

Discussion on the Protection and Inheritance of Primitive Folk Songs

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Abstract: *In the 5,000-year historical development of China, primitive folk songs are decorated like pearls, adding rich emotional and cultural colors to the long scroll of history. Primitive folk songs reflect the social life of various periods and regions. They are not only witnesses of time, but also inheritors of culture. However, with the rapid development of modern society, these precious musical arts are at risk of being submerged. It is the top priority at present to continue to sing these songs with distinct regional characteristics and profound historical background in the wave of a new era full of change to make them get more attention and not be forgotten by time. This paper aims to explore the cultural value of primitive folk songs, expound their status in modern society and the way of protection and inheritance, hoping to find a more stable destination for this valuable cultural heritage.*

Keywords: *the protection of folk song; folk art; primitive folk songs*

1. Introduction

When we hear the song in the distance, are we moved by the story behind it? Primitive folk songs are not only a combination of notes, but also a portrayal of a nation's soul, recording the changes of the times and the imprint of time. However, in the new era of rapid technological development, the sound of traditional music seems to be gradually submerged in various musical styles. And its true value often goes beyond music itself and is reflected in those little-known humanities and history. In the face of such a situation, we should think and examine again why primitive folk songs are worth protecting, inheriting and promoting? From a more delicate perspective, we explore the world behind primitive folk songs, travel through time and space, and relive the wonderful melodies buried deep in the heart.

2. The cultural value of primitive folk songs

2.1. Reflecting local customs

As a musical form deeply rooted in regional culture, primitive folk songs condense the historical memory and emotional experience of a certain region or nation. The existence of this kind of music is not only the pure pursuit of notes and melodies, but also the specific presentation of local customs and historical emotions.

The rich content and form of primitive folk songs in various regions of China are a vivid depiction of the unique natural scenery and human history of various places. Taking "Morning in Miaoling" as an example, the song allows people to deeply feel the tranquility and peace of this land through the description of the morning fog, morning light, shepherd children herding sheep and other daily scenery in the Miao area. This description not only shows the geographical landscape for the listeners, but also allows people to experience the humanistic atmosphere and historical accumulation contained in the land through sound.^[1]

However, local customs are not limited to the depiction of natural landscapes and daily life. In Henan's Henan Opera in Minor, a love for life and nostalgia for hometown are presented through the scene description of interpersonal communication and farmers' work in daily life. This attention to daily life makes folk songs a carrier of emotions, which conveys people's deep feelings for their hometown and land.

2.2. Expressing aesthetic interest

As a form of music with rich regional culture, primitive folk songs have long gone beyond the boundaries of music and become the bearer of national aesthetic interests. With their unique melody and lyrics, they delicately show people's aesthetic pursuit in a specific historical and geographical context.

For example, in Shanxi's Peach Red Apricot White, the singer's description and praise of red apricot is actually a double praise for the beauty of nature and human nature. As the messenger of spring, the red apricot reflects people's yearning for a beautiful life and respect for nature. The melody in the song is simple and melodious, presenting people's innocence and joy to life, which complements the image of red apricot and outlines a vivid picture; while Zhejiang's Jasmine is a praise for the fragrance of jasmine. The description of the fragrance of flowers in the song not only reflects people's keen perception of natural beauty, but also reveals people's pursuit of purity and elegant quality. This aesthetic interest condenses in every note, making people indulge in the song, as if they can smell the fragrance of flowers in the air and feel the yearning and pursuit of beautiful things. ^[2]

3. The dilemma faced by primitive folk songs

Primitive folk songs, the cultural symbol deeply rooted in the blood of various ethnic groups, are experiencing unprecedented challenges. In the era of information explosion, more folk songs have been submerged in the vast ocean of information though some traditional elements have survived.

For example, Huayao's "Wuwa folk songs" used to be an indispensable part of the villagers' work, but now most young people no longer sing them. There are many reasons affecting their inheritance, one of which is the impact of contemporary pop music. Emerging musical forms and content have attracted the attention of young people, and they have obviously lost interest in those ancient folk songs. In addition, the urbanization process has also had a certain impact. As a large number of young adults in rural areas go to work in the city, most of these left behind are elderly and children. These young adults gradually forget the songs of their hometown in the city, while the elderly who stay in the countryside often lack suitable inheritance objects. The technological revolution has also had an impact on the inheritance of primitive folk songs. In the past, people gathered together to express their emotions and share stories with songs. But now, the rise of digital technology and social media has fundamentally changed the way people interact with each other. People are more immersed in the screen and lose interest in offline collective activities.

