



Research on the Protection and Inheritance Path of Higher Education Informatization in Folk Music

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Abstract. Shaanxi is rich in regional music and cultural resources, from Xi'an ancient music to northern Shaanxi folk songs, from southern Shaanxi folk songs to Qin Zheng, Qin Hu and other Qin ethnic instrumental music, with various forms and far-reaching influence. How to better protect and inherit Shaanxi folk music with higher education informatization depends not only on the folk music organizations preserved in society, but also on the power of higher education.

Keywords: Higher education · Informatization · Folk music

1 Introduction

Regional culture refers to “all material and spiritual achievements and achievements created, accumulated, developed and sublimated by people in a region through physical and mental labor in the long-term historical development process”. It includes material culture and spiritual culture, reflecting all aspects of social life such as local economic level, scientific and technological achievements, values, religious beliefs, cultural accomplishment, artistic level, social customs and habits, life style, social behavior norms, etc. “① Shaanxi is one of the birthplaces of Chinese civilization, a province with large cultural resources and rich traditional cultural resources. As a kind of regional culture, “Shaanxi culture occupies a prominent position in the history of Chinese cultural development. To a certain extent, it is the source and backbone of Chinese traditional culture, representing the main source of Chinese culture. Shaanxi regional music and culture resources are rich and have a long history [1]. Shaanxi has a unique geographical location. The different natural features of Guanzhong, northern and southern Shaanxi in the three Qin Dynasties have also achieved different regional music characteristics and styles, and jointly constructed a rich and colorful regional music and cultural resources in Shaanxi. Because of its unique history, folk custom and artistry, Shaanxi local music enjoys high popularity and influence in the country, and is also an important source of material and inspiration for modern music creation. Therefore, the inheritance and development of Shaanxi regional music is of great significance to the promotion of national music culture and the inheritance of Chinese culture.

2 Geographical Distribution of Regional Music Cultural Resources in Shaanxi Province

“Shaanxi folk music is rich in content, various in types, distinctive in features, artistic beauty, great in value, long in origin and widely spread, which is unparalleled in many provinces and regions.” The most influential ones are Xi’an drum music, Northern Shaanxi folk song, Yulin Xiaoqu, Northern Shaanxi suona, southern Shaanxi folk song, Guanzhong Qinqiang, Huayin bowl tune and other musical cultures reflect the unique regional culture and folk customs of Shaanxi through various forms of expression, and reflect the belief and value system of people in Shaanxi for thousands of years [2]. Shaanxi local music is famous for the Northern Shaanxi folk song “new journey to heaven”, which is the most recognized music in Shaanxi folk songs in China, and also the most influential music in Chinese folk songs. “The folk songs in Northern Shaanxi are full of vitality and appeal. The ups and downs of the Northern Shaanxi plateau and the rugged terrain reflect each other, showing a bold and simple musical feelings. Famous folk songs in Northern Shaanxi include cattle drive, orchid, red flower, etc.

The music in Guanzhong area is represented by Xi’an drum music. Xi’an drum music, also known as Chang’an ancient music, Chang’an drum music, Xi’an drum music and so on, has a history of more than 1300 years and is known as the “living fossil of music” by the music industry. It is mainly distributed in the ancient capital of Chang’an. It is an ancient percussion ensemble of Sheng and flute. It inherited the music tradition of Tang and Song Dynasties, absorbed the essence of folk music in yuan, Ming and Qing Dynasties, and gradually developed and perfected. In ancient music scores, the music scores often played include “boshouzi”, “nutu drum”, “Huatu drum”, etc.

Besides the influence of Xi’an drum music in Guanzhong area, it belongs to Qin opera. Qin opera is one of the oldest operas in the history of China, and it is the originator of Bangzi opera. Qin opera was introduced into Beijing in Qing Dynasty, which had a certain influence on the formation of Peking Opera. The music characteristic of Qin opera is high, excited, fast and warm. There are two kinds of music in Qin Opera: bitter and music, sad, sad and deep; music is Ming, Ming and Zhuang. Its singing fully embodies the bold, straightforward and generous personality of Shaanxi people, and reflects the simple, simple, industrious and brave folk customs of Shaanxi people. The representative repertoires of Qin opera include “three drops of blood”, “three niangs and godsons”, “suwu herdsman”, etc.

