

Using and Promotion Strategy of Regional Cultural Resources of National Folk Music in China

Leng Jing

School of Music and Dance, Sichuan Minzu College, Kangding, Sichuan, China

Keywords: national folk music; regional culture; use and promotion

Abstract: Ethnic minority folk songs are an important part of national culture and valuable intangible cultural heritage of ethnic minorities. The emergence of ethnic minority folk songs stems from the unique regional culture of all ethnic groups. In the new period, the utilization and promotion of regional cultural resources of ethnic minority folk songs are also facing a new situation. The utilization and promotion of regional cultural resources determine the development space and direction of ethnic minority folk songs. Starting with clarifying the impact of regional culture on ethnic minority folk songs, this paper further analyzes the current situation of the utilization of regional cultural resources of ethnic minority folk songs, and puts forward the specific path to improve the regional cultural resources of ethnic minority folk songs in the new period, in order to provide some valuable and operable suggestions for the inheritance and protection of ethnic minority folk songs, It is helpful to carry forward the traditional culture of the Chinese nation.

1. Introduction

Regional culture refers to the unique and long-standing cultural tradition formed in a region for a long time. It is a comprehensive embodiment of a region's natural environment, folk customs, language habits, religious beliefs and so on. Although regional culture will change and develop continuously, it is relatively stable in a certain period of time. Due to the diversity of China's climate, terrain and other natural environment, 56 nationalities with different regions and living habits have been formed. Ethnic minority folk songs are created by all ethnic groups in a unique natural and cultural environment. Regional cultural resources are the soil of ethnic minority folk songs. Making full use of and popularizing regional cultural resources is the key to the development and progress of ethnic minority folk songs. In the new period of modernization, compared with the traditional period, the regional culture of folk songs has changed. The utilization and promotion of regional cultural resources of ethnic minority folk songs should also keep pace with the times, seek a development path closer to reality and the times, and avoid being eliminated by the times.

2. The Significance of the Integration and Development of Cultural Tourism and National Folk Music

With the rapid development of social economy, people are no longer satisfied with the traditional entertainment needs, but pay more attention to the cultural needs or tourism experience with national characteristics. Such experience can not only broaden their horizons, but also enrich their cultural knowledge. At present, the integration of cultural industry and tourism industry has become a new normal. Therefore, it is very necessary to explore the national folk music culture with regional characteristics and distinctive style. Through the organic combination of cultural tourism and national folk music, using these national folk music with regional characteristics can enhance tourists' sensory experience, enrich tourism cultural connotation, and improve the social benefits of tourism in the process of development. for example, "Woodcutter Liu Hai".

3. The Influence of Regional Cultural Resources on Ethnic Minority Folk Songs

Ethnic minority folk songs are produced in the daily production and life of ethnic minority

people. The natural environment, customs, language, politics, economy, culture and religion in ethnic minority areas are the foundation for the formation and spread of ethnic minority folk songs. Therefore, the regional cultural resources of any nation are inextricably linked with its folk songs.

3.1 Geographical environment

The music of a nation is closely related to the geographical environment of the nation. Due to the different terrain, climate and other natural conditions in the areas where each nation lives, these bring up the differences in people's production and life styles, language habits and cultural traditions in ethnic areas, which will inevitably lead to the differences in people's thinking, character and aesthetics. This difference can be fully reflected in the folk songs of all nationalities. Although the cultures of various nationalities in China continue to integrate, the regional cultural style of national folk songs has not been weakened. The terrain and climate factors in the geographical environment have the greatest impact on folk songs, which often determine the style of folk songs in this area(2018,Zhang Weiqiao).

