

Research on the significance of historical inheritance of Nanyang Major tunes to social development

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Abstracts

With the continuous development of social culture in the new era, people's attention to traditional music culture is gradually increasing. Nanyang major music contains rich ideological connotation, very Nanyang regional characteristics, occupies an important position in the field of Chinese folk music, can fully reflect the regional cultural tradition of Nanyang, highlight the musical culture and artistic charm of Nanyang. This paper aims to discusses the origin, formation, development and inheritance of Nanyang major tunes, musical characteristics and measures taken in the inheritance and development, which have positive significance for the current social development, and provide reference for similar studies.

Keywords: Nanyang major tune, music culture, social development, inheritance significance

Introduction

The development and progress of human society cannot be separated from the excellent traditional culture. The inheritance of a culture reflects the social characteristics of the time and gives profound connotation. The memory, emotion and value orientation of human existence are the products shaped by "sociocultural". Chinese traditional culture has exerted a positive and far-reaching influence on the current social development. We should not only pay attention to the refining, cohesion, inheritance, protection and development of traditional culture, so that people can get the nourishment of traditional culture and have the consciousness of consciously taking on the responsibility of inheriting traditional Chinese culture.

Therefore, promoting the inheritance and development of traditional music, inheriting and carrying forward excellent traditional Chinese culture is of great significance for enhancing cultural self-confidence and promoting the prosperity and development of literary and art undertakings.

Nanyang major tune in Henan Province is an important part of Nanyang traditional culture and an important type of Nanyang folk art, which is listed as the second batch of national intangible cultural heritage. Nanyang major music culture has typical regional characteristics and a long history of development. After long-term development and reform, it has been unique and unique in the field of Chinese traditional art industry and occupies an important position in the field of national folk music in China. It can fully reflect the local cultural tradition and help to show the artistic charm of music culture in Nanyang region. It is worth studying and appreciating, but also worth promoting, inheriting and carrying forward. Therefore, it is of great significance to do a good job in the inheritance of Nanyang major music and its value to social development (Fan, 1996; Guan, 1999; Zhang, 1948).

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1. The origin and inheritance of Nanyang major music

1.1 The historical origin of Nanyang major music

Since ancient times, Nanyang has been a famous historical and cultural city, located in the south of Funiu Mountain and the north of Han River, and has always been the gateway of north-south economic exchanges and the important place of cultural convergence. With Shangluo in the west and Jingxiang in the south, it was influenced by the culture of the northwest and the art of the south. Coupled with generations of Nanyang people's learning and hard cultivation, gradually developed and formed a unique Nanyang folk art. Nanyang major tune formerly known as Guzi tune, also known as Nanyang tune, also known as tune opera. It originates from the Xiaoqu of Ming and Qing dynasties, and its main component is Bianliang's Xiaoqu. "Ditties" are generally considered vulgar. Qing Li Dou in the "Yangzhou Painted Boat record" recorded that "small singing with pipa, stringzi, Yueqin, sandalboard together to move the song." He called these folk tunes "little songs." Drum songs may be called "ditties" or "ditties" before forming a complete drum cycle. After the formation of the drum song (after the Qing Dynasty Qianlong), or also known as "octagonal drum". According to the historical situation of Kaifeng drum Ci Association, after the late Qing Dynasty, there were also called "drum Ci" or "drum Ci er" in Kaifeng. To the north is called "Zhongzhou Drum tune", to the south is also called "Sixian road", its name is complicated. According to Wang Yuqi (2011), the set structure and lyrics of drum routines in Nanyang Major are derived from the Beijing octagonal drum. Octagonal drum This instrument is very closely related to the drum music, the origin of the name of the drum music is because of the octagonal drum. In the course of its development, the major tune gradually declined in Kaifeng and Luoyang, but flourished in Nanyang. Nanyang is located on the border of Shaanxi and Hubei and occupies a superior geographical position. On the way to Nanyang, it has absorbed the artistic characteristics along the way and the surrounding areas, and preserved most of the folk songs of the Ming and Qing Dynasties. With numerous and complex styles, flexible performances and diverse forms, Nanyang has gained a solid mass foundation. In the end, Nanyang major tunes with typical regional characteristics were formed and spread rapidly around Nanyang (Guan, 2006).

1.2 The formation, development and inheritance of Nanyang Major tunes

The music of Nanyang major tune is mainly composed of folk music, poetry and legends, which is the product of absorbing the musical characteristics of the neighboring provinces and cities in Nanyang and blending with each other. The unique Nanyang major tunes are part of the daily life of the local people, and the rich content and spirit in the songs convey to us the phenomenon of large-scale integration of national cultures in history.