3 The Effect of College Art Education in the Inheritance and Development of Shaanxi Regional Music Culture

Shaanxi has the leading educational resources in China, ranking first in the western region, third in the country, second only to Beijing and Shanghai. Shaanxi has gathered many well-known universities such as Xi’an Jiaotong University, northwest Polytechnic University, Northwest University, Shaanxi Normal University, and many students from all over the country. They study culture here, receive professional education and quality education. Every year, a large number of graduates enter different positions in all walks of life. Therefore, we can give full play to the advantages of higher education in Shaanxi,

rely on the advantages of scientific research and talents in Colleges and universities, take art education in Colleges and universities as the platform, realize the effective inheritance and dissemination of regional music, combine regional music and cultural resources with the advantages of higher education, and promote the characteristics and charm of regional music in Shaanxi.

3.1 The Role and Significance of Art Education in Colleges and Universities in Inheriting Regional Music Culture

Regional music culture is mainly spread among the people. For a long time, its inheritance belongs to unconscious communication, which mainly depends on the spiritual instructions of folk singers and folk art groups. This kind of communication is not systematic, purposeful and continuous. This kind of characteristic often makes these fresh music with deep life background and regional culture background spread freely and primitively. Its beauty and truth are often wrapped and blocked by geographical boundaries and barriers, unable to break through and create a broader value space. When the field workers engaged in national music found and recognized them, they were deeply moved by their unique charm and color [3]. However, only relying on the field work group of ethnomusicology to excavate, organize and develop these music, the strength is still too weak and the effect is limited.

4 The Function and Significance of College Art Education in Inheriting Regional Music Culture

“For a long time, there have been two main modes of communication of traditional music, one is unconscious communication, the other is conscious communication. The so-called unconscious communication refers to the folk songs, folk dances, operas, quyi and other folk musicians’ singing (performance), which are handed down from folk songs, folk dances, folk music, operas, quyi and so on. Its communication is either for self entertainment, or for survival, often in a state of confusion and self destruction. This is the main channel of traditional music. However, conscious communication is in a secondary position, which is reflected in the skills taught by masters and apprentices, as well as the publication and distribution of a few folk characters and Kungfu manuscripts.”

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As we all know, the process of learning, understanding and understanding mainly depends on school education. College students are mature in age and psychology [4–6]. They can accept and learn knowledge quickly and persistently. College students come from all over the country. After graduation, they will bring the music culture with the school as the regional background to a broader region, which is more conducive to the national communication and development of Shaanxi regional music culture.

5 Construction of Art Education System and Mode in Colleges and Universities with Regional Music Culture Characteristics in Shaanxi Province

In the traditional college public art education, regional music is not a very important field. Generally speaking, the content of music art is mainly based on the Chinese and Western classical art music. Although these music have high aesthetic value and artistic value, students can not experience and perceive the cultural background of music in the process of appreciation and learning, and their understanding of music can not rise to the cultural level. And regional music is formed in the area where they study and live. Students can go into this cultural context in person, pay attention to various details, and further understand the social significance behind music.

Therefore, in the public art education of colleges and universities, it is necessary to recognize the importance and necessity of regional folk music learning, and reasonably allocate the proportion of regional music in the curriculum. Through art education, let students first understand and understand these music. Only by fully contacting and learning these music can students enter the circle from the outside and really like these music. In addition, the influence of art is also very important. In addition to increasing theoretical teaching, regional music and cultural activities should also be widely carried out. Regional music has its advantages in this respect. This kind of close learning will

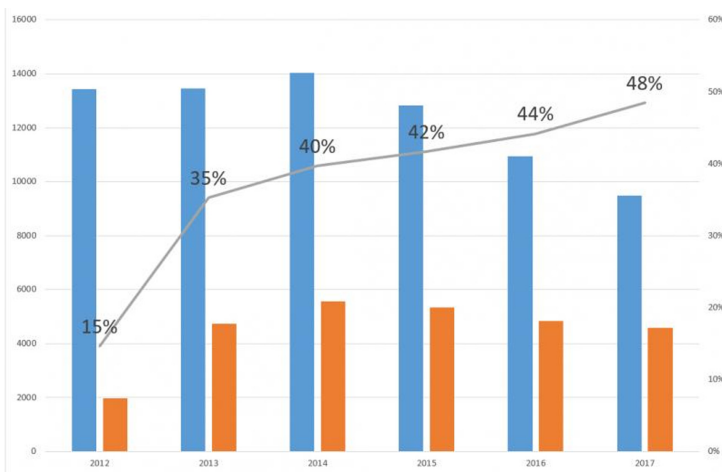


Fig. 1. Online education and non-online education

enable students to deepen their experience and understanding of regional music culture. Online education and non-online education are shown in Fig. 1.

