

Innovative Research on Music Technology in Nuo Culture Development from Folklore Perspective

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Abstract: In order to replace the inheritance and development of national culture, this paper proposes to study the development and innovative methods of music technology in Nuo culture from the perspective of folklore. This paper investigates and analyzes the current development of Nuo culture music, and puts forward relevant innovation and optimization suggestions aiming at the investigation and analysis results, so as to realize the innovation of music technology in the development of Nuo culture. Finally, through empirical analysis, a questionnaire survey was conducted on 1,000 volunteers. The survey results show that this study can better improve the acceptance of Nuo culture music, further promote the development and innovation of Nuo culture, and fully meet the research requirements.

Keywords: Folklore; Music technology; Nuo culture; Cultural development; Cultural innovation

1. Introduction

At present, China's well-known cultural heritage mainly includes kung fu, silk, porcelain and Confucius. In terms of music, Yueju opera and Peking opera are the main ones, while Nuo opera, the "living fossil" of Chinese opera, is little known. As the first batch of national intangible cultural heritage, Nuo culture has profound cultural implication and academic value [1]. In order to better promote the development of Nuo culture, the performance characteristics, aesthetic value, cultural connotation, protection and inheritance of Nuo opera are studied. Based on the theory of translology, oral materials, written materials and photos of Nuo culture are selected for analysis of translation examples so as to realize the goal of "going out" of Nuo culture. Nuo culture has deep foundation, complete structure, rich carriers, various forms, unique connotation and rich cultural connotation. Nuo opera has strong primitive religious characteristics and obvious witchcraft nature. It has long played its practical function and social enlightenment function to adapt to the wishes of the people. It contains rich artistic aesthetic value and is an important symbol of cultural memory bearing national identity. Historically, the closed and comfortable natural geographical environment and cultural exchange environment have become the unique soil for the survival, inheritance and dissemination of Nuo culture born and raised in this country. At present, with the development of economy and society, the expansion of communication and the popularization of education, heterogeneous cultures are pouring in like water

bursting a dike. The closed communication environment on which Nuo culture has long existed is being broken, and its inheritance and communication are also in trouble. The difficult situation of Nuo culture's inheritance and dissemination is first rooted in the profound changes of times and society [2]. Economic and social development has to a great extent even fundamentally deconstructed the "cultural community" between Nuo teachers and willing masters. The mass media suddenly dominated the whole field of Nuo culture, washing away the inherent cultural context on which the latter depended for its existence, so that Nuo culture lost its original artistic charm at the reception level. Nuo culture itself is fragmented, shaped by wonders and expressed by literariness in the media environment. As a result, Nuo culture is being reshaped in the media mimicry environment, forming two conceptual worlds completely different from the real witch and Nuo tradition. In the new media environment, Nuo culture inheritors, especially Nuo mage, still stick to the traditional way of transmission. Facing the lack of power and hesitation of modern media, they are increasingly "marginalized" and suffer from the pain of "aphasia". Therefore, an innovative study of music technology in Nuo culture development from the perspective of folklore is proposed in order to further promote the inheritance and development of Nuo culture.

2. Nuo Culture in the Development of Innovative Research

2.1. Folklore perspective music technology in nuo culture development status

With the deepening of reform and opening up, the cultural exchanges between China and foreign countries are also increasing day by day, and the Nuo culture music in China is gradually going abroad. Especially since the 1990s, Chinese and foreign music exchanges have become increasingly frequent. China is also deepening the dissemination of Nuo cultural factors in national music. According to the investigation and analysis of the current situation of the development and dissemination of our

multi-music technology in Nuo culture, it is divided into three parts: the trade of Nuo culture, the exchange of Nuo culture and the education of Nuo culture. At present, our country has been short of authoritative institutions to release statistical data on the foreign trade of our national music. Therefore, based on the analysis of China's Foreign Exchange Report published in the past 10 years, we investigate the current development and dissemination status of our country's music culture [3]. Specific data are shown in the following table.

