

The inheritance and protection of Mashan folk songs of JingZhou Hubei

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Abstract

Ancient Jingzhou, located in the beautiful and fertile Jiangnan Plain, is the birthplace of the Chu culture. Jingzhou district is located in Hubei Jingzhou City Mashan town northwest corner. It is about 30km from the ancient capital of Chu -- "Ying". Here is many hilly, and agriculture is the main cultivation of rice. Before liberation, there was no illogical highway between here and the outside. Here the humanities environment is closed, but has precipitation of the precious cultural relics -- Mashan folk songs.

Keywords

Mashan folk songs, inheritance, protection.

1. Introduction

Qu Yuan, Li Sao, Zhang Hua xiliu, Wang Zhuang aspirations, Three countries fight, etc. Jingchu culture has a long history. Mashan town of Jingzhou District, Jingzhou city, Hubei Province, is famous for its folk village. It has a long history, a specific geographical environment, formed their own unique style of Han folk songs, known as the cradle of Jingzhou folk songs, has a very important position in the entire Hubei folk music treasure house.

Mashan folk songs through a long time development and variation become a complete system of folk song, deeply rooted in Mashan this vast and mysterious land. Most of the content reflect the Mashan region's customs and the humanities spirit, expressed the people's thoughts and feelings and good wishes. In the artistic style, as a result of thousands of years of variation and integration, gradually formed a lively and cheerful, plain natural personality. It has a strong local flavor and local characteristics. It is not only the result of the folk music, but also the summary of the experience of the masses. This has an irreplaceable role to promote the material culture and spiritual culture construction, to recast the national soul. Therefore, Mashan folk music has important value of research and inheritance.

2. Inheritance of Mashan folk songs

Mashan folk songs have regional cultural characteristics and long circulating. Its history can be dated back to the 1st century AD before and after Chu "the Yang Song", "Tian song". Industrious and talented Jingchu ancients created their own songs in long working life, and developed the habit of singing folk songs on the fields. They sing when planting and remove the grass, they also sing in harvest, so as to reduce fatigue and improve efficiency. Now the Mashan folk songs and more than two thousand years ago, "Yang song" of Chu, "Ying Momoka song" come down in one continuous line and is very similar. Called the "ancient "Chu sound", "living fossil" of the "Chu tone".

2.1 Representative of Mashan folk songs

Folk song is the carrier of the historical and cultural heritage of a region. The oral folk song unique way of spreading determines the importance of people in the inheritance and development of folk songs. In the long history, a generation of singer heritage continues Mashan folk songs, continued the folk art of life. The leader is Zhaozhen Wang, her life has a close relationship with Mashan folk songs. Zhaozhen Wang, female, born in a poor peasant family in Mashan town Manan village in December 1938. Strong atmosphere of folk songs and music hobbies make her began to learn songs from an

early age and gradually grow into a good folk song descendants. At the age of 15, she went out of the house, came to the Malan community and began her art life.

In 1957, Zhaozhen Wang participated in the "national music, dance, folk art festival", she won the singing award by singing "cast five sentences" and "trumpet tune", and warmly met by Enlai Zhou, De Zhu, Zhen Peng and other central leaders, and posed for pictures. The same year, she was awarded "Hubei outstanding singers" honorary title by the Hubei Provincial Cultural Bureau.

In 1963, she was admitted as a member of Hubei branch of Chinese music association.

November 1974, Zhaozhen Wang transferred to the Jiangling County Cultural Center, full-time engaged in the cause of Mashan folk songs. It can be said that the life of Zhaozhen Wang became brilliant with music, and Mashan folk songs spread more widely because of her.

2.2 Mashan folk Chorus

In December 1954, under the help of Mashan cultural station, Ma Nan, Duijin, Jincheng three agricultural cooperatives established folk choir. From the choir was founded, the fields of the Mashan often have songs, people say "don't sing or not, do not get late". Since then, it developed higher and higher, the highest peak reached the "one hundred Choir" and nine folk songs, and launched a number of famous singers such as Benying Ruan, Jicui Hu, Zhaozhen Wang and so on. According to the local people, Mashan's mass base is very good, people all hear Mashan folk songs, and love to see the performance of the singers. Every show made the town hall "squeezing bursting". "You don't have to be heard singing, but as long as hearing Mashan folk songs, everyone sings along." Mashan folk Choir went through decades, their folk songs makes Mashan folk songs spread farther afield. In 1956 fourth of the "people's music" entitled "Jiangling folk chorus" and made a special introduction to the folk song chorus.