In the public art education of colleges and universities in China, music education plays an important role in popularizing music knowledge and improving music literacy. Fully understand the current situation and characteristics of art education in Colleges and universities, and introduce the representative works with artistic value and cultural charm in Shaanxi regional music culture into the art education system of colleges and universities on the premise of conforming to its operation and development laws [7–9]. Through the platform and resources of higher education, realize the effective communication of regional music culture.

Colleges and universities can choose music works with certain familiarity and familiarity as the main content, combining with their own geographical location, school philosophy and school philosophy, and take a variety of teaching forms for innovative practice and research. For example, Yan’an University, located in the north of Shaanxi Province, can increase the proportion of students in the exploration and study of music in the north of Shaanxi Province because they are in the generating environment of music. In this state, it is easy to connect the cultural background and artistic expression of music, find the relationship between them, and appreciate the original cultural feelings. Shaanxi University of science and technology and other colleges and universities in southern Shaanxi can fully organize students to deeply understand and learn the local music in southern Shaanxi, guide students to deeply experience the original ecological music on the ground, or invite folk musicians to give lectures in the school, which is more vivid, more infectious and convenient than teachers. Guanzhong area is the main position of universities in Shaanxi Province. These schools can learn more about Qin opera, Xi’an drum music and other music. Students immersed in the zero distance contact between the soil and music will certainly stimulate their inner feelings and strength of music.

Therefore select music content for learning in a timely and selective manner, realize paste teaching, and form their own music characteristics [9–11]. At ordinary times, colleges and universities should arrange more art exchanges and cooperation, exchange

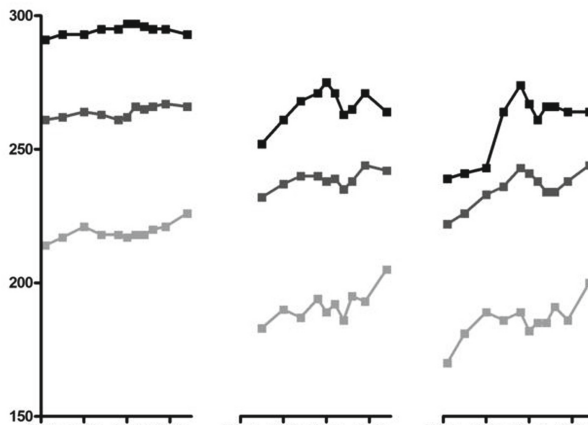


Fig. 2. Statistics of regional music

and study in places they are familiar with and do well, so as to make the research of regional music live, and realize the purpose of characteristic, which will be a very useful attempt (see Fig. 2).

6 The Ingenious Transformation of the Singing Language of Folk Music in Modern Creation

6.1 Many Excellent Shaanxi Minority Songs Have Been Excavated

In the process of exploring the folk music in the new era, modern artists constantly dig out many excellent Yunnan Minority Songs, such as Bai's love song under the moon, Hani's place where the sun turns around, Lisu's meet music, Lahu's happy Lahu, Jingpo's chongmi song, Manchu's running Nanhai, etc., These works are very true to reflect the music characteristics of different ethnic minorities and different cultural customs. In addition, in the process of music creation, Chinese modern music artists have also found the cultural characteristics of Yunnan ethnic minorities outside the music art and melody, and their unique music feature is music. There are differences between different minority languages and cultures in Yunnan. These differences are caused by different regions and environments in Yunnan. These different environments also make Yunnan folk songs form a different musical force in these different regions [12]. The rhyme of Yunnan folk music is related to the local dialect, and the content is also quite different. There are also some minority songs in Yunnan, which are similar to the chanting style of "singing and reading". This way of singing makes the melody and melody not very clear, and the trend of music also changes with the change of dialect. This change of singing style is the unique feature of folk music, and it is also the national feature that can not be ignored, and it highlights the characteristics of Yunnan minority music.