For example, Mongolian folk songs are divided into long and short tunes. The eastern part of the Inner Mongolia Plateau is vast, mainly grassland, close to the eastern ocean, with mild and humid climate and vigorous vegetation. This geographical environment has created the prevalence of long tunes in Inner Mongolia. Folk songs have many words, few cavities and melodious tunes. Inner Mongolia short tune is popular in the south of Inner Mongolia Plateau. The south is located at the junction of Inner Mongolia, Shanxi and Shaanxi. The terrain is dominated by thousands of gullies. Therefore, short and concise short tune is popular, with short and bright rhythm.

3.2 Language habits

In addition to the influence of natural environment on ethnic minority folk songs, the local language of each ethnic group also has a great influence on folk songs. China's ethnic minorities have a large population and there are great language differences among ethnic groups. Because ethnic minority folk songs were first expressed and sung in the form of local dialects, the influence of language on ethnic minority folk songs is obvious. The differences in tone, timbre and rhythm of national languages determine the regional differences of national folk songs. Different regional languages lead to different tones, rhythms and melodies of folk songs. From the perspective of melody of folk songs, the melody interval of northern minority folk songs is large and jumping is strong. The melody of the folk songs of ethnic minorities in the south is small and often twists and turns. From the perspective of lyrics content, the folk songs of ethnic minorities in the north are mostly narrative, while those in the south are mostly lyrical.

3.3 Cultural background

The regional culture of a nation must contain the profound cultural heritage of the region. The style of ethnic minority folk songs is inseparable from the cultural background of the region. Although the influence of cultural background on national folk songs is not as obvious and intuitive as that of natural geographical environment and language habits, its penetration and influence on national folk songs is subtle and long-term. For example, China has experienced a difficult and humiliating history. From the war of resistance against Japan to the war of liberation to the founding of new China, it is the result of the tenacious struggle and resistance of the Chinese people of all ethnic groups with the participation of 56 nationalities. These historical facts are the direct material of national folk songs. Many ethnic minority folk songs contain a lot of Anti Japanese war content. The style of the song is strong and hard. Watching death is like going home and swallowing mountains and rivers angrily. Ethnic minority folk songs are the crystallization of the labor and wisdom of the people of all ethnic groups. They are not only influenced and infected by the deep local cultural background, but also an important part of the traditional culture of all ethnic groups.

4. The Promotion Path of Regional Cultural Resources of Ethnic Minority Folk Songs in the New Era

4.1 Constructing education promotion mechanism

As we all know, the inheritance of ethnic minority folk songs mainly depends on the people in ethnic areas from generation to generation. Cultivating inheritors and disseminators of ethnic minority folk songs is the key measure to promote the development of ethnic minority folk songs. At present, China has a large number of ethnic minority folk songs. Ethnic minority folk songs can be incorporated into the curriculum content system of primary and secondary schools and even universities, into ethnic culture education, and employ ethnic minority folk song inheritors for professional teaching guidance. Although this practice has been carried out in China, the penetration rate is not high and the coverage is not wide. Minority ballad education should develop towards specialization. Build a communication platform between teachers and students, change the traditional single teaching mode, make the communication between teachers and students more extensive, expand the scope of education, and promote ethnic minority folk songs. Increase the number of colleges and universities specialized in ethnic minority folk songs and attract more students to study ethnic minority folk songs. In addition, the school should also hold some minority folk song competitions for the society to encourage folk artists and folk song lovers to actively perform, affirm and reward, which will be conducive to the promotion of minority folk songs(2019,Chai Huixia). As shown in Figure 1 and 2 below:



Figure 1 Scene of teaching achievement performance.



Figure 2 Folk music teacher guides students in class.

4.2 Carving out a folk culture tourism music brand

In the era of mass tourism, cultural tourism marketing will classify different tourism groups and strive to bring better cultural tourism experience to tourists. Music culture itself is an important carrier form of emotional integration and scene introduction, which can drive the development of a large number of experiential cultural tourism services or products. At this time, in order to better promote the effective integration of cultural tourism and national folk music culture, we must pay attention to building a tourism music brand with characteristic folk culture, build and publicize the local tourism industry with the help of characteristic music brand, and imperceptibly promote some music culture with strong regional characteristics and its related products and services to tourists, So as to effectively enhance the influence and attraction of cultural tourism brand, and finally attract a large number of cultural tourism lovers to experience. At the same time, it can also promote the vigorous development of these national folk music cultures with national characteristics.

