

Investigation on the Present Situation of Music Intangible Cultural Heritage in Bayannur City, Inner Mongolia

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ABSTRACT

The protection of intangible cultural heritage (referred to as "intangible heritage") is an idea put forward by UNESCO to protect human cultural diversity in order to safeguard the overall value and long-term interests of mankind. Chinese excellent traditional culture is profound and varied, among which music is an important part of Chinese excellent traditional culture. There are four intangible music projects in Bayannur City, Inner Mongolia, but the overall level of inheritance and development is not high. The main problems are: the inheritors are seriously aging; The innovation level of "works" is low; Insufficient publicity and promotion, not closely integrated with the development of the times and the economy and society. Based on this, this paper puts forward several specific paths to promote the inheritance and development of music Intangible Cultural Heritage projects in this area: vigorously cultivate inheritors and support performance groups; Create new tracks that adapt to the development of the times; Use the modern Internet to publicize from the media platform and gradually realize digital preservation; Local colleges and universities should undertake the responsibility of "intangible heritage" protection and inheritance.

KEYWORDS

Bayannur City; Music Intangible Cultural Heritage; Current Situation Investigation.

1. OVERVIEW

In October 2015, when General Secretary Xi Jinping presided over the symposium on literary and artistic work, he pointed out: "Chinese excellent traditional culture is the spiritual lifeline of the Chinese nation, an important source of cultivating socialist core values, and a solid foundation for us to gain a foothold in the world cultural turmoil." "It is necessary to inherit and carry forward the excellent Chinese traditional culture and the Chinese aesthetic spirit in light of the new era conditions". [1] Traditional music culture is an important part of traditional culture and an important part of intangible cultural heritage protection. In the process of rapid economic and social development in China, the traditional music culture is seriously lost. It is the fundamental measure to protect the traditional music culture and one of the basic ways to carry forward and develop the excellent Chinese traditional culture to investigate the regional traditional music culture style, find out the "family background", grasp its living status and explore its inheritance path.

In October 2003, the 32nd General Conference of UNESCO adopted the Convention for the Protection of Intangible Cultural Heritage (hereinafter referred to as the Convention), which stipulated that "intangible cultural heritage" refers to all kinds of social practices, ideas, expressions, knowledge, skills and related tools, objects, handicrafts and cultural sites that are regarded as part of their cultural heritage by various communities, groups and sometimes individuals. In August 2004,

China officially joined the Convention, and on June 1, 2011, it promulgated and implemented the People's Republic of China (PRC) Intangible [2]Cultural Heritage Law (hereinafter referred to as the Intangible Cultural Heritage Law), which formulated the policy of "giving priority to protection, giving priority to rescue, making rational use, inheriting and developing" and stipulated that "the government is leading, the society participates, and the responsibilities are clearly defined to form a joint force; [3]The protection principle of long-term planning, step-by-step implementation, point-to-point combination, and stressing practical results has formed the basic form of the four-level directory protection system at the national, provincial, prefectural and county levels, which has enabled China's "intangible cultural heritage" work to embark on the road of health protection with laws to follow. [4]This paper takes Bayannur's music intangible cultural heritage list as the main object of investigation, investigates the survival and protection status of music Intangible Cultural Heritage projects, finds out problems and puts forward reasonable suggestions in combination with the protection work of Intangible Cultural Heritage at home and in the region, and provides some useful references for Bayannur's Intangible Cultural Heritage inheritance and protection work.

2. BASIC SITUATION OF MUSIC INTANGIBLE CULTURAL HERITAGE IN BAYANNUR CITY, INNER MONGOLIA

Bayannur City is located at the top of the zigzag bend of the Yellow River in western Inner Mongolia, with a total area of about 65,000 square kilometers. It has the reputation of "the Yellow River in the world, only one set of wealth", and mainly lives in the Han nationality who immigrated mainly from the "West Exit" and the Urat Mongolian who migrated from the eastern region. In the long-term integration and symbiosis, Mongolian and Han people have produced music culture with new characteristics. There are mainly the following four categories: First, Mountain Climbing Tune, which is a genre of songs created orally by local people with distinctive local characteristics of Hetao and strong local flavor, It is closely related to Shanquer in Shanxi and Xintianyou in northern Shanxi, It was selected into the second batch of national intangible cultural heritage list in 2008; The second is Urat folk songs, which are Mongolian folk songs sung by Mongolian herders of Urat tribe. In 2011, it was selected into the third batch of national intangible cultural heritage list; The third is the Errentai on the West Road, which is a folk opera developed by absorbing folk songs and dances from Hequ, Shanxi Province on the basis of Meng Hanmin songs and "Sixian Sitting Chamber". In 2015, it was selected into the representative list of intangible cultural heritage in Inner Mongolia Autonomous Region; The fourth is Hangha folk songs, which are mainly produced on both sides of the Yellow River in Erdos City and Bayannur City of Inner Mongolia Autonomous Region. Traditional Mongolian folk songs sung by people living in Hangha area. It was selected into the representative list of intangible cultural heritage of Inner Mongolia Autonomous Region in 2015.