According to Sima Qian's Records of the Grand Historian, Nanyang was one of the nine folk areas in China during the Xia Dynasty, and in the Spring and Autumn Period, it was called Wan, a territory of the State of Chu. Nanyang County was set up during the reign of King Zhao of Qin, during which Chu culture lasted for 8,000 years, laying a foundation for the advancement of Nanyang's history and culture. In 1978, more than 90 kinds of ancient Musical Instruments, such as chime bells and stone pan flutes, were unearthed in the Chu tomb excavated in Xichuan Xiasi Temple in Nanyang, Nanyang, fully demonstrating the prosperity of Chu music 3,500 years ago. Playing zither and playing xiao is a new sound ", which fully confirmed the popularity of Nanyang song and dance at that time. In Tang Libai's "All the Way South", the line of "clear songs repress the clouds, and graceful dances have leisure" reflects the true portrayal of the prosperity of Nanyang culture and art in the Tang Dynasty. According to the records of the Jiajing period of the Ming Dynasty, there were large-scale lecturing and

popular lecturing activities in Nanyang in the Tang Dynasty. In the Song and Yuan dynasties, Nanyang folk had a small number of Yuan tunes popular, the major melody of "Fighting Quail", "Blowing the Earth wind", "Crying the Emperor", "Little Peach" and so on have already existed, the major melody repertoire of the structure is inherited from the Song Dynasty popular "Zhugong tune" and Yuan melody "winding" and "winding" and other art forms. In the Ming Dynasty, singing and dancing and music activities were popular, which promoted the rise of Nanyang rap art. In the late period of the Middle leaves of the Ming Dynasty, Bianliang Little Song was impromptu, and by the time of the Qianlong period of the Qing Dynasty, it had become a drum song, which was then sung around Nanyang. With the rise of the new culture movement, Quyi also followed the improvement, and at this stage, Quyi entered a new development process. After the founding of New China, Nanyang folk art followed the principle of "a hundred flowers blooming, bringing forth the new", and the local rap art was colorful. In the early 1950s, Nanyang rap art entered the recovery stage, and the "Wanqu Improvement Association" was established, which was later renamed "Quyi Association". In the mid-1950s, professional Quyi performing teams appeared sporadically in Nanyang area. In March 1953, the repertoire "Fishing and Killing Home" and its opening song "High Mountains and Flowing Water", represented by major tunes, participated in folk music and dance performances for the first time. Before 1966, Nanyang Quyi had entered a golden age. There was a period of turmoil after 1966. After 1972, Nanyang Quyi entered a recovery period. After the 1980s, Nanyang Quyi, which takes Nanyang major tune as a typical piece, entered a new journey. However, after the 1990s, Nanyang major music is also affected by many factors, gradually declining, but in the Nanyang region is still popular, distributed in the surrounding Nanyang Fangcheng, Xinye, Tanghe, Nanzhao, She Qi and other counties and rural towns (Guan, 2007).

However, in today's new era, Nanyang Major music has been faced with the development crisis of gradual assimilation of main culture and strong culture, losing its own artistic characteristics and resulting in cultural fault lines. Therefore, it is necessary to explore the inheritance of Nanyang Major music, explore the basic characteristics of its musical identity and the positive significance it has for social development. It is hoped to provide a more optimized path for the inheritance and development of Nanyang major music in the future.

2. The basic characteristics of Nanyang major music

In the course of its development, the Nanyang major tune absorbed the characteristics and styles of music from different regions, and became its own unique playing techniques and melody characteristics. Using Nanyang dialect to sing, melodious, simple style, easy to understand, very Nanyang characteristics.

2.1 Qupai of Nanyang Major tune

There are more than 160 kinds of music in Nanyang major. The melody structure of a major tune is composed of two parts: the melody plate and the opening piece. The rap part, that is, the Qupai, its system is complex, but the use of elegant, extremely exquisite; The instrumental part, the opening piece, is played in two forms, one for instrumental music before the opening of the major piece, and the other for solo music. The music cards used are all composed of words and linked together to form music. Major tunes used in a large variety of instruments, various types, mostly rhyming style, small paragraph singing. According to the number of plates, folk artists are roughly divided into three types, which are commonly used drum miscellaneous brand, small Kun brand, and large brand. Nanyang major music of the

category of the melody of the big brand there are 25 miscellaneous brands, 17 small kun brand, big brand 6. The main characteristics of the drum brand are popular and easy to learn, commonly used, the number of plates is short and uncertain, and the representative Qu brand has [drum head, drum tail][Yin-yang sentence][Yinnui silk][Yiyiyo][Taiping Nian] and so on; The main characteristics of Xiao Kun brand are that it is between big brand and small brand, and follows the singing style of Kunqu Opera. It is widely spread among the people, and the number of plates is more than 48. The representative Ququ brand includes [Border Guan Tune][Small Peach Hong][Folding and breaking bridge][pushing the boat backwards][Phoenix spreading wings] and so on. The main feature of the big brand is that the length is longer, each song is often more than 100 plates, a story is sung with a Qu card, which is more difficult, the number of plates is more than 108 plates, and the representative Qu cards are [Ma Tou Diao][splitting jade][parasitic grass][Manjiang Hong] and so on (Li, 2006).

