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Integration and Reform of Mongolian Zheng and Local National Music Resources

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ABSTRACT

Mongolian Zheng, known as Yatoga in Mongolian, is a unique Mongolian instrument of musical play. Many music types, such as Mongolian zheng, Ordos short folk songs, Ordos long folk songs and ancient music songs, have been included in the national and intangible cultural heritage lists of Inner Mongolia Autonomous Region respectively. Under the impact of modern music, the development of regional ethnic music and local ethnic Musical instruments has been blocked. Ethnic music, as a form of the richest spiritual symbol and common spiritual materialization of a nation, should be paid attention to. The integration and application of Mongolian zheng and local ethnic elements still stay at a relatively shallow level. As the main way of teaching communication, vocational colleges should play an important role in promoting the education and inheritance of local music culture. This article makes some discussions on setting effective courses effectively combining local national music with Mongolian zheng to promote the realization of new demonstration sites of national culture in vocational colleges.

Keywords: *Mongolian Zheng Local resources Integration and reform*

I. ORDOS OVERVIEW

Mongolian zheng has a history of thousands of years, and its origin is Xilingol and Ordos. The Mongolian zheng is the Mongolian zheng in Ordos region. Ordos Mongolian zheng has its own characteristics. It is short and easy to carry, known as the "light guzheng". As early as the 1970s, a small number of folk artists in Ordos region played the instrument, but after 40 years, the instrument was unplayed. At present, the only light guzheng is stored in Ordos City Museum and donated by folk artists in Wushen Banner, but the shape is no longer broken; local resources refer to the cultural and music resources of Ordos area, such as Ordos folk songs, there are some overview of regional concerts in Ordos. I am committed to the research of Ordos light zheng, I hope that through the integration of reform and resources, this unique local dial instrument will be recognized by the public and back to people's vision.

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II. THE HISTORY OF THE ORDOS ZHENG

As one of the Mongolian guzheng, Ordos zheng has its own unique way of existence in its long historical development. Mongolian zheng is the first court instrument, in the court band, only in the palace aristocratic banquet, wedding and other large activities, used in court zheng is 10 strings, later spread to the folk, become a popular playing instrument, but the folk zheng is 9 strings, after folk artists improved eventually expanded to 13 strings. Ordos Zheng has its own fining method and playing method, and its playing basin is mainly distributed in Ordos Wushen Banner, Etok Banner and other places. Na Rengzhele, educator of a famous Mongolian guzheng and inheritor of Mongolian Zheng, mentioned in his article "Yatoga Source Flow Examination": "In the 1960s, some people in Ordos carried Yatoga on their backs, rode horses and sang on the piano with bamboo beating." To do end, In 1977, teacher Nalinger came to Ordos to visit the local old artists playing in Yatoga, Through the recommendation of the local cultural bureau, Only three local people playing Zheng were found: Bayin Mandhu (people of Wushen Banner), Zabadai (people of Wushen Banner), and Pengge Brain Ribu (people of Wushen Banner), The instruments used by the artist are very old, One of the zheng has a history for nearly 250 years, Some zheng zheng code are missing, Immediately look for a random branch set up as the piano code to use, This illustrates that, in the 1970s, Ordos Zheng has begun to decline, But even so, From the aspect of playing, The music playing style of Ordos zheng still has strong local characteristics, The guzheng music and playing style in the Tin League are made by obvious differences. After just more than a decade, the decline of Ordos Zheng is so obvious. Today, more than 40 years later, Ordos Zheng has not been played or not in the folk band group. We can only see this instrument in the museum. What kind of historical changes has Ordos Zheng gone through? For a local guzheng worker in Ordos, it is enough to explore the disappearance of Ordos zheng and how to excavate, restore, improve and inherit the Ordos zheng is worth thinking about and exploring.

III. ANALYSIS OF ORDOS NATIONAL MUSIC CULTURE RESOURCES

Ordos area music culture has a long history and a long history. According to the unearthed cultural relics and relevant historical materials, since the Spring and Autumn Period and the Warring States Period, although it has experienced several dynasties, the folk music on this land is particularly prosperous. Ordos folk songs have very distinctive characteristics due to its unique geography, history and traditional culture. The folk songs resources here are quite rich, with thousands. From the form is mainly divided into long songs and short songs, the theme content is also quite wide, specific can be divided into the following categories:

- In terms of military and politics, the representative works are "Leopard Flower and Camel Lamb" and "Victory of the Anti-Fascist War";
- Missing parents and relatives, the representative work has the "white flower horse", "three jujube monkey horse" and so on;
- In terms of love and marriage, representative works include "Senjiidma", "White Felt" and so on;
- In terms of religion, the representative works include "Panchen Temple", "Banzer Dali" and so on;
- Ethnic unity, representative works include "Mongolian and Han People Heart to Heart" and so on;
- Lullaby and nursery rhymes, representative works include "lullaby", "Yellow Goat song" and so on;
- In terms of sacrifice, representative works include "Great Mongolia", "Zhaersu" and so on;
- Wine song, the representative work has the "Gold Cup", "Wine Song" and so on;
- Ode, representative works have "our motherland" and so on;
- In terms of life, the representative works include "Sixty Elms", "Sixty Beauties" and so on;

A history and culture of a nation is the root of a nation, is the soul, is a nation common memory, it represents the history and culture, folk culture, language, etc., but even the rich national culture can not prevent it facing the loss, so the relevant departments should take various measures to protect and mining, once the fault makes the loss, is never make up for.