3. THE PROTECTION AND INHERITANCE STATUS OF MUSIC INTANGIBLE CULTURAL HERITAGE IN BAYANNUR CITY, INNER MONGOLIA

3.1. Achievements

In recent years, Bayannur City has made many achievements in the protection and inheritance of music, mainly in the form of exhibitions, performances, lectures, academic seminars and so on.

First, in recent years, more than 137 special intangible cultural heritage exhibitions have been held, including Bayannur Intangible Cultural Heritage Exhibition, Bayannur Intangible Pictures Exhibition, traditional kitchen sacrifice, fire sacrifice and Nadam.

Secondly, more than 60 lectures and special trainings on intangible cultural heritage were held, and more than 1,200 inheritors were trained.

Thirdly, it has successfully held five sessions of "Charming Urat" China Western Folk Song Festival, two sessions of "Urat Folk Song Competition in the whole region", four sessions of "Excellent Urat Folk Song Program Exhibition", six sessions of "Excellent Two-person Station Program Exhibition in the whole city", two sessions of traditional Urat Praise the word exhibition in the whole city, and concerts of domestic famous Urat former flag singers. The scope covers western provinces and cities such as Shaanxi, Shanxi, Ningxia, Gansu and Hebei, as well as various allied cities in Inner Mongolia.

Fourth, many national seminars on the inheritance and development of folk songs, autonomous region-level and municipal-level Hetao duet sketches, and small drama creation seminars were held.

Fifthly, the achievements of music intangible cultural heritage in this region are also reflected in the research and creation of intangible cultural heritage protection projects. In recent years, with the joint efforts of literary and art workers, non-genetic inheritors, scholars, experts and literary lovers, they have successively created and rehearsed large-scale national song and dance evenings, large-scale modern two-person Taiwanese dramas, such as "Hetao Soul", "Moonlight Golden Hetao," "True Feelings" "Love for Three Generations", There is also the duet rap genre "Guazui", such as "Wang Po Scowling Chicken" and "Weighing Mother-in-law". Some of these works have won many awards, such as the "Five Ones" Project Award in Inner Mongolia Autonomous Region, the Sarina Award, and the gold medal in the Wulan Muqi Show in the whole region. In 2018, the modern drama "Love for Three Generations" of Errentai, created by Wulan Muqi in Urat Qianqi, won the excellent drama award, performance award and new actor award in the second exhibition of excellent local operas in Inner Mongolia and the fifth Errentai Art Festival. The drama went to Hohhot, Wulanchabu, Wuhai and other places for 12 excellent repertoire tours, and was selected into the recommended catalogue of the second batch of operas in the rural drama (festival) of the Department of Culture and Tourism of the autonomous region [5].

Urat Qianqi Cultural Center is also the only outstanding mass cultural brand in our region that has been selected as a national cultural center (station) [5].

3.2. Existing Problems

Although Bayannur City has made some achievements in the protection and inheritance of music intangible projects, it is found that there are many problems and deficiencies in the protection and non-genetic inheritance in the field investigation.

First, the inheritors are aging seriously and there are few successors. In the local area, the number of recognized inheritors of intangible cultural heritage is not only limited, but also old, and there is always the danger of "people losing their skills". When interviewing Ma Chengshi, the inheritor of Mountain Climbing Tune, Mr. Ma said worriedly: "I am nearly 80 years old. Although I am in good health, there are not many young people who like to sing Mountain Climbing Tune now. I want to teach people the Mountain Climbing Tune, but no one wants to learn it! I am very worried that such a nice mountain climbing tune will be lost after our people in their sixties and seventies have left! "[6] This kind of worry also exists in the thoughts of other project inheritors. At present, there are fewer and fewer people singing original ecological folk songs in Urat area, especially several old people who can sing Urat long tunes, all of whom are over 80 years old. [7] In the interview, all the inheritors expressed that as long as young people like to learn and are willing to learn, they are willing to teach, and they are eager to see more and more young people like and learn the music art that they have loved all their lives.

