

Cultural Research on the “Sound Landscape” of Shaanxi Native Music

Lulu Hou

Baoji University of Arts and Sciences, 721013, Baoji, China

Keywords: Soundscape, Native music, Development countermeasures

Abstract: Looking at the unique geographical features of Northern Shaanxi, Guanzhong, and Southern Shaanxi from the spatial dimension, it is bound to form their own unique “sound landscape”. Looking at the mobility of the music itself in the historical development process in Shaanxi from the time dimension And immobility will also form a new musical body. Shaanxi local music occupies an important position in the traditional cultural treasure house of our country, and is deeply influenced by natural ecology and cultural ecology. It reflects the geographical and climatic conditions and social and historical changes in different regions, and is an important carrier for recording the evolution of the times. Compared with the local music in other places, Shaanxi’s local music has many types and obvious regional differences. The genres of folk songs, instrumental music and opera are more diversified, with typical regional cultural characteristics. This article starts with the living environment of local music in Shaanxi, analyzes its development status, and proposes solutions to existing problems.

1. Introduction

The sound displayed (or heard) by performers and listeners in a certain performance location is a sound landscape, and it is intended to emphasize the role and meaning of sound in the construction of local culture in addition to the text and image materials we are familiar with. However, in people's actual life experience, sound can more directly evoke people's sensory memory of a place, thus becoming a cultural landscape element with the same value as the visible physical landscape and human landscape. This article uses sound landscape to study Shaanxi’s local music culture, which is specifically divided into the following aspects:

2. The Development Status of Shaanxi Local Music

In the development of local music in my country, geographic location is an important space for the survival of folk music. People understand the local music culture based on the involved folk music as a model. Folk music that survives in different geographic spaces helps people to understand Effective perception of local differences in various regions. The topography and geomorphology belong to the spatial landmark structure of the local music ecological region. When the space is constructed, it has a direct impact on the formation of culture to a certain extent and aspect, which makes the local music culture that survive and spread in different topography and

geomorphology regions also have a direct influence on the formation of culture. Have a big difference between each other.

Advanced culture leads the direction of development. A strong culture means influence and appeal. Cultural self-confidence is the affirmation and recognition of regional cultural traditions. Shaanxi local music carries the excellent traditional culture of Shaanxi and contains rich regional culture. And historical imprints. Local music seems to be a static existence, but it has undergone hundreds or even thousands of years of variation and tempering during its formation and development. Looking at the unique geographical features of Northern Shaanxi, Guanzhong, and Southern Shaanxi from the spatial dimension, they will inevitably form their own unique “sound landscape”. Looking at the historical development of Shaanxi’s music itself in the historical development process from the time dimension Liquidity will also form a new musical body. Shaanxi’s local music and cultural resources have a long history. The geographical location of Shaanxi is relatively special, including Guanzhong, northern Shaanxi and southern Shaanxi. Different natural styles have also created regional music with different characteristics and styles, which together build a rich Shaanxi regional music Cultural resources. Because of its unique historical and artistic characteristics, Shaanxi regional music enjoys a relatively high reputation and influence throughout the country. Its Shaanxi local music has also become an important material for current music creation and a source of inspiration for music creation, inheriting and developing the local Shaanxi Music has a relatively important influence on the promotion and inheritance of national music culture. The music and dance of Han and Tang Dynasties and folk songs in northern Shaanxi are all unique music symbols in Shaanxi. In the course of the development of the times, these music have certain difficulties in inheriting, and even under certain circumstances, they will gradually disappear. This requires strengthening the attention and attention to the development of local music culture in Shaanxi, and on this basis, promote the cultural traditions of Zhou, Qin, Han and Tang as well as the folk culture traditions of Shaanxi and the music culture traditions of the Qin school and other regional characteristic music to become an important content of education and main research projects. On this basis, the Shaanxi Provincial Government has better committed to the investment of scientific research institutions for Shaanxi local music and folk music research.

The local music in Shaanxi Province is rich in content and diverse, and its value and development trends are unmatched by most provinces. Among them, Xi’an drum music, Guanzhong Qinqiang, and southern Shaanxi folk songs are more influential. These music cultures fully reflect the unique regional culture and folk customs of Shaanxi on the basis of various forms of expression, and reflect people's beliefs and value systems.

Sound has always been one of the channels for people to recognize the world and understand places. The sound landscape reflects the psychological quality and personality characteristics of people in a region, and the cultural factors in the sound landscape reflect the most basic human pursuit of survival. The study of sound landscape examines the sound environment from the space and the sensory experience of the auditory, and the impression of the sound environment formed in the heart through the way of human hearing.

Local music has been continuously formed in the course of historical development, and different music styles have spawned due to differences in geographical environment and human ecological environment.