4.3 Developing the mass demand of ethnic minority folk songs

If ethnic minority folk songs want to be popularized in a wider range, they must meet the market-oriented public needs, not just regional culture. To encourage minority folk songs to develop their market demand is not to give up their internal cultural and spiritual values, but to make their social and economic values complement each other and indispensable, and always keep the traditional essence of folk songs unchanged. Demand is the basic premise for the survival and development of ethnic minority folk songs. In the past, ethnic minority folk songs mainly met people's spiritual needs such as entertainment, sacrifice and etiquette. In today's new era, the lifestyle and thinking concept of ethnic minority people have changed, and the original demand for ethnic minority folk songs has gradually weakened, but it can no longer meet the new market demand. To carry forward the minority folk songs in the new era, they must adapt to the public needs of the market and develop.

Innovation is not only a great force to promote social development, but also an important driving force to promote the development of national music. Some creators combine the elements of minority music with modern pop music, create new music content and form, and achieve good communication effect. These music with special national elements bring people different audio-visual experience and attract the majority of music lovers. For example, the "Qinghai Tibet Plateau", "nomadic time", "horse pole", etc. These highly representative minority music are widely recognized and loved by the public, which also shows that the natural and simple style of minority music is consistent with the aesthetics of modern people. Therefore, in the development process of national music, we should break the limitations, broaden the development space and move towards a broader cultural market. The development of national music culture should keep pace with the times, we must adhere to the combination of local culture and modern culture, and strengthen the innovation of communication content and form. In the inheritance of national culture, we should also retain the excellent tradition of national music culture, combined with the characteristics of modern culture, so that the national music culture can be better inherited and developed. In the new era, the ecological environment on which ethnic minority folk songs depend has changed, and the new demand forms are more diversified. The development of the new needs of ethnic minority folk songs has a long way to go.

5. Conclusion

Ethnic minority folk songs are an important form of ethnic minority traditional culture and the crystallization of the long-term labor and wisdom of ethnic minority people. We should pay attention to their inheritance and protection. Regional cultural resources are the soil for the growth of ethnic minority folk songs. However, in the new period of modernization, the regional cultural environment of ethnic minority folk songs has changed. The utilization of regional cultural resources of ethnic minority folk songs is facing great difficulties, and its promotion is not optimistic. We should fully understand the specific impact of regional cultural resources on ethnic

minority folk songs, master the current situation of the utilization of regional cultural resources of ethnic minority folk songs in the new period, develop the public needs of ethnic minority folk songs, build the education and promotion mechanism of ethnic minority folk songs, make diversified use of new media platforms for promotion, and strive to explore feasible promotion paths of ethnic minority folk songs, Innovate the development path of ethnic minority folk songs, make ethnic minority folk songs still vibrant and dazzling in the new era, and let our people have a more dazzling traditional culture of the Chinese nation.

Acknowledgments

After four years of study in the University, on the completion of my thesis, I would like to express my sincere thanks to my teachers, classmates, colleagues, friends and family who care and support me. First of all, I would like to thank my tutor. Under the careful guidance of the tutor, complete the topic selection and design scheme of the thesis until the whole process of the thesis is completed. At the same time, thank my dear students for helping, encouraging and caring each other in our study. Finally, I would like to thank my family for your support and encouragement over the years.

References

- [1] Zhang Weiqiao. Research on the practice of national folk music in the development of tourism resources.[J]. Journal of Luoyang Normal University, 2018,(03):125-126.
- [2] Chai Huixia. Research on the protection, inheritance and development of Longdong folk songs in local colleges and universities.[D]. Northwest University for nationalities, 2019.