Table 1. Data on cultural exchange of folk music in China

Year	1998	2008	2018
The Improvement of Nuo Culture Music	0.1	0.3	0.6
Ac numerical value	0.0248	0.0457	0.0795
Number of overseas commercial performance troupes	154	302	456
Performances	56	1084	9485
Revenues from Performance (RMB 10,000)	13454.4	12457.47	154551.7

This is the value of China's music culture exported from 1998 to 2018. China's economy has developed rapidly after 30 years of reform and opening up. Especially in the past ten years, the value of China's cultural exchange has increased significantly at a high level. Although the total trade volume of China's cultural products exported to foreign countries is on the rise, it accounts for a small proportion of the total foreign trade volume, which is still a certain distance from China's building into a cultural power [4]. At present, China's foreign trade in ethnic music is mainly through the export of music and cultural performances, music books, audio and video products, overseas TV channels and music programs. Although cultural exchanges have been frequent in recent years, Nuo culture based on music technology is relatively weak in development and exchange [5]. The number and number of performance groups are small, but the overall performance revenue has increased. This also explains to a certain extent the improvement of the overall artistic level of China's outbound performance groups, which have won wider market recognition and created higher market value. In the cultural exchange of Nuo culture music, the more common ones include opera, song and dance, martial arts, etc. The total amount and income of these three categories account for more than 80% of China's performing arts export projects, while Nuo culture gradually faded out of people's sight.

2.2. Analysis of music technology in nuo culture

Nuo culture is one of the ancestors of Chinese culture and an important part of Chinese traditional culture. The legend of the origin of Nuo god has preserved the ancient memory of the people who survived the "great flood" and recorded the arduous process of conquering nature, transforming nature and reproducing human beings for the rest of their lives after the disaster. its cultural connota-

tion and manifestation are extremely primitive, positive and romantic. Nuo is the meaning of bird in Miao language. Nuo is the bird god, and Miao is a nation with bird god as its totem. Therefore, Nuo worship originated from Miao. In addition, Nuo is the supreme god in the traditional art system. Up to now, there are still more detailed legends and stories about the origin of Nuo. Including "exorcism and exorcism", "offering sacrifices to Pangu" and "inviting exorcism god" etc. Historical allusions include Gu Chenghui, Guan Gong's godson, Yun Chang's recovery, Tianfu rinderpest, Hua Tuo's Salvation of the People, etc. The repertoire of life customs includes "Celebrating Harvest", "Jumping on the Ground" (also known as carrying land and leaving land), "Elder Sister Love" and "Epilepsy Stealing Cattle". The difficult situation of the transmission of Nuo culture in Kuo is also rooted in the restriction of its main body [6]. To protect Nuo opera, the most important thing is not to protect opera, but to protect people. Nuo teachers, especially Zhang tan mage, are the main carriers of Nuo culture, and are the most critical core subjects in the process and mechanism of Nuo culture's existence, transmission and dissemination. however, their former glory has been lost in reality, their cultural status has declined sharply, and they have lost their previous discourse power and influence. they are not only in financial distress and livelihood difficulties, but also have few successors after their separation [7]. Correspondingly, as the most direct mass basis for the existence and development of Nuo culture, the willing main group is gradually declining. In addition, the cultural needs of the general public are increasingly showing a trend of diversification, which greatly squeezes the space for the survival and development of Nuo culture. Nuo culture appears less and less in people's daily life. The entire cultural community is shrinking and faces the danger of being cut off.

material cultural heritage in the way of protection. Material cultural heritage can be placed in museums or other places for static protection, so why should intangible cultural heritage be protected in a living state? This has a great relationship with the characteristics of intangible cultural heritage. First of all, intangible cultural heritage is intangible and needs people's participation to be inherited. Secondly, its form of expression is living, it is a kind of life that still exists.