2.2 The first piece in Nanyang Major

This form of music with plucked instrument ensemble or solo is called "Bantou music" and is listed as one of the first national intangible cultural relics. Bantou music is mostly a variation of "eight Ban", and the subject matter comes from many sources, that is, there are Qupai music materials of major tunes, absorbing Nanyang folk songs, folklore stories, classical masterpieces, etc., after processing, such as "Crying Zhou Yu", "Mountainside Sheep", "Great Rescue", "Dingshan Geese" and so on. Most of the styles of Bantou song are palace style, and Hui style occupies a few, such as "Cold Magpie Contention for plum". The main instruments for playing Bantou are three strings, pipa, and guzheng, and the Qupai are all 68 plates. There are three kinds of plate section allegro, middle plate and adagio.

2.3 The accompaniment instrument of the Bantou in the Nanyang major tune

The accompaniment of Nanyang major music is mainly composed of three parts: plucked instrument, string instrument and percussion instrument. The characteristic accompaniment music is the typical feature of Nanyang major music. First of all, plucked instruments are mainly "three big pieces", that is, three strings, pipa, guzheng. The three strings are particularly important, any place, even if there is no other instruments, just a three strings, you can sing a major key, with the "three big pieces" mainly this form of accompaniment is inherited in the middle of the Ming Dynasty popular in Henan, Anhui and Shandong area of the "string"; Secondly, the stringed instruments are accompanied by Yueqin, Yangqin, pendant Hu, Quhu and duluhu. Finally, the percussion instrument with hand plate, octagonal drum, tea cup, copper cup, etc. to accompany, of which hand plate and octagonal drum are essential two kinds of instruments, octagonal drum this instrument and drum song is very close relationship, the origin of the name of the drum song is named by the octagonal drum (Wang, 2011).

There is a special instrumental music in Nanyang major, also called Bantou music. It is attached to the instrumental part of the opening plate of the Nanyang major tune, which can be played before the opening to concentrate the audience's energy, prepare for the stable order for the rap stage, and add a song to the rap to change the atmosphere of the music field. This kind of opening music can be divided into two categories: allegro and adagio, and each category includes several pieces. The main instrument playing the banshou song is the same as the accompaniment instrument of the above Banshou song, and the number of pieces is 68. The plate structure is divided into three kinds: allegro, middle and adagio. The main features of the middle plate head song are one flat beat, the speed is slightly accelerated, and it is relatively stable, the number of plates is 68, and the common plate head song is "Mountain and Water" and "Wind and Cloud Meeting". The main characteristics of the adagio opening song are one

flat beat, most of the tunes are sad and depressed, the number of plates is 68, and the common plate opening song is "Geese", "homesickness", "Chen Xingyuan and fan", "Peach" and so on.

2.4 The way of singing Nanyang major tunes

The traditional singing method of Nanyang major tune is seated singing. Its performance place in the halls of some senior officials and wealthy businessmen, teahouses or fields, at will to pick the strings and strike the board, singing loudly. According to the Nanyang Regional Cultural Bureau (1994), when Qu friends sing, a square table is placed in the center, and the accompanist is seated in a half circle in a semicircle, the singer is seated in the center, holding the beat and speed of the sandalboard in his hand, and the accompanist is holding his own instrument. The singers close their eyes, sit with their backs straight, and behave gracefully, generously and appropriately to show their respect and politeness to people in the place; The accompanist only listens to the singer a sandalboard knock, that is, start to play the prelude (the first song), after playing the prelude, at this time, the music stops abruptly, the singer to the accompanist and all the audience present, the hands of the board to give a circle of humility, to show respect for all the audience present, the audience and the accompanist to follow suit in return, and then the singer hit the sandalboard again, then the music plays again, It's time to start singing. After the major tune went to the stage, the singing method also changed, that is, the male actor held the hand plate, the female actress held the octagonal drum standing singing. They chose to play, sing and sing to each other. The singing form of Nanyang major tune is flexible and varied, and has rich diversity, and the form of one lead singer. Duet form. Three or more group singing forms, etc.

