

A Discussion on the Development of Ethnic Folk Music in Contemporary Urban Communities

Yeye Li

School of Music, Sichuan University of Science & Engineering, Sichuan, 643000, China

Abstract: At present, it can be found that China's urbanization process is gradually accelerating, and the coverage of the community is gradually expanding. There is no doubt that urban communities have become the main places where people live. Moreover, most people in the community are engaged in industrial and commercial work and other non-agricultural labor, especially after retirement, people's life pace is relatively slow. In order to enrich the spiritual life and entertainment activities of urban communities, it can be said that ethnic and folk music has played an important role in boosting. In view of the current situation and existing problems of music development in contemporary urban communities, this paper tries to discuss the new ideas of music development in urban communities, aiming to make it better and more prosperous.

Keywords: Urban communities; Ethnic folk music; The development

1. Introduction

Looking back, our ancestors lived in this land for generations. Ethnic and folk music is an art form created by accumulation of daily life and perception of life. Through thousands of years of historical development, the essence of traditional culture and art with Chinese national and folk characteristics has been gradually formed. In the thousands of years of historical development, the Chinese nation has created a large number of excellent ethnic folk music. Therefore, ethnic and folk music not only enriches the spiritual life of the community masses, but also contributes to our inheritance and development of excellent traditional culture.

2. Necessity of the Development of Ethnic Folk Music in Urban Community

Generally speaking, China's national folk music can be divided into folk songs, folk songs and dances, folk instruments, folk rap music and folk opera music. After the development of history and the precipitation of time, China's national folk music gradually presents the trend of large-scale and systematic development.

Conceptually, national and folk music is a traditional Chinese music form spread among nationalities and folk, which is different from non-national and folk music. Since it is produced and spread in the nation and the people, it shows that music has a very solid mass foundation. In recent years, the state has vigorously carried forward and developed folk art, requiring governments at all levels to actively promote the root and germination of fine traditional culture among the masses, and publicize tradi-

tional culture in a form that is popular with the masses. Due to the large number of people gathered in urban communities, and the high awareness of the public on the country's policies, the national and folk music should take urban communities as the main position, thus gradually affecting the surrounding areas.

It can be said that the state attaches great importance to the inheritance and promotion of ethnic and folk music. In recent years, the clarion calls for building a strong cultural country. As an important part of culture, national and folk music is in urgent need of our inheritance and promotion. There is no doubt that promoting the development of national and folk music is very conducive to establishing cultural confidence and building a strong cultural country. Moreover, with the gradual improvement of people's economic level, the spiritual life of the masses should keep pace with the Times. Ethnic and folk music is an embodiment of excellent social atmosphere, which can subtly improve people's spiritual level and imperceptibly convey thriving positive energy. The inheritance and promotion of any art cannot do without the masses. In this regard, national and folk music is the most closely and frequently art form with the masses, as well as the most easily understood and mastered art form by the masses. Therefore, it is relatively easy to inherit and carry forward music among ethnic and folk groups. In the process of establishing cultural confidence and building cultural power, we must pay attention to the inheritance and promotion of national and folk music. Music is conducive to the improvement of the comprehensive quality of the masses. In modern society, education is developing vigorously in practice, so comprehen-

sive quality education has gradually become a topic of conversation. In fact, education is not limited to students; Adults and the elderly should also receive comprehensive quality education. Since the form of music in urban communities is mainly aimed at adults and the elderly, we can show them the importance of cooperation, solidarity, dedication and sharing through the form of music activities. For example, a song and dance performance competition can be organized. The preparation in the early stage involves cooperation, communication and mutual help. During the song and dance competition, performers stick to the principle of "friendship comes first and competition comes second" to provide wonderful artistic performances for the audience. In the process of watching the performance, the audience passes sincere praise to the performers. Through music art, the public can intuitively feel the power of sharing, dedication and sincere praise, and transfer positive energy to each other invisibly.