6.2 Accurately Grasp the Characteristics of Shanxi Minority Music

In the creation process of modern music, artists also deeply understand the characteristics of Yunnan minority music, and combine it with modern music. In the process of creation, musicians use a very simple borrowing way to combine folk music with modern music, so as to better inherit Yunnan's folk music. Ethnic folk music processed by modern music has more characteristics. Although some ethnic words have no meaning in themselves, they are just some language habits or songs in the process of daily work or life. People's daily life habits and songs can be used as a supplement to life. They usually appear at the end of music sentences, sometimes as the decorative language of songs, sometimes to reflect a special cultural characteristics. As shown in Fig. 3. For example, the Zhuang folk song "toasting song" sings "bennon ah: the Zhuang family toasts to sing, singing with wine, the more guests, the warmer the heart; the Hani folk song" the place where the sun turns around "in salalalala, salayisai, Sasa, salayisa, the magical city of Tropic of cancer, how many people you make you fascinated by the Manchu folk song" running South China Sea "in" southeast wind, come, hey, northwest wave, Come, go out of the South China Sea, go over the hills, go over the hills, and so on.

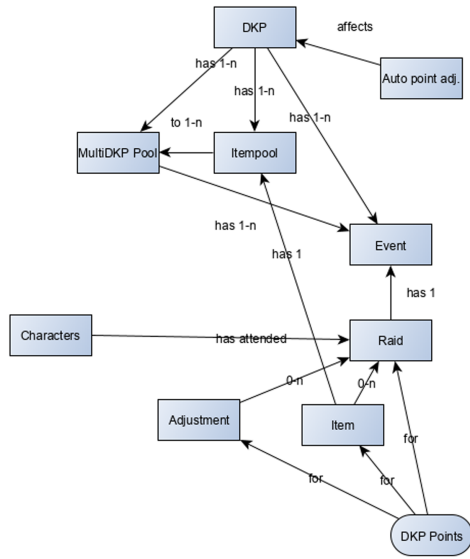


Fig. 3. Accurately grasp the characteristics of Shanxi Minority Music

6.3 Integrating Personal Emotion into Yunnan Music Singing

The tone of Shaanxi dialect is also closely related to the emotion of songs. In the contemporary creation, we should not only imitate the sound and form, but also integrate the emotion. In the work plateau woman, it interprets the characteristics of dialect logic and forms a unique work. The work combines the dialects of ethnic minorities in western Yunnan and integrates the pronunciation into the collocation of lyrics and melody to restore the simple and honest feelings of the local atmosphere. The rhythm and pitch in the lyrics are created by imitating the characteristics of Yunnan dialect, and fully grasp the relationship between language and singing. For example, when the cold wind blows on the old man’s head, the woman takes her back to the crack of the door to block the middle. She combines the pentatonic, hexatonic, rhythmic, and declarative sounds, and divides them into three and eight intervals to describe the intonation vividly. There are many works of this kind, such as “the school song of forest primary school” adopts the song words of “solo” in Yunnan dialect, which imitates the scene of primary school students reading textbooks with closed eyes and straight neck in Putonghua mixed with dialect; in “the water hen”, it holds the characteristic of “the water hen is pronounced as chirp, relying on the language characteristic of wearing the whole song all the time, It grasps the distinctive characteristics of Yunnan folk songs, so that the audience can join in and enjoy the simple, flowerless and resounding music of Yunnan folk music [13, 14]. In the process of understanding the folk music culture of Yunnan, musicians also observed the amazing decorative sounds in Yunnan folk music, such as whistles, tongue flicks, trills, shouts and other unique skills.

7 Conclusions

Only by fully learning and understanding the rich and colorful Shaanxi local music can we inherit and develop. In order to realize the inheritance and development of regional music culture through the platform of art education in Colleges and universities, the research of regional music culture should not only stay at the level of appreciation, but also let everyone actively participate in the performance and practice of music. Regional music can not only be performed by a small number of people, but also need to mobilize the enthusiasm of the majority of groups, so that the regional music culture spread more in-depth and in-depth.

Therefore, in addition to classroom learning and various music activities, students should also be encouraged to participate in art scenes. Students can sing and play after study [15]. They are familiar with and consolidate their understanding of music and improve their enthusiasm for learning music. If conditions permit, more people should enter the folk, listen to and experience these music, watch music performance, and participate in music performance activities. Invite experts to perform and introduce on site to enhance the vitality and participation of learning.

Colleges and universities are the main places of cultural exchange. The music education in Colleges and universities can inherit the regional music culture more systematically and comprehensively, grasp the most fundamental content of the national traditional music culture, and then spread the core cultural concept, with a wide audience. It is an important means and method to develop regional music culture. Strengthening regional music education in Colleges and universities is conducive to the inheritance of national traditional music and the development of art education in Colleges and universities [16–19]. At the same time, the inheritance of regional music culture is also an unshirkable responsibility and task of colleges and universities. We should give full play to the good platform role of art education in Colleges and universities, and truly inherit and develop Shaanxi's long and colorful music culture.

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