The above mentioned Ordos Zheng and Ordos folk songs are only two of the many characteristic music types of Ordos. Everything is faced with the problem of development, elimination and inheritance, but the question to be discussed in this article is whether these excellent traditional cultures are integrated and innovated, so as to better develop the excellent local music culture, better inherit them and not be lost.

IV. WE WILL INTEGRATE AND INHERIT EXCELLENT CULTURE IN THE PROCESS OF ABANDONMENT

As for the study of Ordos guzheng, some people hold an opposing attitude, believing that why it takes great effort to study or restore the shape and system again, and the survival of the fittest is the inevitable law of the development of things. I do not deny that, here I would like to

illustrate the point that to study and restore it again, is not to copy the original, there is a problem of "abandonment".The so-called "Yang" is to retain its main characteristics and suitable for the current development, while adding innovation and improved content, so that it is better recognized and accepted by the public to achieve the purpose of retention; the so-called "abandonment" is to abandon the content that is not conducive to the development of things.How to integrate the integration of diversity?Fusion of what content is conditional, is not a "eyebrow beard a grasp".In line with the requirements of The Times to promote that is to melt, on the contrary, to abandon the elimination.It is also noted that the lost species may not be the species themselves, but it may be just not suitable to exist in the era, but it does not mean that they are not suitable for the moment.For example, as early as the Tang Dynasty, the instrument "Eight feet" already existed. Later, this instrument was spread to Japan, and the status quo was completely preserved, but this instrument is very rare in China.Moreover, the Naxi silk bamboo music "White Sand Music" was introduced from Mongolia, it was preserved in the Naxi people, but this silk bamboo music is not seen in Mongolia.This shows that was ignored is not all because of the species of its own problems, this and the historical and cultural, political and economic background has inextricably linked, as we now discuss the Ordos guzheng, perhaps not the instrument itself, perhaps the era of the background is not suitable for its existence, so will be ignored, 40 years later today, the instrument fusion contemporary new elements, familiar, and recognized by people, is a great significance.

V. THE WAY OF INTEGRATION IS THE MANAGEMENT OF ART

The retention and inheritance of minority music culture is mostly oral, in this process will appear wrong, miss teaching, change, or professors or learners to the professor music or learning music to join their own preferences and preferences, this is bound to cause the lack of music culture retention and inheritance.For example, Hiluegdao (Mongolian, a local long-tune folk song) of the Dalat Banner in the Ordos region, had more than 300 songs more than 60 years ago, and most herdsmen would sing them.Nowadays, few people can sing, and most of them are over 60 years old, and the repertoire decreases to the only 50 songs now. The most worrying thing is that young people today do not like to sing this traditional folk song, and feel too old that the music form will be lost over time.From the present can be seen from the current situation of national music culture, to develop national music culture, we must take the road of music integration. How should we go?

4.1 Find out the current situation of the development of local national music

Modern society is an age of information, various kinds of cultural elements flock to, is a small

impact on the local music culture. Perhaps it is a curiosity about new things, or perhaps it is tired of the existing, so modern people still prefer to accept new things. In the face of this situation, first, to retain the original culture as much as possible, to provide a historical basis for research and creation at any time. Second, integrate the modern elements on the basis of retaining the existing culture to occupy a place for its retention.

4.2 Recovery and improvement of lost instruments

A national instrument from the date of generation into the wisdom of the national people, at the same time truly records the national history, customs and development history, because of its ancient, some known as the "living fossil" of music, is an important data for the study of ancient music and its development, has high music archaeological value, this is also the significance of recovery. However, these instruments are far from modern instruments. If the improvement is not accelerated, they will be eliminated by history, and they can only provide a basis for archaeology. After improved instrument can play the national music and can play other ethnic music, so it is more convenient to communicate with other nationalities, to achieve the real sense of fusion innovation, as we now discuss Ordos zheng, after improvement will be more adapt to modern society, by more people understand accept, to achieve the purpose of inheritance.