The form of national and folk music in urban communities is conducive to promoting the physical and mental health of the masses. At present, as the pace of people's work and life is speeding up, their pressure is increasing day by day. Once people lack exercise, their blood flow and metabolism are slow and they are in a long-term sub-health state. At present, the most common forms of ethnic and folk music are Square Dance, Friendship Dance, Traditional Yangko, etc. Through simple dance movements, the masses can get effective exercise, accelerate the speed of blood flow and metabolism, so as to prevent cervical spondylosis, cardiovascular disease, etc.

3. Current Problems in the Development of Ethnic Folk Music in Urban Communities

3.1. The state pays insufficient attention to the development of national and folk music

In terms of policy, the state does not have very specific and clear policy description on the inheritance and development of national and folk music. Therefore, the relevant government departments do not give enough support to the development of ethnic music teams in communities, and lack detailed, specific and long-term planning, as well as economic support. At present, many square dance teams and traditional yangko dance teams in urban communities use instruments and costumes that are purchased out of their own pockets. At the same time, there is a lack of management of ethnic folk bands in urban communities. For example, relevant government departments take the lead in organizing square dancing competitions, instrument training and dancing instruction, etc., which cannot provide music teams with the opportunity to perform on stage and cannot inspire the team members' ambition to improve themselves.

3.2. The single folk music form cannot meet the needs of the society

At present, the main forms of our national folk music are square dance and traditional yangko dance, but we lack opera, folk rap music and the use of Musical Instruments. Due to China's vast territory, numerous ethnic groups, each nation's own cultural characteristics, ethnic folk music and other forms of artistic expression also have obvious differences. The art of any nation is the essence of culture, so cultural inheritance must maintain diversity. The basic reason for the single form of ethnic and folk music is the lack of long-term mechanism and fundamental driving force, so it cannot meet the needs of the society. There is no denying that the existence of any kind of art depends on the needs of society. Therefore, ethnic and folk music teams should actively contact social groups, for example, organize cultural activities and folk art activities during traditional festivals, and display art in enterprises and institutions, so as to narrow the distance between ethnic and folk music teams in urban communities and enterprises and institutions.

3.3. The aging of performance teams is accelerating and the masses lack the sense of inheritance

At present, the main participants of ethnic music are the elderly, who are limited in both physical strength and thinking ability. Moreover, the main purpose of their participation in national and folk music activities is to exercise and enrich their daily life, not to mention the strong sense of inheritance. Therefore, excellent national and folk music cannot be fully carried forward and inherited. Community ethnic music team members all rely on self-consciousness. Team members usually voluntarily choose to participate or not to participate, and their degree of freedom is relatively high. Moreover, there are no relevant rules and regulations, wage constraints and economic supplements, so the number of personnel in the team is extremely unstable, which is not conducive to the long-term development of community, ethnic and folk music. The music team of ethnic and folk communities lacks the strength of young people, the independent learning spirit of innovative thinking and earnest study, and cannot fundamentally play the role of inheriting and carrying forward ethnic and folk music.

3.4. The masses do not study music in depth and lack systematic guidance

As a typical art form, music contains profound contents. However, in reality, the public's research on ethnic and folk music is not in-depth. At present, the main forms of community, ethnic and folk music are square dance, ballroom dance, blowing, playing and singing, traditional yangge, etc. Relatively speaking, opera, rap music team is less. What's more, the types of Musical Instruments used are relatively few and the professional level is not

high. Ethnic and folk music mainly exists in the form of spontaneous mass. They lack systematic guidance from professionals, which makes the expression form of national and folk music too superficial. In this case, they often fail to grasp the essence of music art. It can be seen that it is only limited to provide people with a form of mental entertainment and physical exercise.

