Folklore Thinking on the Inheritance and Protection of Miao Nationality Folk Songs Based on Computer

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Abstract. Exploring the inheritance and protection of folk music from the perspective of folklore is a modern transformation of the understanding paradigm of music anthropology and the comprehensive art model of Miao folk music, which integrates related disciplines and research fields. A more comprehensive and thorough display of the profound connotations of traditional Chinese music. It also deeply and extensively analyzes the historical and cultural value of folk music created by the people in their daily lives, the maintenance value of ecological culture protection, and the development value of social progress. Focusing on returning to life culture, reflecting the uniqueness of the nation, fusing the diverse national cultures, and demonstrating the human spirit of re-innovation are the principles of traditional music "life protection". In real life, the protection of folk music should pay special attention to the music activities of the inheritors. With the technical support of computer virtual reality software, place it in a specific time and space, and take advantage of regional differences to adopt diversified strategies.

Keywords: Folk Music, Folklore, Miao Folk Songs in Western Hunan, Inheritance, Protection, Computer

1. Introduction
As far as the Miao folk songs in Western Hunan are concerned, a large number of research results have focused on the singing, melody and structure of the Miao folk songs, but not on the natural geographical environment, historical and cultural environment of the Miao folk songs in the form of music, such as The Analysis of the Types and Characteristics of the Miao folk songs in Western Hunan, etc. The shortcomings of these studies are that they neglect to pay attention to the traditional spirit of China and estimate the role of national reality. It is difficult for the inheritance mechanism to move from the concern of folk songs texts to the demand of human cultural sharing and diversity development\cite{1,2}. Folk song tradition is one of the national symbols. Through the reciprocal transmission of folk songs, mutual establishment and communication exchange relations, to achieve a variety of national referential information and performance of information transmission function. It is particularly important in the cultural circle where there is no written language and there is a lack of more advanced media\cite{3,4}. It not only realizes the cultural identity of ethnic groups, but also
strengthens the cohesion of ethnic groups, so that many ethnic groups scattered around but lack the necessary information exchange can inherit, disseminate and store the traditional ethnic culture generation after generation. This traditional custom of folk culture is inherited and transmitted periodically and regularly day after day, year after year, especially for the people who inherit culture without words. Folklore is the footprint of human history, the medium and carrier of inheriting human music culture, and a social life phenomenon and transmission force to maintain and promote human survival and development. Only by replacing the single folk music research paradigm with the folklore research paradigm of musical anthropology can we be more comprehensive.

The following concepts, systems and meanings are found, and many other factors related to them are recognized, so as to achieve the goal of innovative development, inheritance and protection of Miao music form, and realize the inherent requirement of sustainable development of intangible cultural heritage.

2. Folk music under the research paradigm of folklore
The principle of "living protection" for inheritance and development of folk music "living protection" should pay attention to the following four basic principles:

2.1. Focus on returning to life culture
Focusing on returning to life culture means putting the Miao folk songs of folk music in the specific environment of the original cultural space, so that they can be protected healthily and developed scientifically. As we all know, the methodological principle of paradigm transformation in folklore research is to restore the abstract theory of Miao folk music to the practice of social life, return to the pattern of human life, and get concrete from human life itself. The theoretical basis of music is to explain the abstract theoretical problems. This is because human music culture belongs to the creation beyond nature, and in human daily life, not all music phenomena are in the cultural category. Culture is all the activities and results of human subconsciously acting on nature and society. It is also a specific period, a specific geographical environment and a specific ethnic group presented by human beings in a specific way of life.

The dominant mode of survival culture in group relations. Our interpretation of folklore music theory is not simply about the pursuit of national consciousness and beliefs. It often involves various disciplines and embodies in various internal links of human culture. In exploring the research paradigm of folklore, it is found that individual and group behavior can embody the scientific law of human's conscious or unconscious natural development and academic uniform.

The construction system of Wu shows distinct characteristics of musical anthropology. On the other hand, Anthropology of music has laid the foundation for the internal mechanism and pattern of social activities such as folk culture, folk art and psychological quality, which makes its researchers more inclined to personalized experience and description of their own emotions. Therefore, the transformation of the theoretical research paradigm of folklore is not only an academic field that simply describes the musical phenomena, but also a behavioral exploration of the understanding paradigm of musical anthropology and the comprehensive artistic model in various related disciplines and research fields. Among many research fields, "Music as an art, as a form of social significance, is in the final analysis a reflection of real life". Miao folk songs originate from life, but are higher than life. They are improvised by Miao people in their daily life and social activities. They are the accumulation of history and the crystallization of wisdom. Therefore, it has distinct characteristics of the times, reality and nationality, and is the concentrated embodiment of the traditional culture and life style culture of the Miao people. Miao folk songs are often in the original natural environment, social environment, in order to show a lively vitality, leaving the Miao soil, it will wither or even die. The particularity of folk music makes us pay attention to it when we protect it.