2.1 Northern Shaanxi

The regional music of Shaanxi is the most famous of Xintianyou in the folk songs of northern Shaanxi. The folk songs of northern Shaanxi are the most recognized music varieties in all folk music of Shaanxi, and they have a relatively large influence on traditional Chinese folk songs. The

melody of the folk songs of northern Shaanxi is high-pitched and bold. And the infectious characteristics, its ups and downs and the geomorphic features of northern Shaanxi echo each other, the songs can fully highlight the rough, heroic and simple music feelings of the local people. Modern people hear in any way, “Lean with the Yellow River with their backs facing the sky, mountains in northern Shaanxi are surrounded by mountains. Mizi on the East Mountain, and the valley on the West Mountain, let us laugh in the loess and cry in the loess.” The folk songs of northern Shaanxi, in addition to the sound heard in the ears, there will also be vast long days and thick soil, continuous wilderness and yellow sand, undulating ravines and valleys, and the three-dimensional landscape of people living on this loess plateau. What refracts is the soundscape effect. Throughout the history of northern Shaanxi, until the early years of the Republic of China, northern Shaanxi was still an area with “simple folk customs, comfortable with old habits, and little knowledge of the outside world”. At the same time, the outside world has little understanding of its regional cultural characteristics, even in the local local chronicles, the introduction of local culture is extremely simple, let alone the folk songs of northern Shaanxi that are rural slang. Folk songs in northern Shaanxi remained unheard until the 1930s. With the development of history and revolution, the folk songs of northern Shaanxi have gradually evolved from folk songs sung by the people at the bottom to songs that reflect the times and revolutions under the dominance of progressive intellectuals. The revolutionary culture represented by the Yan'an spirit, the distinctive folk culture represented by folk songs in northern Shaanxi, and the modern culture integrated with the development of the times have gradually become important contents in the cultural development process of Shaanxi. In recent years, the provincial party committee and the province The government pays more attention to cultural construction, and gradually develops from a culturally large province to a culturally strong province in cultural construction, so as to build a better development situation.

Due to the special geographical and climatic conditions, folk songs in northern Shaanxi have unique regional characteristics. They are bold, rugged, loud and melodious. They not only have the unique atmosphere of production and life on the Loess Plateau, but also have an aesthetic style characterized by grandeur and vastness. The traditional folk songs of northern Shaanxi were mainly created by the working people at the bottom in the production and life process. The content mainly reflected the sadness of the life of the bottom people, praised the love of young men, and opposed feudal oppression. Folk songs in northern Shaanxi are rooted in the natural ecology and humanistic environment of northern Shaanxi, reflecting the joys, sorrows, sorrows and joys of ordinary farmers. In addition, the low-level working people have a low cultural level and are under great pressure in life, so they often have the characteristics of improvisation during work and rest. The lyrics of folk songs are simple, simple, and rich in life, based on the spoken language of northern Shaanxi as the music language foundation. . Take “Go West Exit” as an example. There are many folk songs in northern Shaanxi that reflect the sadness and pain of going West Exit, such as “Go West Exit”, “Orchid Flower”, “Five Brothers Feed the Sheep” and so on. Most of these songs have simple and concise lyrics, tuned, passionate, heroic, and vicissitudes of life. In addition, since modern times, a number of red songs featuring folk songs have appeared in the folk songs of northern Shaanxi, integrating the red revolutionary culture and base life around 1935 into the creation of folk songs, such as “Eastern Red” and “Embroidered Golden Plaque”. , “Yangge for the Army”, etc., not only have strong characteristics of folk songs in northern Shaanxi, but also formed characteristic red revolutionary historical folk songs. In addition, Suimi Suona is a common folk music genre of the Han nationality in the local music of northern Shaanxi. Suona is a common musical instrument in folk life in northern my country. It usually appears in weddings and funerals, housewarming, yangko, temple fairs and many other types. Celebration. Suimi Suona inherited and carried forward the characteristics of the folk music of the Loess Plateau, vigorous, unrestrained and loud. It is an

indispensable cultural activity in local people's wedding and funeral celebrations and festival gatherings, and it also occupies an important position in the folk music of northern Shaanxi. Suimi Suona's repertoire is rich and diverse, with different styles. Among them, marriage is based on victory orders, while funerals are based on sadness and misery.

2.2 Southern Shaanxi

The music of southern Shaanxi expresses the unique characteristics of the people of southern Shaanxi that are soft, strong, and harmonious. The music is softer than the Guanzhong Qin Opera. Due to geographical factors and historical development, the Southern Shaanxi Qin Opera has gradually blended with Sichuan Sichuan Opera and Hubei Han Opera, and the characteristics of Shaanxi are not clear enough. Similarly, the folk songs of southern Shaanxi also give people the feeling of beautiful scenery like the overall terrain and natural environment of southern Shaanxi. The emotions contained in the folk songs of southern Shaanxi are more delicate and the songs are euphemistic and stretched. The folk songs and folk customs of this area have been inherited for a long time. The content is richer and the forms are more diverse. In the process of singing, the folk songs of Southern Shaanxi rarely use falsetto. In most cases, they are sung in high-pitched and peaceful accents.