4. Countermeasure Analysis of the Development of Ethnic Folk Music in Urban Community

4.1. The state should establish a long-term mechanism to promote the long-term development of ethnic folk music in urban communities

On the one hand, the state should pay more attention to the establishment of long-term development mechanism. Government departments should actively promote the long-term development of urban community ethnic music. First of all, the state plays a crucial role in promoting music development. For example, the state establishes guiding documents on music development of ethnic and folk communities, and requires governments at all levels to strictly implement them, so as to provide strong policy support for music development of ethnic and folk communities. The state cultural department allocates special funds for culture every year. Therefore, governments at all levels should actively respond to the call of the state and really use the funds for the development of cultural undertakings. For example, it is necessary to purchase equipment for music teams in urban communities; For the team with good development and considerable scale, material rewards should be given to stimulate the enthusiasm of the masses to develop the national and folk music team. Street offices and neighborhood committees are known to have the most contact with urban communities. These organizations should give full play to their leading role. For example, it is necessary to set up full-time personnel for the management of ethnic and folk groups in the street offices, actively set up teams, control the size and number of teams, and try to achieve balanced development of each team. Whether in terms of policies or financial resources, they should provide strong support for the development of urban communities, ethnic groups and folk music.

4.2. Cater to social needs and actively participate in social activities

It can be said that community ethnic music team is an important carrier of art communication and an important part of social organization. To adapt to the development of society, music teams of communities, ethnic groups and folk communities must meet the needs of society, for example, actively cooperate with enterprises, government institutions, schools, hospitals, scenic spots, etc. Actively

participate in traditional festivals, art festivals and tourism festivals; Based on the art form suitable for the current aesthetic level of the masses, the artistic beauty of national and folk music is displayed for the society, so as to improve the popularity of the team; Attract more high-quality talents to join the team, and promote the long-term development of national and non-governmental music team.

4.3. Strengthen propaganda and raise the awareness of inheriting and carrying forward excellent traditional culture

We have to say that excellent traditional culture is the essence of thousands of years of historical development. These treasures must be vigorously inherited and carried forward, which is conducive to enhancing China's cultural self-confidence, building a strong cultural country, and enhancing comprehensive national strength and international competitiveness. At present, urban community ethnic music team members tend to aging. This kind of team lacks youth vitality, which is not conducive to long-term and stable development. Therefore, it is necessary to strengthen propaganda and attract more young people to join. For example, managers of neighborhood committees should be encouraged to actively participate in ethnic and folk music teams, and college student village officials and young people should be encouraged to actively join.

4.4. Attract professional talents and provide effective guidance and training

At present, urban community ethnic music team is mainly formed freely. In this context, the masses of music art research are not in-depth. Their understanding of the group is only limited to singing and dancing, and they cannot appreciate the essence of art. Therefore, the government should attract professional talents and provide professional guidance and training for music. For example, all cities above the county level have cultural centers. Most of the staff in cultural centers have a professional basis in art, so they can offer professional guidance to the music team of ethnic groups and folk communities with the help of the staff in cultural centers. For example, cultural centers, led by the government, issue notices to determine the time and place of weekly training. They can also invite teachers from training institutions to give guidance and provide systematic guidance and training to the team members in dance, musical instrument, singing, opera and other aspects, so as to make the community, ethnic and folk music team more professional.

5. Conclusion

At the present stage, national and folk music is an important part of art, and also the art form with the most contact with the public. As an important carrier for the

development of ethnic music, urban communities should actively promote the spread of ethnic music, so as to provide broader development space for ethnic music.

References

- [1] Jing Xu. Research on the inheritance and development of folk music in urban communities. *China National Exhibition*. 2018, (10): 69-70.
- [2] Guangming Ren, Yingli Zhang, Guiying Tong and so on. Exploration on the development of national folk music in contemporary urban communities. *Modern Music*. 2019, (5): 88-89.
- [3] Guangming Ren. Research on the Development of Ethnic Folk Music in Urban Community from the Perspective of Communication Science. *Art Evaluation*. 2018, (5): 162-163.
- [4] Mingyi Zhang, Xu Guo. Research on the Socialization Development of Ethnic and Folk Music in Urban Community. *Modern Music*. 2018, (4): 146-147.
- [5] Dajian Liu. Development Practice and Institutional Improvement of Community Music: Taking Wugang of Hunan Province as an Analysis Sample. *Journal of Central South University for Nationalities (Humanities and Social Sciences Edition)*. 2017, 37 (5): 53-55.