Second, the development and utilization is not enough, and it is not closely integrated with the local economy.

Article 37 of the Intangible Cultural Heritage Law clearly points out: "The state encourages and supports giving full play to the special advantages of intangible cultural heritage resources, and on the basis of effective protection, rationally utilizes representative projects of intangible cultural

heritage to develop cultural products and services with local and national characteristics and market potential." [8] The development and utilization of the intangible cultural heritage of music in this city is lagging behind, and no musical cultural products with local characteristics have been developed, or no material products bearing the music art have been developed, which is not closely integrated with the development of the times and the economy and society, and cannot play its due cultural inheritance function, which is not conducive to the preservation, protection, development and innovation of intangible cultural heritage.

Third, the creative level of "works" is not high.

Although in recent years, local musicians have also created a number of works with the characteristics of non-legacy music, on the whole, there are some defects, which are mainly manifested as follows: first, the singing methods are not particular, and if artists who are born with a good voice or figure out their own singing methods are naturally beautiful, most artists sing only by their own hobbies, and their voices are extremely tired and their timbre is not beautiful; Second, the vast majority of artists have not been trained in body movements, and their performance forms are simple and rough, or they do not conform to the content and form of the performance; Third, traditional plays are the mainstay, lacking innovation. In particular, some old words and expressions are no longer suitable for the needs of the times, and few young people like them.

Fourth, there is not enough publicity and the communication channels are not smooth. In the face of mass networking today, there are few reports in Bayannur media. Through the investigation of folk duet troupes in Xinhua Community, Linhe District, it is known that the frequency of duet performances in community compound accounts for 23.8%, 32.8% and 43.4% (see Figure 1). At the same time, a large number of old duet artists have chosen to change careers, which has caused the performance level of duet to decrease.



Figure 1. Survey results of the number of performances in Linhe District

Through the investigation of some people who don't participate in the troupe performance in the community, it can be seen that 23.5% of the community members fully accept the duet performance, 38.9% generally and 37.6% don't accept it. This shows that more than one-third of the people in the community compound can't accept the two-person platform.

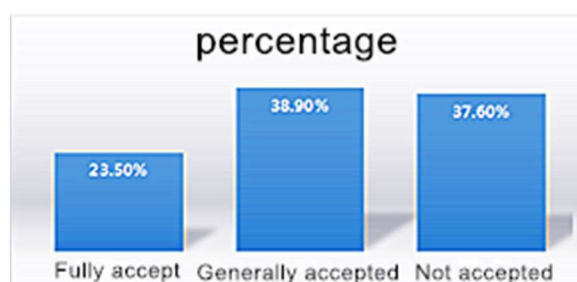


Figure 2. Results of a survey on the acceptance of the duet performance by residents of Xinhua District, Linhe District

4. THE WAY TO PROMOTE THE PROTECTION, INHERITANCE AND DEVELOPMENT OF MUSIC IN BAYANNUR CITY

Based on the current situation of protection and inheritance of music Intangible Cultural Heritage projects in Bayannur, we should actively explore effective ways of inheritance and development, which mainly include: vigorously cultivating inheritors and supporting performance groups; Improve the artistry of traditional music (drama) and create new music (drama) to adapt to the times; Use the modern Internet to promote from the media platform, and gradually realize digital preservation; Local colleges and universities should undertake the responsibility and obligation of "intangible heritage" protection and inheritance, and serve local economic and social development.

4.1. Cultivate Inheritors and Support Performance Groups.

On the issue of inheritors, first of all, we should improve the material treatment of inheritors, encourage them to recruit apprentices on a large scale, or train inheritors in colleges and universities, so that the skills of Intangible Cultural Heritage inheritors can be passed on, and young people can be trained to assume the responsibility of inheriting Intangible Cultural Heritage and become the backbone in the process of continuously developing Intangible Cultural Heritage cultural values. Secondly, it is necessary to fully protect the rights and interests of Intangible Cultural Heritage inheritors, and ensure the inheritors' due intellectual property rights by standardizing copyright, inheritance rights, adaptation rights and performance rights. [8]Thirdly, at the policy level, it is necessary to continuously increase the proportion of young and middle-aged Intangible Cultural Heritage inheritors in the future development, so as to make the age structure reasonable and carry out the Intangible Cultural Heritage inheritance work more completely.

