

Protection Strategies of Original Oroqen Music Heritage

Combined with the Local Curriculum Construction of Colleges and Universities

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Abstract—In the border of our motherland, the deep Greater Khingan Range of Heilongjiang, there was a minority. They were Oroqen people who lived on hunting. By the early 20th Century, they still retained their primitive living customs. With the process of modern civilization, they went out of the mountains and lived their life. They started to enjoy the feast of the material civilization. But the ethnic cultures created by their ancestors are lost and faded in the history. So is Oroqen music. It can be said that the traditional music culture of Oroqen is an important part of original music cultures in China. It is the heritage of national art, and has continued elements of anthropology of art, the science of culture and ethics. It is a precious cultural heritage. We should treat and study them seriously.

Keywords—Oroqen people; Oroqen music; the construction of colleges and universities

I. INTRODUCTION

The development line of traditional Oroqen music is relatively clear. Generally, it believed that the time division in the development of traditional Oroqen music is 1950s. Before the founding of the PRC, the traditional Oroqen music is completely in original development state. During this period, it, same like original music of many other ethnic groups, only expressed local folk and customs.

II. THE HISTORICAL DEVELOPMENT DILEMMA OF TRADITIONAL OROQEN MUSIC

Oroqen people do not have their own words, but they have their own language. Their folk songs have been passed down orally. Now most of Oroqen men and women intermarry with people of other nationalities, and they have undergone great changes in living habits. A majority of old man who can sing Oroqen songs have been dead, so the inheritance state of Oroqen music is not good.

Oroqen people frequently contact with Han people. Modern production and life rapidly influence and change their culture. Oroqen music is integrated with composition method and elements of Han nationality. The most primitive music

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culture has been on the verge of losing. Oroqen music has fused with their ethnic production, life, living, food, clothing, wedding, rituals, language, literature, religion and other customs, so they are previous materials for us to research living conditions and historic evolution of this old nationality. They are also rare live historical and cultural records to Oroqen, our country and even the world. In this case, it is a meaningful activity to develop, sort and save the dying ethnic cultural heritage and vigorously carry forward the music culture. Let more people know about the rich cultural background and the historical process.

It is urgent and imperative to protect Oroqen music and save the precious cultural heritage. From the existing work and study, it can be found that a key factor is in the development of the traditional music: from the angel of their language, Oroqen also use Chinese. It is conducive for Oroqen to communicate with other ethnic groups in economy and culture. But it also facilitates the loss of their language. Now only a few people can speak Oroqen, and many young people can only understand some words. The traditional culture is slowly lost and become extinct. Language is an important way to realize the spread of culture. The loss of Oroqen language will lead to the loss of Oroqen culture. Therefore, it is urgent for Oroqen people to protect and inherit their ethnic language and traditional culture. We can give full play to the government, the experts and the society, and powers of other aspects to protect and inherit them. We can carry out field investigation on Oroqen towns, shoot, collect and sort their intangible cultural heritages, make records and CD to save them permanently. At the same time, we can also collect, sort and compile Oroqen folk songs and publish them.

III. THE PROBLEMS IN THE INHERITANCE AND PROTECTION OF OROQEN MUSIC

Oroqen people do not have their own words, but they have their own language. Their traditional music has been passed down orally. With such inheriting method, Oroqen traditional music has been passed down unstably. It means the traditional music passed down in this way is extremely easily invaded by the development of society and the strong culture, and disappear gradually.

A. Colleges and Universities Ignoring the Education of Traditional Music Culture

At present, colleges and universities in Oroqen areas almost don't give education of their traditional music. Most music teachers in primary and middle schools don't have enough knowledge in traditional folk music. This is mainly because, at present, the construction of the educational system, the establishment of educational ideas and the formulation of educational content in higher music colleges and universities in China, to a great extent, have drawn lessons from the western music education system. In terms of theory and content, the teaching of music is close to the western music culture, while the content of national music is generally less involved. At the same time, the guide of modern media technology misleads college students taking modern pop music as Chinese music culture. Finally, it results in that college students majoring in music art lack understanding, study and research of original national music and they lack knowledge on traditional folk music culture, folk music consciousness and folk music aesthetic view. Eventually, even music teachers graduated from universities of music art don't have enough knowledge of national traditional music culture in teaching.

B. Inheritance Gap and Single Inheritance Mode

Collection of words and pictures and display of art form can only be fixed in a certain time. Oroqen people don't have their own words, so now young people can hardly speak the language. Now they face the loss of their language. If we want to inherit profound Oroqen culture from generation to generation, we need to find, protect and determine inheritors and establish permanent inheritance institution for inheritors. It enables inheritors to train new inheritors and teach them skills regularly. Use the inheritance method of inheritors to keep accumulated Oroqen culture resources for generations permanently.