But in front of these dilemmas, we must realize that primitive folk songs are not just a form of entertainment, but a nation's memory and cultural genes. They record people's history, emotions and wisdom. Every lost song means the disappearance of a period of history. In the face of such a situation, it is necessary to take measures to pay attention to and protect the primitive folk songs. For example, folk songs are included in educational courses, so that students can contact and understand from an early age. At the same time, modern technological means, such as digitalization, cloud storage, should be used to build a database that will never disappear for these songs. ^[3]

4. The survival of primitive folk songs

4.1. Become the source of national vocal music

Primitive folk songs, as the precious treasure in the history of various ethnic groups, have long surpassed their primitive functional attributes and gradually become a unique soul in music art. These songs not only retain the history, tradition and culture of the nation, but also become an indispensable source of contemporary music creation. After an in-depth discussion of the true meaning of folk songs, we will find that their value in today's society is far from comparable to the past. Every primitive folk song carries the philosophy of life, emotional world and aesthetic pursuit of a nation. These characteristics that go deep into the bone provide musicians with rich creative materials. More importantly, the primitive folk songs have a primitive charm and appeal, which directly touch people's hearts and inspire a deep resonance. Therefore, it is particularly critical for the continuous innovation and prosperity of national vocal music to tap and utilize these folk song resources.

It is not difficult for us to find the shadow of primitive folk songs in modern music. A classic example is the classic passage of the opera *Turandot* -- *Jasmine*. This song was originally an ancient

folk song in China, but it was cleverly integrated into modern opera and combined with other musical elements to present a new artistic effect. For another example, Ma Sicong's violin piece *Homesick Song* was inspired by Inner Mongolia's *Horse Running on the Wall*, which not only retains the style of the primitive song, but also integrates modern elements.

Primitive folk songs provide us with a pure and authentic musical language, making musical works more penetrating. Professor Zhou Qingqing once pointed out that folk songs have not only been the foundation of traditional folk music, but have also provided endless inspiration for professional musicians. This is also the reason why primitive folk songs always occupy an irreplaceable position in music creation. In the face of the wave of globalization, the survival and development of national vocal music cannot only rely on the achievements of the past. We must deeply explore the essence of primitive folk songs and combine them with modern elements to create musical works with personality and contemporary characteristics.

4.2. Cleverly integrating into real life

Primitive folk songs are hidden in the hearts of all ethnic groups, like the echo of history, reflecting the emotions and life of each era. When these songs leaped on paper and spread in the mouth, they have already become some kind of cultural symbol deep into the bone. In order to better inherit and protect, we have to think about a core issue: how can we skillfully integrate these precious musical heritages into modern life so that they can not lose their primitive charm and coordinate with the cultural forms of the new era.

The key to achieving this goal is to focus on innovation and practicality. Folk songs are not only a record of history, but also a reflection of real life. Therefore, they need to be combined with modern life and become a part of people's daily life, so as to achieve the dual effect of inheritance and promotion.

The primitive folk songs of the Zhuang ethnic group in Guangxi, such as the songs of the Third of the Third Lunar Month and the Ox Soul Festival, have become an indispensable part of Zhuang culture. These songs are full of the unique emotions and philosophy of the Zhuang people and deeply attract every listener. Considering the importance of these festivals in Zhuang culture, arranging festivals in combination with folk songs has become an effective way of inheritance. For example, in the the Third of the Third Lunar Month, a large number of performances and activities of folk songs are arranged, so folk songs have not only been widely disseminated, but also truly entered people's lives. In addition, with China's great importance and promotion of ethnic minority culture, primitive folk songs of Zhuang ethnic group have also gained unprecedented development opportunities. In various national cultural promotion activities, relying on the rich connotation of primitive folk songs, the organizers arranged and performed in a targeted manner to realize the in-depth promotion and development of folk song culture.

4.3. Strengthening the protection of folk artists

Primitive folk songs are like pearls of history, connecting the memory of the nation. But behind it, there are often countless silent folk artists who give life to every song with sincere emotions and life experience. Therefore, the protection of primitive folk songs must begin with strengthening the protection of folk artists. For folk artists, they are not only guardians of traditional music, but also active creators. Only by ensuring their survival and development can primitive folk songs have real vitality.

In recent years, some areas in China have begun to explore and practice the protection mechanism for folk artists. For example, a "folk artist support program" has been set up in a certain place to provide financial subsidies for artists who enjoy a high reputation in the local area but have a difficult life to ensure that they can continue to engage in artistic creation. In addition, in response to the call for cultural inheritance, a city cooperated with universities and carried out a series of "folk art into campus" activities. Folk artists are invited to school, and they teach skills and interact with students. This not only provides a platform for artists to display themselves, but also enables the younger generation to better understand and respect folk art.

However, there are still many places where folk artists are in trouble. They lack sufficient resources and platforms to show their talents, and even some artists have to give up their artistic creation due to the pressure of life. At the moment, social attention and support become particularly important. Relevant departments Providing them with opportunities for learning and further training, providing

financial support for their creation, and providing a promotion platform for their works are all substantial help to folk artists. ^[4]

5. The rise of primitive folk songs

5.1. *Introducing primitive folk songs into the music classroom*

As a place to cultivate young people's musical literacy, music classes should assume the responsibility of inheriting and promoting national culture. The primitive folk songs are the missing part of the music classroom, because they are pure, real and have a strong local atmosphere. The introduction of music education will not only help children build a more complete music knowledge system, but also promote and spread national culture invisibly. Through music, teenagers will feel the charm of the nation more intuitively, and this influence will accompany them throughout their lives.