2.2. Embodying the characteristics of national uniqueness
Folk music, rooted in people's conscious behavior, is the emotional catharsis of ethnic groups or
individuals in a specific period and special environment. From ancient times to modern times, Chinese folk music culture has been on the basis of self-sufficient agricultural economy and Society for a long time. Lower economic living standards have resulted in the lack of information and cultural exchanges between different regions and nationalities, thus forming a music culture that best reflects the styles and characteristics of different nationalities. The spiritual needs of different nationalities, such as religious beliefs, national customs, aesthetic tastes, ethics, music appreciation, entertainment hobbies, psychological reactions and emotional expression, have formed different musical cultural characteristics, reflected the spiritual features of different nationalities, expressed the people's pursuit of life, and thus from a single. The appeal of physical life habits develops to ethnic groups of large and small origin, and ultimately forms the national consciousness of different ethnic groups. The most typical is the custom of wedding etiquette in people's daily life. The Tujia people must invite a group of slippers to greet their relatives. Suona accompanies them. It is an indispensable procedure in Tujia marriage customs. It is handed down from generation to generation and lasts for a long time. Although the Miao people's marriage etiquette and welcoming relatives custom also has folk music accompaniment, it lacks the slippery team, which fully reflects the unique national culture of different nationalities in the same region, and is also an important symbol for us to identify different nationalities.

In the study of the research paradigm of folk music, the most important symbol is to measure the creativity, enjoyment and regional advantages of local ethnic groups. Especially for those ethnic groups that only have language but no words to inherit culture, through the mutual inheritance of folk songs and techniques in folk activities, cultural transmission and exchange of ideas are established, and various kinds of referential information and expressive information are disseminated, thus enabling many ethnic groups scattered in different places without necessary information exchange to be able to come from generation to generation. The Dai Dynasty inherited, disseminated and recorded the traditional national culture, thus effectively extending the life of the national culture.

Our country is rich in resources and vast territory. Due to historical reasons and living conditions, various dialects and sub-dialects among different ethnic groups in different regions and different periods of natural environment and social ecological environment have been produced, and the singing of different nationalities with different languages, different tunes, different costumes and rich styles has been formed. Style and the characteristics of folk art. The preservation of these individualized characteristics is the full display of national uniqueness, an important symbol of the historical precipitation of regional music culture, and a concentrated reflection of national creativity and enjoyment. Therefore, in exploring the research paradigm of folk music, we must follow its original and national characteristics when carrying out the inheritance and protection of folk music.

2.3. Integrating national Multiculturalism
Folk music is rich in subject matter and varied in content, including folk traditional customs, religious beliefs, social etiquette, productive labor, social practical knowledge, literature and art, traditional sports, medical treatment and other aspects of life. In a word, it is all-inclusive and omnipresent, as long as it involves human daily life. The content of life is all contained in it. Indeed, because different nationalities have different ethnic origins, historical circumstances, linguistic affiliations and tone systems, they have formed various nationalities.

Ethnic customs and various forms of music show a pluralistic musical cultural pattern, reflecting the differences of national customs, ethnic groups and society. With the deepening of urbanization, China's economy, politics, military and cultural development is rapid. The cultural market is changing with each passing day, the network media disseminates quickly, the international exchange develops frequently, and the cultural blending coexists in a pluralistic way. The information age has expanded people's vision space and promoted the development and progress of multiculturalism. The paradigm of folklore musicology is just a collection of many kinds.

Music and art as a whole, an anthropological theory to interpret music and culture of a discipline, only by integrating the characteristics of multi-culture, can we inherit and innovate the traditional
national culture, in order to adapt to the world's multi-cultural development pattern. Therefore, it is an unshakable principle of "living protection" in the research paradigm of folklore musicology to integrate ethnic multiculturalism.

Table 1. The inheritance value of Miao folk songs is as follows.

| Historical value | The ancient songs of Miao nationality, such as "Ode to the Heroes of Qianjia and Miao People's Uprising" and "Historical Tales of Caotun in Western Hunan", truly recorded the struggle history at that time. |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Social value     | Miao folk songs contain the truth and goodness of the Miao people, embody the national spirit and moral character that the Miao people dare to create, protect and develop the Miao folk songs will play a certain role in improving the ideological and cultural quality of the Miao people and building a harmonious society. |
| Art value        | Miao folk songs are rich in tunes, and their forms and modes are very prominent. Protecting Miao folk songs will play an important role in the development of Miao folk songs and the study of Chinese national music. |

3. Inheritance of Miao Folk culture

Effectively mobilize inheritors to develop local culture, focus on the core role of inheritors, improve protection of inheritance channels, give full play to the core role of inheritors, and improve inheritance channels is the key. We are well aware that the inheritors of folk music are the embodiment of the overall image of regional music culture, often with strong regional characteristics. Their thoughts, behaviors and musical performance are all affected and restricted by local ethnic customs, religious beliefs, traditional culture, education level and knowledge system. On the basis of computers, implement diversified protection measures to maintain sustainable cultural development. While recognizing the protection of the cultural space of Miao folk songs, we must give full play to the core role of the inheritors, and take diversified life protection measures based on the spread of Miao folk songs in western Hunan. Specifically, the protection of Miao songs in western Hunan must realize the organic combination of dynamic and static protection and coupled operation.

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