future, and the protection of its cultural primitive form is also indispensable. Judging from the social function of minority folk music, minority folk music is combined with tourism economy, this mode not only can promote minority folk music through the development of minority tourism, but also attract the masses to minority areas through minority folk music. Minority folk music as a tourist resource is carried out through the form of minority folk music performances. For example, music festivals and folk song festivals in Southwest China and other places provide a cultural basis for tourists to better understand Southwest national culture, appreciate Southwest national music and experience Southwest national customs, at the same time, these folk music can be preserved and inherited during the competition process. Therefore, the expression and entertainment functions of minority folk music in the development of local tourism can further inherit and carry forward the local folk music.

5. Conclusion

In a word, the influencing factors of cultural change include science and technology, behavior, social structure and cultural innovation, which have a certain impact on the folk music of minority nationalities. Therefore, effective strategies should be adopted to reduce its impact on national folk music under the impact of modern society and culture, which can be carried out from the following three aspects: eliminating their sense of loss and inferiority caused by social and cultural changes, giving full play to the social functions of folk music of ethnic minorities in the new period, and enhancing the ethnic identity of ethnic minority population.

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