Ziyang is located in the central part of southern Shaanxi. Ziyang folk songs have a long history. They were formed and developed based on people's living customs in many dynasties. It reached its peak in the Ming and Qing Dynasties. Ziyang folk songs were more obviously affected by foreign immigrants. During the Ming and Qing Dynasties, wars and famines were frequent, and a large number of people died and fled in southern Shaanxi, resulting in barren fields and depopulation. In order to promote economic recovery, the government has organized immigrants many times. In addition, as a result of wars and famines, refugees have flowed into southern Shaanxi, reclaimed unowned wasteland, or some foreign merchants live in southern Shaanxi. This has formed the living habits, production methods, and thoughts. The interaction between emotion and dialect spoken language. Ziyang folk songs are divided into more than a dozen genres, such as minor, folk songs, and Huagu Bacha. The music style is mainly lyrical, narrative and dance. Generally, it is combined with dance to form specific performances to express the plot of the story and the heart of the characters. Ziyang folk songs are formed on the basis of labor chants. The labor chants have a rough style, with more changes in pitch and rhythm, which are a true reflection of real life. Mountain folk songs other than labor chants are called folk songs. The lyrics of folk songs are mostly created from the labor process, and they generally have a clear sense of deformity in the true depiction of the current labor scene. They are now sung to show the love, love, and love of young men and women. Marriage is the main thing. The minor tunes are as diverse as the folk songs, the works are rich, and the lyrics are relatively fixed. Compared with labor chants and folk songs, the minor tunes are more delicate and smooth, beautiful and beautiful, the rhythm is also more stable and delicate, the vocal range is narrow, it has a certain narrative function, and it also has a more obvious personal emotional color.

2.3 Guanzhong Area

The local music in the Guanzhong area of Shaanxi is mainly based on Qinqiang and Xi'an drum music. According to "The Musical History of Traditional Chinese Opera", there are 23 kinds of operas in Shaanxi, 12 of which are produced in Guanzhong. The Guanzhong Plain is an important place for the development of opera music, accounting for 52% of the types of operas in Shaanxi.

Xi'an drum music is also known as Chang'an ancient music, Chang'an drum music and Xi'an drum music, etc. It has a history of more than a thousand years. Xi'an drum music has been spread

in the urban and rural areas of the ancient capital of Chang'an. It is an ancient music genre and inherits the traditions of Tang and Song music. , Absorbing the essence of various folk music in the Yuan, Ming and Qing Dynasties, and has been continuously developed and improved. Many musical elements in contemporary art works about Datang are derived from this ancient music. Although the sound art that has gone through thousands of years cannot be restored, at least it can let people experience the three-dimensional landscape that it can show from this sound.

Xi'an drum music is a typical representative of Guanzhong's local music. It is a large-scale folk drum art that has been passed down in ancient Chang'an and surrounding areas for thousands of years. It still retains a large number of handwritten repertoires, and retains its own unique complex style and rich characteristics. Le Hui. Xi'an drum music is a large-scale wind and percussion music genre. Similar to the Tang Daqu, the biography also has a certain inheritance relationship with the Yanyue half-character scores of the Tang and Song Dynasties. The predecessor of Xi'an drum music was the court music of the Tang Dynasty. It was developed from the Yanyue of the Tang Dynasty. It was developed by the imperial musicians of the Tang Dynasty who lived among the people after the Anshi Rebellion. So far, Xi'an drum music still retains the more traditional drum performance methods, musical instruments and music scores. The ancient half-character scores are mostly manuscripts, and some notes are similar to the Tang music scores unearthed in the Mogao Grottoes. Because they were born out of the court music of the Tang Dynasty, Therefore, the style is magnificent, solemn and elegant, the musical structure is complete, and the music is beautiful, which is somewhat different from ordinary folk music. Xi'an drum music mainly relies on temple fairs, Taoist temples, temples and large-scale folk activities in ancient Chang'an and surrounding areas. It can be divided into three schools of monk, Taoism and folk, and the styles are different. The style of the monk school is melodious and bright, and Taoism is free. Leisurely, the folk party is enthusiastic and enthusiastic.

2.4 Analysis of Current Situation

Zheng Qiao, a great scholar of the Song Dynasty, had a very sophisticated discussion on the evolution of music in "Tong Zhi": "Wind" and "Elegance", and "Elegance" and "Ode", are as small and big as they are. Humble but high. This is the order of the accumulation. Zheng Qiao here means that the national style of local music will change in the direction of gaga music with the changes of the times, and gaga music has a tendency to evolve into carols. This is the inevitable law and sequence of music development. Chinese ancient history is divided and combined. With the historical process, folk local music will become an effective weapon to cooperate with political propaganda, and then express the people's perception of the new era and new life. The scope of local music along with the change of the environment has a fluid musical landscape effect, which obviously also satisfies Zheng Qiao's judgment.