2.3 Mashan folk heritage protection mechanism

As Mashan folk songs' only subject legal person of inheritance and protection, Jingzhou district cultural centers, more than half a century, under the attention and leadership of the party committees at all levels and the culture department, put a huge energy and financial resources in Mashan folk songs' digging, sorting, collection and adaptation, creation, publicity, promotion and other a series of work.

In the early 1950s, District Cultural Center organized music workers go to Mashan area to collect Mashan folk songs and organized local folk singer to sing Mashan folk songs. Some works had been as our country's outstanding exquisite articles of folk songs rerecorded and exported to Western Europe and Southeast Asia countries widely circulated.

In 1956 the "Hubei folk songs in" published by Hubei people's Publishing House first carried Mashan folk songs.

In 1957, Mashan folk song singers such as Zhaozhen Wang were organized to sing 'Trumpet Tune' and 'The Tramp' in Beijing Zhongnanhai Huai ren Concert. They were kindly interviewed by Enlai Zhou, De Zhu and Shaoqi Liu and other central leaders.

In 1960 by the Ministry of culture promotion, the 'Chinese folk song' published by the state Music Publishing House officially published the Mashan folk songs' five major.

1979 Culture Museum of literary's creation of Mashan folk songs "Advise you do meet less", "Moon Song" both won first prize of the provincial government in the Arts Festival in the Hubei Province. "Advise you do meet less" on behalf of the Hubei Province in Beijing to participate in the theatrical festival.

In 1983 the people's Music Publishing House "China folk songs" system included published Mashan folk songs. Piano music adapted from Mashan folk song, "the Tramp", zither song "car water and drums", "Jingjiang Wo song" respectively published by the Shanghai Literature and Art Publishing House and Changjiang literature and art publishing house publication.

In 1989, folk songs and dances "car water and drums" which was adapted according to Mashan folk songs went to Beijing to participate in the second session of the China art festival performances, was hailed as a beautiful piece of the "Pastoral".

2007 CCTV "local" column, shooting Mashan folk songs in Jingzhou, showed again to the people of the whole country and recommended Mashan folk songs.

In 2008 June, the State Council approved the Ministry of culture to determine the second batch of national intangible cultural heritage list, Jingzhou District Mashan folk song is on the list. Since then, Mashan town was named "Chinese folk cultural village".

3. The present situation and difficulties of Mashan folk songs

Mashan folk songs in nearly a thousand years of the development process can still maintain their vitality, fully inclusive and equitable inclusive, its open minded and generous inclusive can be seen. But its development after entering the 20th century experienced twists and turns. During the "Cultural Revolution", collective labor, it is the opportunity of development, but due to the Mashan folk songs with a lot of love songs, it suffered a certain degree development restrictions. But Mashan folk songs quickly adapted to the this mechanism, in addition to playing a certain role of time, in general, did not affect the development of Mashan folk songs. About until the last century 80's, Mashan folk songs with the implementation of contract manufacturing system, collective labor gradually become individual labor, Mashan folk songs lost the best hotbed of development. The last century 90's influence on the impact of market economy, Mashan folk songs are gradually neglected and forgotten. Until 2003, Masan began to declare a national non material cultural heritage, Mashan folk songs start to re-let government and artists pay attention to it. Looking at the development of Mashan folk songs, it is striking one snag after another. Because of the existence of various problems in the development of folk songs, Mashan folk songs' today's situation is not optimistic.

3.1 The Plight of Mashan folk songs

Along with social changes and the concussion of modern civilization, Mashan folk songs as same as many other endangered folk arts are gradually became lonely in today, and faced the crisis of lost heritage. The present situation is as follows:

The distribution is concentrated, while the popularity is not wide.