In a word, the assimilation of Nuo culture has led to the ontological change of its uniqueness as a local culture. That is to say, Nuo culture itself is undergoing changes and is no longer the traditional and unique original appearance. Because Nuo culture is extremely inclusive, assimilation does not have much influence on the essence of Nuo culture. Generally speaking, Nuo opera, as a unique cultural form of innovation and transformation, is to adapt to contemporary political and economic requirements, to adapt to the rational and cognitive level of contemporary people, and to meet the aesthetic needs of contemporary people. Therefore, successful Nuo opera innovation should adhere to three standards: first, scientific concept and rational civilization; Second, the values are correct and provide positive energy. The third is to enjoy both refined and popular tastes for fun and good-looking, and to make the three organically unified and integrated. However, if Nuo culture is required according to this standard, it will directly fall into the dilemma of inheritance and communication, even survival. The core problem restricting it is rooted in its inherent witchcraft. In essence, the innovation of Nuo culture is a kind of discourse resistance. The artistic Nuo opera and the witchcraft Nuo belief are essentially the relationship between cultural phenomena and cultural system. The two gradually fall into the dual value judgment of rationality and irrationality. The differentiation between Nuo opera on the township and Nuo opera on the stage are two sets of different discourse rules, which respectively represent the original ancient form of Nuo opera and the modern framework given to Nuo opera. In this sense, Nuo opera has become the best place for the power struggle in contemporary society and the place where different cultural capitals compete and ultimately decide the outcome. As a national folk culture, Nuo culture and Nuo opera must be inherited and ultimately depend on the heirs.

3. Empirical Analysis

In order to better investigate and study the innovative effect of music technology in Nuo culture development from the perspective of folklore, 1000 volunteers were selected for a questionnaire survey. The results of the questionnaire were analyzed. In order to ensure the rationality of the survey results, the questionnaire questions are scientifically and reasonably set up. The specific contents are as follows:

Questionnaire survey

Gender _____, age _____, major _____, location _____

1. Do you wish to enjoy music every day?
A, every day there is b, sometimes there is c, not often.
Do you often take part in music activities in your spare time?
A, often b, sometimes c, not often
3. Do you think the music in the music textbook can meet the needs of your music appreciation?
A, can meet. B, more meet C, can't meet
4. When you want to enjoy music, you will choose:
A. music in music textbooks
B. internet music
C. television music
D. broadcasting music
5. What kind of music do you like best?
A. East Asian Ethnic Music (Japanese Song "Cherry Blossom")
B. American Country Songs (Yesterday Again)
C. mainland pop music
D. western classical music' (beethoven symphony)
E. popular songs from hong kong and taiwan
F African music (African drum music)
G Latin American music (tango, rumba)
H. Chinese folk songs ("the stream drips water")
I. Chinese National Instrumental Music (Erhu "Two Springs Reflect the Moon" >
J Chinese rap music (jingyun drum)
K. jazz
L. rock music
M. rap music (R&B)
- What is the style and genre of the music I just heard?
A. chinese folk music b, jazz
C. japanese pop D. Latin American Music F Not Clear
7. just heard the music mode is
A, b in major, c in minor, d in national mode, d in Japanese capital mode
8. What musical instrument did you play the music you just heard?
A. violin b, erhu c, Ma Touqin d, others
9. When you enjoy music, you usually:
A. listen attentively, and produce rich imagination
B. listen attentively, but think of things that have nothing to do with music.
C. listening while doing other things, did not produce imagination related to music
10. The music that most easily moves you is:
A. Chinese folk songs (such as "jasmine")
B Beethoven's Symphony (e.g., Symphony of Destiny)
C. popular songs
D. Chinese instrumental music (e.g., "two springs reflecting the moon")
11. Do you often feel touched when enjoying Chinese folk music?
A. often b, sometimes c, rarely
12. Did the music you just played make you feel?
A. exciting, moving b, not feeling
13. What is your main understanding of music when enjoying music?
A. title b of music, cultural background c of music, introduction of media
Can you understand guqin music?
A. can understand b, don't quite understand c, it is difficult to understand