Shaanxi's local music content itself is unpretentious, and its cultural appeal and development value are more prominent. Based on the development of new media and Internet technology, popular music will also interact with Shaanxi's local music. Innovative development of local tourism products based on the integration of Shaanxi's red tourism characteristics and regional cultural characteristics, making Shaanxi's local tourism culture richer, and promoting more people to Shaanxi based on the form of music. To understand and understand tourism culture and songs, to effectively inherit and carry forward Shaanxi's intangible cultural heritage, it also has a direct impact on the dissemination of local tourism cultural resources. At the same time, it meets the increasingly diverse tourism needs of tourists while continuing to innovate. Local music is based on Beauty is the content of the main art form. When the form and essence are merged, the degree of integration is relatively high, which promotes the unity between the form and essence. On the one

hand, non-heritage protection areas are set up in areas protected by the types of folk music, making them a key protected content. On the other hand, they can effectively innovate and develop in accordance with high-tech methods on the basis of not changing the folklore and folk customs.

3. Problems in Shaanxi's Local Music

The complex international background makes the current local music culture attract attention and attention, and the inheritance on the basis of a complicated and multi-dimensional communication platform faces many problems.

3.1 Rural Social Order and Living Habits Constrain Modern Aesthetics

The local music culture of Shaanxi Province has always been obtained in the long-term life and development of people, and it is obviously affected by social order and living habits. In modern times, Shaanxi Province has dominated the Han culture, but in history, Shaanxi Province Shaanxi Province has also been dominated by ethnic minority regimes in certain areas. The governments of all dynasties after the Western Han Dynasty have used Shaanxi Province as a resettlement site for ethnic minorities. The frequent military settlements and immigration in the Ming and Qing Dynasties also promoted Shaanxi. When the province blends in the blood and culture of the residents, there are complicated relationships. In this process, the harsh natural conditions and the hardships of survival and reproduction have caused the people in Shaanxi Province to have characteristics such as toughness and inclusiveness when they live in traditional life. This is precisely the response of cultural factors in the music landscape to the most basic human pursuit of survival. In this process, the omnivorous culture and the relatively loose order of rural society will make Shaanxi's local music culture not only have a certain degree of integration but also exist. Quite a drag effect. The integration of culture with politics and history needn't be repeated, and its influence may become an obstacle to the integration of tradition and modernity. The static regional culture gives the local music content and form a relatively stable state. For example, even if a folk song has different expressions in content, it still has a similar musical landscape effect from the perspective of space. This relative stillness will form a relatively stable aesthetic feeling, on the contrary, it will harden the aesthetics to accept the impact of modern aesthetics and form a developmental obstacle. Comprehensive consideration, combined with multiple factors such as population migration, political changes, information development, etc., will present different humanistic feelings and constantly derive a dynamic sound landscape.

3.2 There Are Key and Comprehensive Balance Problems in Protection

In the process of global exchange platforms and cultural diversification, when protecting traditional culture, there are also disputes about the balance between key and comprehensive issues. The content of Chinese local music culture itself has diversified characteristics. Shaanxi Province's music culture also contains relatively more content, and its formation itself is closely related to social lifestyles. These colorful music activities also have relatively special musical attributes and connotations. Under the background of globalization, music The actual communication and operation of cultural activities always have problems such as adaptation and survival. For example, under the advanced productivity, the relatively concentrated and common music cultural content in the large-scale system tends to be a homogenous choice. The gradual decline or even disappearance of many representatives of music culture caused by the new production methods, and so on, how to balance the overall and the focus. The traditional agricultural production methods of Shaanxi Province have also evolved and disappeared in the process of social development, and the

accompanying cultural content will follow it. The development of this phenomenon is inevitable. We need to be able to preserve the form of local music as much as possible, and determine and standardize the protection of local music according to the social environment.

3.3 The Inheritance of Local Music Culture Faces the Problem of Lack of Time and Space

In the process of social development, the closer ties between various regions of society have enabled China's economy to develop by leaps and bounds, so that its many aspects are closely related to the international level, and the cultural inheritance of local music has always been faced with a lack of time. And lack of space. The development of Chinese local music culture is always facing the danger of faults in both space and time. On this basis, the development history of local music culture has been subject to greater conflicts. Music, as one of the products of social development, will inevitably change with the development of social history. "Music and Dance Era"- "Kabuki Music Era"- "Folk Music Era"- "Chinese New Music Era" is exactly Chinese music It is a product formed under the influence of politics, economy and culture in different periods. Combined with the concept of "local music" proposed by Wang Yaohua, local music is divided into two categories: "old" and "new". It does not affect the definition of tradition, and allows people to view and create local music with modern thinking in combination with the modern environment, without worrying about the gradual disappearance of local music from people's vision with the development of modernization. During the development of Shaanxi Province, due to the general changes in its production methods and life concepts, the development of local local music gradually loses its soil and foundation. In the process of the development of Shaanxi's local music culture, it also needs self-evolution and new soil. To adapt, to excavate and sort out and research the hinterland of local music culture based on the application of relevant investigation methods, so as to effectively make up for the regret of lack of time and space.