Pingtian is a place full of rich regional cultural and musical heritage. Its representative primitive folk songs of "Pan Poetry" are improvised, sincere and full of local feelings. In recent years, a school has tried to introduce "Pan Poetry" into its music education and innovative teaching practice. In teaching, the teacher first showed the students classic "Pan Poetry" such as *A Grain of Olive* and *A Flower*. These works not only have a strong local atmosphere, but also touch the hearts of every student. The teacher carefully interpreted these works in combination with the local customs and regional historical background of Pingtian, so that students have a deeper understanding of "Pan Poetry". After arousing interest, the students were further guided to try to learn to sing by the teacher. In the process of learning to sing, the students deeply experienced the national culture and regional customs contained in "Pan Poetry", and their interest was further stimulated and their enthusiasm for learning was high.

This practice proves that it can not only improve students' interest in learning but also contribute to the inheritance and promotion of primitive folk songs by combining local culture and music characteristics, and integrating primitive folk songs into music teaching. At the same time, it also provides valuable experience for the innovation and reform of music education.

5.2. *Using the mass media to spread primitive folk songs*

In contemporary society, mass media has become the mainstream way to disseminate culture, knowledge and information. For the unique cultural heritage of primitive folk songs, their dissemination is no longer limited to traditional word of mouth or regional singing activities. With modern media tools, these tunes and lyrics, the stories and emotions behind them can reach a wider audience more quickly, at the same time, the folk songs are given new vitality and contemporary significance. The breadth and depth of media communication are conducive to the continuation and prosperity of folk song culture.

In recent years, with the vigorous development of digital technology and social networks, music streaming platforms and short video applications have become important channels for people to contact music. Primitive folk songs, which may have been treated to be local and outdated once, are now igniting new sparks on these new media platforms.

Taking a music streaming as an example, its "Intangible Cultural Heritage Music Project" specially planned a series of albums of primitive folk songs. These albums not only contain traditional folk songs, but also invite modern musicians to rearrange and interpret these songs, which not only retains the primitive flavor of folk songs, but also gives them a modern melody and atmosphere. This cross-generational combination has made many young listeners have a strong interest in primitive folk songs. With the short video application as the window, many creators went to villages and ancient towns to interact with local people, learned to sing local folk songs, and spread them in the form of short videos. In an instant, these songs full of local feelings have spread all over the network, arousing the resonance and memories of many people online.

Through the guidance and promotion of mass media, the primitive folk songs have once again received extensive attention and dissemination. It not only plays a positive role in the protection and inheritance of traditional culture, but also finds new living soil and dissemination space for the emotions and stories behind these notes.

5.3. Advocating to sing folk songs in dialect

Dialect, as a language symbol of a place, is a collection of local culture, customs and history. In vocal art, singing in dialect not only makes the emotion of the song more sincere, but also can combine it with specific regional culture and inject deeper cultural heritage into it. Since ancient times, the creation and interpretation of Chinese folk songs are often closely related to dialects. This combination makes the song highly compatible with dialects in terms of range, rhythm and emotional expression, presenting a unique and vivid musical aesthetics for the listener. Especially at present, when the trend of globalization has gradually dissipated many local cultures, singing in dialect is particularly important. It is not only an artistic expression, but also a cultural inheritance. It is a persistence and tribute to the history and culture of a nation and region.

Among many folk songs, *Red Flowers Blooming All Over The Mountain* is a classic work that carries the charm of profound regional culture and dialects. The lyricists Li Ruobing, Xu Suo, Feng Fukuan and arranger Liu Feng skillfully combine the characteristics of local dialects, making the song highly integrated with dialects in terms of melody and cultural connotation. In China's national vocal music teaching, the application of dialects is also receiving increasing attention. Teachers generally encourage students to use corresponding dialects when singing local folk songs to make the songs more regional and culturally profound. This teaching method can not only cultivate students' music perception ability, but also enable them to deeply understand and experience the unique value of dialect in folk songs.

It is the dialect-based folk song creation and interpretation method that has injected new vitality into China's folk song art, making it find a perfect balance between tradition and modernity, and bringing music feasts to the audience again and again. ^[5]

6. Conclusion

Primitive folk songs, as the voice of generations, are a vivid proof of national history and culture. The protection and inheritance to them are not only related to the continuation of music and art, but also to the deep cultivation and protection of cultural roots. In the torrent of modern society, we should cherish this voice heritage from our ancestors. Every song and every note contains profound cultural heritage and historical memory. At present, our task is to use innovative attitude and brand-new technical means to ensure that these songs pass through the obstacles of time and space to more ears and arouse more people's respect and love for tradition. It is not only a respect for history, but also a commitment to the future. And it is the song of yesterday to sing to tomorrow, so that the primitive folk songs will always reverberate on the Chinese land.

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