The Intangible Cultural Heritage heritage groups also need effective support. Apart from financial support, they should also provide high-level artistic guidance, provide more performance opportunities, let music Intangible Cultural Heritage projects perform in communities and campuses, and conduct more competitions, exhibitions, concerts and other activities, learn from each other in the performances, exchange and learn from each other in the competitions, improve the artistic level, and make the groups move and live.

4.2. The Creation of New Repertoire Works to Adapt to the Times is the Fundamental Measure to Protect and Inherit the "Intangible Heritage" of Music.

Bayannur music Intangible Cultural Heritage project is an artistic work formed and preserved in the historical development process. Because of its rich connotation, it has been preserved and circulated by the general public. However, with the evolution of time, the change of lifestyle and the continuous improvement of people's aesthetic ability, the original traditional style is no longer suitable for today's social life. Only by constantly improving its artistry and injecting new forms and contents close to the times can the vitality of Intangible Cultural Heritage projects be enhanced.

Teacher Ma Chengshi, the national inheritor of Mountain Climbing Tune in Urad Qianqi, can not only sing the traditional mountain climbing tunes, but also create works with various performances, such as chorus, solo, performance singing, drama, etc., and can write lyrics and compose music with ease. These innovations are worthy of recognition, which all come from the artists' consciousness, but after all, they are still a few. We should guide more artists to effectively innovate and develop the Intangible Cultural Heritage projects, and at the same time organize relevant professionals to evaluate and grasp the ideological, artistic and aesthetic values of new works, so that the Intangible Cultural Heritage projects can be inherited and developed healthily without deviating from the original cultural spirit.

4.3. The Use of Media Publicity, and Gradually Realize Digital Preservation.

Digital preservation of music is to transform, reproduce and restore Bayannur folk music into a shareable and renewable digital form by using digital collection, storage, processing, display and dissemination technologies. The use of digital technology has opened up new ideas for the preservation, protection and inheritance of intangible cultural heritage. Make effective use of network resources, improve the interactivity, interest and participation of the digital promotion platform of music "non-legacy", realize the live interactive experience with visitors, transform music Intangible Cultural Heritage into a situational and visual digital cultural form, which can be widely publicized and create conditions for Intangible Cultural Heritage to better integrate into modern life. In addition to digital collection for the Intangible Cultural Heritage project, the older generation of inheritors are also the key targets of digital protection. Their personal and oral contents such as singing, performance and telling are recorded in a rescue way by audio and video recording, and the Intangible Cultural Heritage is transformed into a shareable and renewable digital form, so that these skills can be preserved forever.

4.4. Local Colleges and Universities Should Assume the Responsibility of "Intangible Heritage" Protection and Inheritance.

Colleges and universities are places where human cultural heritage is handed down, and young people are the main body to inherit and carry forward "intangible heritage". Combining the knowledge and skills of Intangible Cultural Heritage with professional education, general education and second class activities in colleges and universities can not only "let the socialist core values and Chinese excellent traditional culture genes infiltrate students' hearts through the campus cultural environment", but also enhance college students' cognition and love for Chinese excellent traditional culture, and can play the role of inheriting and rescuing Intangible Cultural Heritage and spreading excellent national culture.

As a place where scholars gather, colleges and universities are also places to cultivate talents. A thorough study of the status quo of the combination of Intangible Cultural Heritage and college education practice, and then a systematic summary of the effectiveness of Intangible Cultural Heritage work, combing and refining effective practices and innovative practices, and actively promoting and applying them in future work can promote the overall promotion of Intangible Cultural Heritage protection work. For example, Hetao College has made a useful attempt in recent years, offering the course "Appreciation of Hetao Music", compiling characteristic course textbooks and carrying out relevant academic research, which has made due contributions to the construction and development of local economy and culture.

5. CONCLUSION

The investigation and research on the intangible music in Bayannur City is the basic work to continue, protect and inherit the traditional culture, and it is meaningful for how to make the intangible music projects in Bayannur City embark on a benign development path, provide more spiritual food for the people, and establish cultural self-confidence and consciousness. With the rapid economic development, how to guide or transform the intangible heritage from a cultural spiritual force into a material force, and bring spiritual and material benefits to the people and project inheritors on the premise that intangible heritage projects are fully respected and protected, so that the inheritance and protection of intangible heritage can form a benign interaction with economic and social development, perhaps the future intangible heritage work should be completed.

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