From the point of view of Mashan Town, the main habitation is the streets and Ma Nan Village near Mashan. The last century 80's, 90's, due to the affecting of funds, textbooks, teachers, and other conditions, the local education department lacked system promotion and popularization of Mashan folk songs. And part of the masses of remote villages far from the town center have never even heard of the folk songs. From the point of view of field investigation, the recognition degree of most people of Mashan folk song is that they only heard it relatively good, but they are not too concerned, rather than to sing it.

The type is single, and the lyrics are obsolete.

Mashan folk songs covering a wide range, in addition to the five major tunes, there are many other forms of Mashan folk songs. From the survey we found that, only very few artists could sing the tone of Mashan folk songs. The two sentences that ordinary people who has heard and sing mainly the trumpet tone in five major horn, and only adjustable horn "Turn a Lotus over Peony" in the lyrics is more familiar with the general public.

There is no standard folk music organization.

There is no standard organization set up for Mashan folk by the official. There is lack of a fixed place for rehearsal and performance, no capital investment, and costumes, musical instruments are also required to be prepared by themselves, which greatly weakened the enthusiasm of artists, and hindered the long-term development of Mashan folk songs.

The entertainment of folk songs and the actual situation of the local economic development is not consistent.

Folk songs in today is gradually use for entertainment, but the agriculture-oriented in the location , the scattered living area , the less developed economy and the quite backward entertainment industry. The objective of the two phenomenon made the development of folk songs sink into an embarrassing situation.

The old artists gradually away from the past, the rescue efforts of folk songs is lack of intensity.

Mashan folk songs inherited from generation to generation .The folk artists considered as quite influential is less and less in Mashan , and they are more than sixty years old , many old artists leave the world with precious culture and the beautiful sounds of music.

3.2 The causes of the present situation

Mashan folk song once has experienced a glorious moment, and it has successfully declared as national non material cultural heritage nowadays, but it has exposed many problems, and the development situation is not optimistic.

Because of lacking the participation of young people, Mashan folk songs leave without heritage.

The development of Mashan folk songs is mainly rely on the participation of the elder in the local, they did not wage the young people and pay attention to the training of young people to participate in singing and performing folk songs. Took the Mashan drum team as an example, all 13 team members aged between 40 to 70 years old, of which only 2 members aged between 40 to 50 years old .The framework of the age made the Mashan folk team lack of fresh blood and vitality, and the development of Mashan folk songs in the future is indeed worrying with the fading of the old artists.

The economy is backward, the funds are shortage.

Mashan town was dominated by the agriculture and fisheries, and its economy is undeveloped. The local governments put about two to three thousand yuan into cultural each year, and these money which used in the development of folk songs is insignificant.

The performance is limited to face engineering, and it failed to enter the track of market operation.

Mashan folk songs has certain influence not only in Jingzhou City but also in the local of Mashan , but Mashan folk song is only supported by a few folk enthusiasts and artists in market economy today. Mashan folk songs are lacking of the support of government. It is unable to bring Mashan folk songs into the track of market economy in expertise and capital operation.

Unpaid performances dampened the enthusiasm of the masses, and the lack of attention chilled the folk artists.

In the local of Mashan , artists performed with no reward, delay time in the busy season , and cost fares and accommodation expenses by themselves. This unimaginable "custom" has lasted for many years. In recent years, along with the deepening of the market, the awareness of the artists gradually awakening, they are more and more unhappy with the phenomenon of free work without payment , this not only a waste of their time, energy and money, also hurt the enthusiasm of the artists seriously.

The mass party is reduce, and the publicity is less than previous years.

With the abolition of agricultural tax, administrative villages was reduced, and the communication and discussion time between masses is less and less, the news of show activities on the town can not achieve the original one to ten, ten to preach, fast message passing effect. This act of one's own free will situation made it difficult for Mashan folk songs to broaden the horizons of its active areas, and unable to achieve good popularity.

4. Reflections on the protection of Mashan folk songs

4.1 Develop characteristics of the local , and construct a variety of Folk Art Festival.

In the early 1980s, Mashan town had set off a folk art sharing boom , many of the elder always could not forget the macro scale, expect to meet the scene again .Mashan as a village of art ,folk songs as leader of its various performance forms should play a major role, and other art forms, such as stilt,

land boat, lion dance should be integrated, exert local characteristics, and organize various forms of folk art festival to attract more people to join the team of the inheritance of folk literature and art. If there is a traditional and heritage, Mashan folk songs would have a good base for the development.