The realization of globalization has promoted the maturity and development of the characteristic cultures of various provinces and cities. On the basis of the strengthening of cultural development, it is also easy to weaken the local culture with limited influence. When protecting local music culture, it is also necessary to clarify the trade-offs involved. Small-scale regional culture has a tendency to fade and disappear in the process of globalization of the global village. In our country, most local music forms are also limited to a relatively small range, and they have not received enough attention and attention. Although individual types have been discovered and supported for development, they are only individual phenomena and do not have universal characteristics. In the process of protecting local music problems, they always face the lack of time and space and the lack of local music survival soil. Disadvantages. Therefore, we can only concentrate on strengthening the protection of local music culture, strengthen the mature and stable local music culture, and achieve the ideal goal of comprehensively protecting all existing local music culture as much as possible.

4. Countermeasures for the Development of Local Music in Shaanxi

On the surface, the development of local music in Shaanxi has greatly improved compared to a few years ago, but it still faces many barriers. From the beginning of the last century, the people in Shaanxi's minds have come to the minds of "My family lives on a high slope of loess, and the wind blows from the slope." The gully landscape of northern Shaanxi plateaus, although it can be regarded as a brand effect. However, in combination with the current economic development strategy, the impression of the backwardness of the west is still left to the world. If you use the music landscape idea to do reverse thinking, it will be a new brand. Soundscape research regards sound as an environment that directly interacts with the body's senses, rather than just the carrier of

content. The sound landscape and auditory way present a specific power relationship and material and technical characteristics of a certain period. By examining the sound landscape in a wider space, it is possible to expand and connect the communication contexts and places of various sound media, and to gain insight into the location arrangement and power relationship between them. Based on the local music in Shaanxi, the specific development of local music in Shaanxi will be studied, and the current situation of music resources in Shaanxi will be analyzed to clarify the importance of the protection and inheritance of local music in Shaanxi. On the basis of local music forms, it integrates with new media to promote the innovative development of Shaanxi music, and promotes its music culture to receive attention and attention.

4.1 Grasp the Relationship between “Shou” and “Change”

The research and debate on the choice of local music culture has a long history. During the May 4th New Culture Movement, there was a game between the “first” and “change” of local music culture. To this day, referring to tradition will still face the same problems, and it will be an eternal topic, because With the development of history, all today will eventually become history, and today's frontiers will eventually become traditions. The sound landscape of Shaanxi must also be understood by putting together other factors restricting music in the process of temporal and spatial changes. The development of Chinese history has gone through several thousand years. During the period of ancient dynasties, it is the constant overthrow and reconstruction of civilization. “Shou” is the essence that must be passed down, and “Yang” is our identity and confidence in national culture. The essence needs to be inherited, but cannot be replicated continuously in different time and space. This requires “change”, because we can no longer restore the former glory of “Xi'an drum music”, but it allows listeners to experience the past prosperity in modern music with Xi'an drum music genes. And brilliant.

4.2 Give Full Play to the Guiding Role of the Local Government

Government departments need to actively guide the opening up of local music. The investment in local music protection is relatively large, which enables better infrastructure construction in the process of cultural resource protection, and provides people with more adequate material resource support. Build music culture brands, such as Zhang Yimou's “Impression•Hainan Island” and other musical stage plays, so that local music culture can be better circulated in the form of stage plays, and the cultural connotations are fully presented in the form of regional labels, and local local music Blended with local music stories.

4.3 Correct Inheritance and Development Attitude

With the progress of the times and social evolution, the local music in Shaanxi is really popular very little. The local music that is already well-known to the public can appear in the mass media and theatrical performances, and it is more likely to attract the attention of the government and related institutions. , Conducting a series of excavation and research, relatively speaking, can get short-term inheritance and protection. However, most local music has regional limitations and often lacks the opportunity to be understood by the public. Therefore, the forces of all walks of life also lack sufficient patience to explore and protect, resulting in two extreme situations in the inheritance and protection of local music in Shaanxi. One is the formation of a new form of theatrical performance, and the other is almost dying out. Based on this situation, the inheritance and protection of Shaanxi local music must establish an innovative and correct work attitude. First, uphold the principle of rescue first, sort out and integrate various types of Shaanxi local music, and

focus on sorting out the local music that is on the verge of extinction. In the development process of the inheritor, it is necessary to protect the cultural soil and survival foundation of local music, so that it can retain the original ecological characteristics and cultural connotation in a specific area. Secondly, it is necessary to clarify that the protection of local music in Shaanxi is a cultural relief work. In the process of inheritance and protection, we must be down-to-earth, do practical work, do less show, and do less face projects, comprehensively cover various local music types, and integrate human, material and financial resources. Perform comprehensive deployment.