Now, the attention and the development degree of our country to the traditional music are far from enough. We fail to help them occupy a favorable position in the cultural market and obtain economic benefits. Therefore, it also led to a shortage of people willing to inherit Oroqen traditional music. The development of training of new inheritors is also not smooth. Under the support of the government and the relevant departments, inheritors of Oroqen traditional music of various art forms have been selected. However, on the whole, the number of inheritors is still not enough.

IV. THE MEASURES FOR PROTECTION AND INHERITANCE OF OROQEN MUSIC

A. To Develop Characteristic Tourism Resources and Establish National Brand Culture

We cannot simply appeal to protect the cultural heritage and carry forward national culture. More important is to develop economic industries by using the national culture and create real economic income for the ethnic members, so that they have motivation to protect and inherit their own culture. The inheritance and protection of national culture need to be organically combined with economic development. Use culture to produce benefits and then nurture culture with

benefit. At present, many minorities develop folk culture tourism and combine their ethnic culture with the development of tourism. It is becoming one of the important ways to promote the inheritance of own ethnic culture. It not only protects and advertises their ethnic culture, but also creates economic benefits.

B. To Combine with Colleges and Universities to Inherit National Culture

Colleges and universities should attach great importance to the construction of national cultural education system on campus, and gradually promote bilingual education of Chinese and ethnic languages, improve the confidence of using ethnic language, and strengthen the quality and scientific nature of ethnic language teaching. They can combine the intangible cultural heritage of Oroqen into textbooks and class teaching to enhance students' awareness and inherit their national culture consciousness. In addition, they can use a variety of forms to protect and inherit intangible cultural heritages. For instance, invite folk art groups to campus for performance, lead students to visit museums and cultural centers and develop theme activities. The educational institutions can carry out interactivities with the society and create a good atmosphere for the study of our national culture. They can help students establish consciousness and confidence to study, protect and inherit our national culture and promote the inheritance and development of our national culture. At the same time, the author also investigated some colleges about their arrangement of ethnic course. The ethnic songs and dances they study generally are Mongolian, Tibetan, Uygur and Korean. In terms of study of dances of other ethnics, they only study some basic actions in certain dance works. There is no course of a complete set of dance works. Can we use colleges and universities to spread Oroqen traditional songs and dances in ancient northern minority culture? The author hopes that colleges and universities should pay more attention to the traditional music culture of ethnic minorities and protect our cultural heritage. In the aspect of curriculum arrangement, colleges and universities can try to open some ethnic dance courses, such as Douxiong dance of Oroqen, Lurigele dance of Daghur, meanwhile, give corresponding teaching. But this is just author's idea, which also requires the common concern of all institutions. If the ethnic colleges and universities can open the Oroqen song and dance courses, which can not only become their school characteristics, but also can carry forward our national culture, contributing to the protection of intangible cultural heritage. It will be the most favorable means to protect and inherit our national culture.

C. To Fully Stimulate the Ethnic Identity Function of Traditional Music Culture

We can achieve folk inheritance of Oroqen music through community. The communities are living place of residents. Today Oroqen people have rich and colorful community life and a variety of community activities. Through on-the-spot investigation, the author finds out that people's amateur life is not separable from community culture. In people's daily leisure life, there will always be a group of love sports lovers dancing on the spacious community square. They love life and dance. It has become a leisure activity on the community square at

leisure. This activity is spontaneously organized by community residents. It can not only help local residents firm up but also strengthen their sense of identity and pride on the national culture. It is also a popular expression form of Oroqen dance. Such a spontaneous organization is conducive to the protection and inheritance of national culture.

The author believes that the community is the basic unit and group of the Oroqen society, community activities are good carriers for culture inheritance. We can spread Oroqen song and dance culture through the community. Put traditional folk culture into entertainment of people and add elements of traditional music culture into popular square dance, and enable more people to understand Oroqen music culture. The basic inheritance carrier in protection is man, and the people in the communities are the best group for protection and inheritance. Hope that this kind of national culture can be popularized through the spread of people, and ultimately achieve the purpose of protection and inheritance.

V. CONCLUSION

In a word, the traditional Oroqen music was born in the social work and life of human and develops with the development of society. Oroqen music, as feeling carrier of Oroqen people, has integrated wisdom of man in the historical development. It has inherited and developed basic living information of Oroqen. The continuation of human social life and progress of Chinese traditional music culture become the basic elements to promote the further development of the traditional Oroqen music. The traditional Oroqen music contains abundant information, and is a comprehensive reflection of the living conditions of Oroqen people. In fact, the traditional Oroqen music, as an important part of national culture, not only inherit and develop national culture, awaken soul of modern society to pursue pure spirit, but also eliminate people's psychological irritability in the multicultural environment, point out the correct direction for the pursuit of national spirit and inspire people to think: how does traditional culture survive in the context of rapid integration of multi-cultures; How can we maintain our independence? As a kind of intangible cultural heritage, the mass basis of traditional Oroqen music is very extensive. This form of artistic expression retains the core culture of Oroqen nationality, and it has thick national color.

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