4.2 Standardize the cultural industry, and make the real development of the Mashan folk songs into the government agenda

It is taken for granted that the government management the local cultural industry. The local government ignore the cultural station after "packaging" it to the private, and because "lay pipe experts" command in the wrong way, dissatisfied the artists, hinder the development of Mashan folk songs. To promote the long development of Mashan folk songs, we should standardize the Mashan folk song, and set up specialized agencies pay close attention to it, and hire important artists to reinstate.

4.3 Increase the investment in capital, so that "The workers paid, and the people have food"

As excellent heritage of Chu culture, it not only need the sung of the masses, also need more government and social capital investment. We should invest government funds focus on the collection and protection of Mashan folk songs. We should attract social capital investment actively and improve the cultural industry chain, making the Mashan folk heritage has its own hematopoietic function.

4.4 Bring forth the new through the old, popularize the rural areas

The propaganda of Mashan folk songs in remote areas is the difficulty point in the popularity of folk songs, only organize and lead a good propaganda team of folk songs, and go to villages to conduct propaganda in the slack season can drive more people to join the Mashan folk heritage team. In addition, we could use the media, such as using the ridge upstream television of high ratings and Jingzhou people's broadcasting station, opening up the weekly song and other forms to drumbeat Mashan folk out. Our lyrics team should cooperate with local high schools, colleges and universities in Jingzhou, thus we could not only cultivate high-quality lyrics of the team and create beautiful lyrics, but also can take the opportunity to do a bigger and better job of propaganda.

4.5 We should popularize the folk songs from the children, and construct a three-dimensional standardized teaching mode

The publicity of Mashan Folk in local school is non formal, and the education department should improve the point that they had missed the most receptive and heritage object of folk culture. We should increase the teaching investment in the hard and soft facilities of Mashan folk music in primary and secondary schools, and set up school folk troupe at the right time. And construct an education and publicity mode lead by students and young people of the Mashan folk, this is the the future development of Mashan folk songs.

In March 2004, they took "Mashan folk song" as a key project of inscription in Jingzhou District of Jingzhou city to declare in written form. In the process of declaration of folk songs, group staff went deep into the fields and villages in Mashan town repeatedly, they reviewed a large number of historical documents carefully, and supplemented, collected and collated documents in the general survey recording, done classification and file ion of the new collection of folk songs. And they carried out the teaching of Mashan folk songs in primary and secondary schools in the town at the same time, published folk materials and put it into the teaching plan, and organized the town authorities and conditional villages, schools, enterprises to established several chorus of folk songs, folk singing group to sing Mashan folk songs in the mass popularity. And held Jingzhou Mashan folk song teacher training once or twice each year, made business training for music teachers the basic masses singer in primary and middle schools in the region, invited experts gave lectures and old singer taught singing to make folk songs have qualified successors. They held the Jingzhou Mashan folk art festival every two years after that, radiated and drove the surrounding area, carried out singing contest of folk songs, reviewed and promoted the inheritance and development of folk songs.

In June 2008, the State Council announced that Mashan folk songs in Jingzhou District is on the list of the second batch of national intangible cultural heritage. Mashan town was named as "China folk

cultural village".These honors play a huge role in the inheritance and development of promoting Mashan folk songs.The reason that Mashan folk songs spread from ancient times to the present and enduring is that she is rooted in the broad and profound fertile soil of Chu culture and reflects the romantic character and feelings of ancestors in the state of Chu .It is also rooted in the production and life of the broad masses of the people at the same time.Mashan folk song is taken as the outstanding representative of Jingchu folk songs and the outstanding representative of folk culture and art,and its life trajectory experienced the process of reproduction, prosperity and decline.It is unshakable duties and responsibilities for our young generation music workers to let the wonderful work in the earth of Jingchu be well preserved down, and let its fine cultural tradition integrate into the achievements of science and technology and the development of the culture, and get better growth and development in nowadays.

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