4.4 Increase the Marketing Efforts of Local Music in Shaanxi

Although Shaanxi's local music has a certain reputation in the society, its regional characteristics are relatively prominent, and it has a relatively high-pitched singing voice. On this basis, the repertoires it performs are mostly traditionally sung stories. Outsiders usually compare it. It is difficult to understand the cultural connotation under the appearance of music, and simple music inheritance can no longer meet the needs of market development better. For Shaanxi local music, except for some music lovers, few people will take the lead in contacting this local music form, and how to fully promote Shaanxi local music has also become a problem for the development of Shaanxi local music. When intangible cultural heritage is inherited and protected, it always needs the efforts of a new generation, especially the acceptance of young people. When promoting local music in Shaanxi, one of the more effective ways is to promote it among young people, so that local music in Shaanxi can be more effective. Well integrated into classroom teaching, the youth group itself is relatively high in their own cultural level, and their ability to accept new things is relatively prominent. The youth group's enthusiasm for understanding and recognizing this native music form is relatively high. On this basis Shanghai can add modern popular music to Shaanxi's local music, promote it to keep pace with the times, play a role in inheritance and protection, and enable communication between folk artists, folk musicians and young groups on the basis of lectures and exchange meetings. The exchanges were strengthened and the Shaanxi folk music was actively spread. On the basis of marketing and other forms, Shaanxi folk music can be circulated among different people, and a wider group of people can participate in it personally, so as to enrich and develop this form of music.

4.5 Traditional Folk Music Should Pay More Attention to the Development of Branding and Industrialization of Music

In the process of development, local music also needs to adopt a brand management approach. The establishment of a local music brand has an important influence and promotion effect on the spread of local music in Shaanxi, and strengthens the spread of local music in the society and the degree of recognition. Obviously improved. How to build a local music culture brand with social influence and brand appeal, and implement a broader industry extension, requires different industries to participate in it together. When Shaanxi's music brand is being constructed, it has an important influence on the development and utilization of derivatives in the music market. It can create more job opportunities in the music market. The consolidation of regional music culture industry development results has an important influence. Local music is currently In order to develop in the music market where development is not outstanding, a cultural industry chain should be built. For example, when the theme park model is constructed, music performances and local music content can be integrated into it, so as to build a more comprehensive integrated industry cluster area, and spread the local music culture in this area, making the cultural concept more prominent, and the development of local music At that time, we can also learn from this achievement model to promote the integration of Shaanxi local music with other product markets

and build a cultural brand on the basis of cultural themes, thereby forming an innovative model of local music branding. On the basis of innovative development, design music projects that are suitable for current market requirements and people's needs, and can gain a foothold in the market.

4.6 Pay Attention to the Protection of Local Music in the Process of Urbanization

Music itself is a comprehensive art form. Any piece of local music does not develop in isolation, but is combined with local folk customs, production and lifestyle, dance art, etc., and has its specific cultivation soil. Shaanxi's local music is closely related to Shaanxi's geography, climatic conditions, historical traditions, and economic methods, and exhibits different characteristics in different regions. Therefore, it has different and personalized regional cultural connotations, and it is also the inheritance of various local music. And the foundation of development. It can be said that any kind of local music will lose its vitality and appeal if it leaves a specific cultural soil. Therefore, the protection of local music must pay more attention to protecting the local civilization and the natural ecology and cultural ecology of local music. With the development of economy and the progress of science and technology, the urbanization process of Shaanxi continues to advance. Whether it is the Loess Plateau, Guanzhong Plain, or the mountainous region of Southern Shaanxi, the urbanization advancement is having a strong impact on and changing people's production and lifestyles. , This has caused the local music in some areas to lose the civilized soil and cultural environment on which it depends. Therefore, it is necessary to focus on the analysis of the inheritance and protection of local music in the process of urbanization. In the process of paying attention to the inheritance, it is also necessary to innovate and reform appropriately to guide local music to adapt to the needs of social progress and development. Local music seeks new development paths, integrates into urban music in an active and innovative way, maximizes social and economic benefits, adapts to social development, and is also an effective path for local music inheritance.

First, it is integrated with the film and television industry. The dynamic demonstration of the film and television industry can enhance the public's understanding and value recognition of local music, and enhance the sense of national cultural identity, forming a trend of understanding and appreciating local music. The integration of the film and television industry and local music can also increase the cultural heaviness of film and television works and stimulate the emotional identity of the audience.

Second, it is integrated with the tourism industry. The process of urbanization will change the living environment of some local music, but it will also give rise to new economic forms such as eco-tourism and cultural tourism. Integrating local music into the tourism industry, creating music art boutiques, improving the cultural connotation and rustic flavor of tourist destinations, and forming characteristic cultural resources will not only enhance the activity of local music, but also increase the economic returns of local music inheritors. Therefore, Shaanxi Featured Tourism can incorporate local music into the featured tourism performances, effectively inheriting and protecting local music.