Figure 2. Questionnaire

After completing the questionnaire survey of volunteers, the age of volunteers was planned, including 50 young people under 12 years old. 50 teenagers aged 12-18; 300 young people aged 18-28; Middle-aged 300 people aged 28-58; There are 300 middle-aged and elderly people aged 58-98. Among them, there are 500 men and 500 women. After completing the questionnaire survey, the volunteers will be shown Nuo culture music audio/video for 10-15 minutes, and their attitudes and relevant opinions will be collected. The survey results show that the acceptance of Nuo culture music by volunteers can be divided into the following types:

The proportion of volunteers who know about Nuo culture and music and like it better: 5.6%,

The proportion of volunteers who expressed more interest and desire to know more about Nuo culture music after a preliminary understanding: 14.8%

The proportion of volunteers who can accept Nuo culture music but do not want to further understand its cultural connotation: 40.2%

proportion of volunteers who do not like Nuo culture music is 34.4%

Others: 5.0

Looking at the above survey data, it is not difficult to find that the social acceptance of Nuo culture music is relatively low. According to the volunteer's intention, the analysis of their age levels shows that most of the people who prefer and accept Nuo culture music are the middle-aged and old people aged 58-98, among whom there are 3 middle-aged people aged 28-58, among whom the youth under 12 years old, the youth aged 12-18 years old and the youth aged 18-28 years old have relatively poor preference for Nuo culture music, and the acceptance rate is 0.

On this basis, combined with the above optimization suggestions, the Nuo culture music was improved and investigated again. The results show that:

The proportion of volunteers who know about Nuo culture and music and like it better: 25.3%,

24.1% of volunteers expressed interest and desire to know more about Nuo culture and music

The proportion of volunteers who can accept Nuo culture music but do not want to further understand its cultural connotation: 20.7%

proportion of volunteers who do not like Nuo culture music: 14.9

Others: 15.0%

Looking at the above survey data, it is not difficult to find that the social acceptance of Nuo culture music is relatively low. According to the volunteer's intention, the analysis of their age level shows that the majority of people who prefer and accept Nuo culture music are still in the middle-aged and old people aged 58-98. Among them, the number of people aged 28-58 who say they like and can accept Nuo culture music rose by 3 to 33, the number of people aged 18-28 who say they like and can accept Nuo culture was 14, the number of people aged 12-18 who say they like and can accept Nuo culture was 16, and the number of people under 12 who say they like and can accept Nuo culture was still 0.

According to the above two groups of survey results, under the guidance of the innovative methods of music technology in the development of Nuo culture from the perspective of folklore proposed in this paper, the unique music of Nuo culture has gained greater acceptance, but the overall needs to be further improved.

4. Conclusion

As an internal driving force of Nuo culture, each inheritor must first cultivate generations of national cultural inheritors to promote the protection and development of Nuo culture. Then it will promote Nuo culture to adapt to the spread of modern media environment, make it absorb the essence from the dialogue between different cultural systems, place the closed traditional national culture in a broader cultural environment, create new artistic values and spiritual concepts with a sense of the times, and enable Nuo culture to demonstrate the healthy human power

that guides people to good. The modern media environment not only brings the impact and challenge to the inherent existence mode of Nuo culture, but also embodies the powerful technological advantages and the infinite possibility of effective protection and dissemination of Nuo opera on a broad platform, which makes this national cultural factor with worrying development prospect obtain new elements of the development of the times and continue to grow. In an era of increasingly diversified social culture, all parties involved in the transmission and inheritance of Nuo culture should adopt various methods and approaches, innovate their thinking, utilize advanced protection concepts and media technologies, preserve the entire Nuo culture community, and jointly spread and protect our rich and beautiful spiritual home.

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