4.3 Musical workers go deep into the folk to collect national music materials

Music workers to go deep into the folk music material, Mr Wu-dong wrote in the "introduction": "an excellent ethnomusicology paper, contains all the content and insights, must be the building on the rich research material, its content and views must reflect the objective facts and law of music matters." Musical workers must "go into the grass-roots level, go deep into the folk", on the basis of a large number of folk music materials, use modern harmony and modern composition techniques to create and adapt music with national characteristics, so that the original music melody is easier and easily accepted and recognized by the public. Such as "Yao Dance Song", "Third Sister Liu", "Anthem", "Jasmine Flower", etc. These folk tones created by modern techniques enrich the single tone of the nation and push the music of the nation to the whole country and even the world, which are accepted and recognized by more and more public. Ordos Zheng can be combined with local folk music elements, enrich its artistic forms, and create excellent representative local works with modern creation and performance techniques.

4.4 Use functional management to stimulate the creative enthusiasm of folk artists

The folk art of a nation is often retained in the folk artists of their own nation, who are the

carrier of national art passed on from generation to generation. In large-scale folk tradition and sacrificial activities, representative artists are invited to the performance, so as to promote the national folk music and feel the sense of artists; in a project application for intangible heritage, establish non-genetic inheritors, to some extent improve their social status, funding and help in life to stimulate the creative enthusiasm of artists, and more young people will actively participate in the cause. Said, for example, mentioned above, in September 2021, nearly 80 years old Hao Jiaoren old man was identified as representative intangible cultural heritage, the old man especially cherish the honor, in an interview excitedly said: " I sing a lifetime, the government gave me so big honor, I want to continue to sing." So the affirmation and support of the relevant departments is a very important link.

4.5 Strengthen the traditional ethnic education for young people in the region

Under the impact of western music and Japanese and Korean music, more and more young people do not pay attention to the national music, think "follow the trend with tide" is fashion, think local music culture is old, no taste, in the era of world integration, we do not oppose young people have their own hobbies, but should not for their national music culture cognition. In the education of the youth generation, they should fully cultivate their sense of nationality and responsibility, so that they can respect the history and culture of their nation, emotion, wisdom and creation of their predecessors, and appreciate the broad nature of national music culture. In many regions, local music types have a crisis of "discord". Ancient folk songs are only sung, old people are not willing to learn, and local music cannot be passed on. Many kinds of music slowly disappear, which is a quite serious problem.

Through the above analysis, we can draw a conclusion that the existence and development of an art form is bound to be closely related to some local functional departments, which involves a management problem. We say that the loss of local culture is a serious problem. The main problem is that the dissemination and exile of local music culture are a spontaneous form of artistic expression of folk, and have not rise to the level of official management. Cultural centers, mass art museums, professional groups, education departments and other regions should extend the scope of management to the scope of local folk music. For example, the folk songs competitions can be held regularly, increasing the media publicity of non-genetic inheritors, intangible cultural heritage projects on campus, public welfare training, and so on, can effectively protect and inherit the local culture.

VI. THE ROLE OF VOCATIONAL UNIVERSITY AS ART MANAGERS IN SPREADING LOCAL NATIONAL MUSIC CULTURE

Culture is the creation of mankind, and the process of cultural creation is a process of education. What I call education alone refers to school education, the activities of purposeful, planned, and organized influence on the body and mind of educators, cultivating them into the people that the society needs. Education has the function of preserving, integrating and creating culture. Vocational colleges and vocational education are targeted in the dissemination of vocational education. In addition to the function of preservation, integration and creation, college vocational education is a kind of vocational management, and this management has systematic, professional and normal characteristics.

5.1 Systematic

The study of the school is different from that of the folk teachers. Folk professor between the master and apprentice is the form of oral teaching, the professor is just simple experience teaching, a lot of folk artists are illiterate, do not understand the music, no detailed records, in the process of teaching will be missing, will be incomplete, this is also the cause of slowly lost folk music. The school teaching is aimed at special teaching and related textbooks for professional courses; also, the folk collection has a limited number, and the school teaching can be a large number of training of students, so that there is no fault phenomenon.

5.2 Professional

Vocational colleges and universities teachers are accepted strict systematic learning teachers, and colleges and universities can conditional folk music as a course, but also according to the local needs of new courses, professional, demand teaching and training, to achieve good teaching effect, let students can learn after graduation, achieve the dual effect of inheritance and application.

5.3 Normal

Normal refers to the school that trains teachers with the characteristics of normal teachers, so that the graduates have strong professional thoughts of education, understand the scientific significance of education, master the law of education, can educate people, teach, love students, and have good moral quality. They will teach their students the music skills they learn in school more accurately to achieve the purpose of inheriting the national folk music culture from a young age.

In short, "inheriting national music and carrying forward national culture" is an important

topic of music research, and it is a content that needs the common attention of relevant functional departments, vocational colleges, music workers and the public. Pay importance to the education of local national music and the protection and inheritance of national music are a big problem reflecting the operation of national spirit, and we must pay attention to it.