The third is to integrate with the social mass culture. Most of the local music is formed by relying on characteristic local civilization and rural communities. The advancement of urbanization has prompted more and more farmers to enter the city, and local music lacks a sufficient mass base. Therefore, on the basis of protection, inheritance, and development, local music can be promoted into the community, so that the community can become the audience of local music, and relying on the construction of community culture to build a development platform for local culture and local music can also promote the cultural life of the community. . Of course, in the process of local music entering the community, it is necessary to integrate local music with community sports, culture, and entertainment activities, appropriately adapt instrumental music, folk songs, etc., and integrate them

into folk art forms such as Yangko and Huagu, so that the rural population will enter the city. A new channel of culture.

4.7 Cultivate Local Music Inheritors

Local music is a precious spiritual and cultural wealth, and it needs to be passed on and innovated from generation to generation. The inheritance and development of local music in Shaanxi are closely related to the training of inheritors. It is necessary to comprehensively sort out the current inheritance status of various local music types and propose targeted solutions. On the one hand, the government must increase investment in the protection of local music, provide a stage for folk old artists to perform local music, and let local music perform its due value function. For example, while vigorously developing modern tourism, folk artists, local music performance teams, and the tourism industry can be encouraged to cooperate to perform local music in traditional fairs, sacrificial activities, and festivals, so as to achieve a win-win situation for social and economic benefits. Let folk old artists have a stage to play, and attract more young people to join through economic benefits. On the other hand, the government, together with cultural institutions, universities, social welfare service organizations, etc., gathered a group of experts and scholars to sort out local music materials, conduct field surveys, integrate local music materials scattered among the people, and explore the value of aesthetic and moral education. Encourage colleges and universities to develop school music textbooks, and guide high school and college students to learn local music and folk music in the region through systematic school music education, so as to expand the influence of local music in the youth community. For example, integrate Xintianyou, Southern Shaanxi folk songs, Xi'an drum music, etc. into university classroom teaching, relying on the folklore, folk vocal music, folk literature and other professional curriculum settings of some universities to carry out traditional instrumental music, opera, singing and dancing, etc., and organize the development Perform classic repertoires, or invite famous old artists, inheritors, experts and scholars to carry out exhibitions and performance activities, relying on universities to build a local music culture base, and form a characteristic discipline with regional cultural connotations. On the other hand, the government and universities can encourage experts and scholars to conduct scientific and standardized academic research on local music, explore the value of folk culture, and record the lyrics, scores, and melody of local music in the form of text, electronic, and audiovisual materials. So as to provide rich teaching materials for cultivating young inheritors.

4.8 The Model of Regional Alliance and Product Alliance to Carry out Various Festivals or Practical Activities

Development models such as regional alliances and product alliances promote the integration of music and other folk customs, and launch a series of regional traditional cultural products, enabling them to form key development projects. Build an industrial chain on the basis of regional alliances, which includes industries such as performing arts, entertainment and theme management. Through industrial clusters and product alliances, attractive festivals are constructed. There are relatively many successful cases at home and abroad, such as Hong Kong Disney's Christmas or Halloween events. Form a branded activity or event in the market on the basis of determining the traditional cultural brand. This activity needs to be able to generate greater appeal to the audience and promote the integration of entertainment, art and the market on the basis of industrial accumulation. Effectively grasp the local cultural and humanistic knowledge, and effectively develop and use innovative tourism and cultural products based on the combination of local exhibition industry characteristics, create an industrial agglomeration effect, and realize joint development and

development between regions through festivals or events , And finally realize the common development and prosperity of the economy and culture of Shaanxi Province.

4.9 Attach Importance to the Research and Teaching of Local Music-Related Majors

Effectively improve the current local music teaching situation and improve and develop the teaching conditions and environment. The more direct approach is to invest more funds, while the indirect and effective approach is to apply for the National Art Fund. This year, Xi'an Conservatory of Music Talent training programs such as the approved "Cultivation of Talents for Yangko Opera Performance" and the "Cultivation of Innovative Talents for Yangge Dance in Shanxi, Shaanxi, Ganning and Ningxia" approved by Taiyuan Normal University have attracted professionals from all over the country to participate in training and learning, and a wider range of publicity. In addition to regional local music and dance, combined with modern art choreography techniques, a number of outstanding works can also be created, allowing more people to understand traditional culture with regional barriers. Cultural research cannot make concrete entities like science and engineering to promote the development of society. It is more spiritual penetration and subtle dissemination. In the final analysis, the construction of cultural self-confidence involves everyone's high recognition of our national culture. From the perspective of teaching, it is also an important part of classroom ideology and politics. As a general educator, in teaching, we must combine the content of the classroom to carry out traditional cultural propaganda to students in a subtle way. As a music professional educator, we must combine professional characteristics to allow students to accept and recognize our traditional music culture as a teacher education work. Students should root this idea in the hearts of students, so that they can continue to pass on in their future education posts.

5. Conclusion

Since the development of modern times, the construction of a stable administrative system has also played an important role in promoting the development of cultural integration. However, the current types of folk culture also have different characteristics. Among them, music culture is more typical. On the basis of comparative analysis, it can be found in various places. The emergence and development of representative music varieties reflect the characteristics of dependence on historical, cultural geography and folklore ecology. Therefore, music culture is always an important content that needs to be paid attention to and valued in the research process of regional development. On this basis, the study of local music culture in Shaanxi Province is effectively strengthened.

Although there are relatively many reasons for the style variation of the local music culture in Shaanxi Province, the environmental factors and folk cultural factors in this process are more prominent. This requires strengthening the inheritance and development of the local music culture in Shaanxi Province. This sum is rooted in Sri Lanka. When any form of folk culture becomes an important content in social life, it will be restricted and changed by traditional culture. This is also an important basis and source of cultural differences. In some music cultural activities, the differences also fully demonstrate the important manifestation of local music cultural styles in different regions. It is clear that the formation of styles is closely related to the local cultural environment and cultural traditions. The local music culture is built in the local culture. China has also gained recognition and continued inheritance. Now the ubiquitous Shaanbei accent conveys no longer desolate but high-pitched accent. The Guanzhong old accent that enters the national vision roars the confidence and passion of modern Shaanxi people, and the gentleness sung at the national-oriented Southern Shaanxi Tea Culture Festival. The accent even showed the soft side of Shaanxi to the world. The change in the background of the sound landscape explains the new connotation of Shaanxi music and also reshapes the new glory of Shaanxi local music. Under the

vision of the flowing sound landscape, local music is no longer a static existence, but a continuous inheritance. The new inheritance is the establishment of a new cultural brand and the establishment of cultural self-confidence.

In short, Shaanxi local music occupies an important position in my country's traditional cultural treasure house, and is deeply influenced by natural ecology and cultural ecology. It reflects the geographical and climatic conditions and social and historical changes in different regions, and is an important carrier for recording the evolution of the times. Compared with the local music in other places, Shaanxi's local music has many types and obvious regional differences. The genres of folk songs, instrumental music and opera are more diversified, with typical regional cultural characteristics. Explore a path for local music inheritance and protection with diverse subject participation, adequate information technology, and multi-industry integration, protect and inherit Shaanxi local music from multiple perspectives of concept, policy, and practice, and focus on the integration of local music and modern urban culture. The development of local music materials will promote the introduction of local music into campuses and communities, and realize the integration of local music, tourism, film and television and other industries.

6. Acknowledgment

Project of Shaanxi Provincial Department of Education (Cultural Research on the “Sound Landscape” of Shaanxi Local Music, 19JK0018)

References

- [1] Xiao Hong. *Research on the Regional Characteristics and Inheritance of Shaanxi Folk Music*[J]. *The Voice of the Yellow River*, 2019, (6): 6-7.
- [2] Song Qianwen. *Analysis of the regional characteristics and development background of Shaanxi folk music*[J]. *The Voice of the Yellow River*, 2019, (4): 20.
- [3] Chen Xiaoyan. *Analysis and Research on Tourism Satisfaction of Folk Music Resources in Shaanxi--Taking Folk Songs in Northern Shaanxi as an Example*[J]. *New West (Mid-term Journal)*, 2018, (9): 34-36.
- [4] Sun Lulu. *On the regional characteristics and background of Shaanxi folk music*[J]. *Northern Music*, 2017, 37(15): 38.
- [5] Wang Jianjian. *Research on the application of digital technology in the development of Shaanxi folk music under the background of Internet+*[J]. *Wireless Internet Technology*, 2017, (11): 139-140.
- [6] Yang Yiyue. *On the Intellectual Property Protection of Folk Music in my country--Based on the Characteristics of Shaanxi Traditional Opera and Folk Songs*[J]. *Journal of Northwest University (Philosophy and Social Sciences Edition)*, 2016, 46(4): 118-123.
- [7] Li Anqi. *Analysis of the correlation between the spatial distribution of Shaanxi folk music and geographical elements* [D]. Shaanxi: Xi'an University of Science and Technology, 2019.
- [8] Liu Na. *Inheritance and Countermeasures of Folk Music in Higher Music Education*[J]. *Changjiang Series*, 2017, (28): 51-52.
- [9] Zhao Yutao. *On the inner relationship between the folk music of northern Shaanxi and the spirit of folk customs in northern Shaanxi*[J]. *Northern Music*, 2017, 37(2): 22.
- [10] Feng Qiaoyu. *Television Communication and the Development and Innovation of Shaanxi Folk Music*[J]. *China Radio and Television Journal*, 2019, (11): 120-122.