Nanyang major tunes have distinct musical characteristics and strong regional characteristics. The lyrics are mainly rhyming, and the voice rhythm can often take Zhongzhou rhyme as the language basis of singing and reciting. The lyrics mainly reflect regional characteristics and are composed of Yin ping, Yang ping, bottom rhyme and upper rhyme. The repertoire of Nanyang major is mainly drawn from some classical works and folk myths and legends, mainly short pieces, such as "Romance of The Three Kingdoms", "Story of the Western Chamber", "Sacrificial Pagoda" and "Zhu Yingtai", as well as some songs created by folk artists. Nanyang major tunes actively absorb the essence of traditional culture and artistic advantages in an open and inclusive form, and with the continuous reform and development, innovation, perfection, optimization and improvement. Its qupai looks very mixed, but if we study and analyze it carefully, we will find that they all have certain commonalities and rules. The distinctive cultural and regional characteristics and musical charm of Nanyang major tunes confirm the development of The Times and truly reflect the life scene of people in Nanyang area, which is very worthy of learning, learning and inheriting (Qi, 2021).

3. The positive significance of the historical inheritance of Nanyang major music for social development

Nanyang major music is based on custom or convention, is close to people's life and cultural tradition, is also the basis of people's survival, and its cultural foundation. However, even if an excellent music culture wants to survive and develop for a long time, it must go through the competition with the cultures along the way in the historical process, so as to carry out the stage of integration and harmonious development, which is the cultural inheritance. As Zhao Shilin (2002) said, the essence of national cultural inheritance is the reproduction of culture, the self-perfection of ethnic groups, the deep accumulation of national understanding, and the replication of "cultural genes".

3.1 It is the representative and symbol of the local social development process

Nanyang major tunes around the "Nations", "Three Kingdoms", "Water Margin", "Red House" and other historical allusions as the theme, has rich connotation, and strong interest, closer to the music culture of Nanyang region, more suitable for local people's aesthetic. After the reform and opening up, politics and economy have brought great changes to social development. In order to adapt to the development of The Times and meet the needs of people's life, the artists have improved and innovated the theme, repertoire and singing music of major tunes combined with regional culture, and the newly created repertoire has adapted to the development needs of The Times. The innovation of Nanyang major music is more in line with the culture of local people and can promote the development of society. As the saying goes, innovation and development are indispensable.

Nanyang major music culture, as one of the main forms of Nanyang folk art, was formed after a long period of precipitation, condensed the sweat of local people, went through multiple stages of social development, and was able to perfectly present the actual situation of each stage through music. And it contains different thoughts and feelings of people in each period, which can become the most representative cultural symbol. Although Nanyang's development level is increasing day by day, it still needs to retain the precious memories left behind. Therefore, only by carrying forward and inheriting the music culture of Nanyang through effective means can people cherish the present life more and constantly promote the development and progress of local society (Motor, 2003).

3.2 Reflect the living habits of local people

Nanyang Major is closely integrated with the daily life of the local people. It is a life and cultural tradition created, practiced and inherited by the people. It follows the law of natural development and the law of social development, reflects people's way of thinking and collective concept and consciousness, and is the spiritual home of the local people and the culture created and enjoyed by the masses. It directly reflects the daily life and various experiences of the people, penetrates the rich regional culture, and puts more emphasis on the functions of folk culture in educating the people, social governance, and behavioral norms.

By studying the relevant major music works, it is obvious that they contain a lot of life habits of local people. People's life can provide material for creation, stimulate the inspiration of creators, and point out the direction of their creation. Through specific analysis and research, it can be understood that the fundamental reason why the masses love the music of major tunes is that the singing and playing skills of these songs can be proficiently mastered by ordinary people, and thus stimulate their love for music works. In addition, what is more important is that the content of many songs are life stories and legends familiar to ordinary people, which can reflect people's good feelings and sad thoughts in the works, so that the audience feel friendly, and gradually trigger emotional resonance.

3.3 Meet the ideological needs of social development

Nanyang Major music culture, as a kind of national soft power, is not only a tradition, but also an important medium for people's emotional communication and cultural inheritance, and a process of people's public life. It fully liberates and develops people's body and mind, enhances individual and community cohesion, enables everyone to act in accordance with moral norms, and shapes people's behavioral norms. It's an integral part of people's lives. To carry forward traditional Chinese culture in the new era, people are gradually having a new understanding of the content of traditional culture. Traditional culture, as the basis for the continuous development of human society, represents the most practical cultural wealth of

people, promotes people to form correct ideas in daily life, and is conducive to finding and improving themselves in the noisy modern society. Therefore, as a form of expression of traditional Chinese culture, major music culture benefits from its rich cultural accomplishment and traditional spirit. In the process of continuous inheritance and development, it can meet the ideological needs of modern people for the connotation of traditional culture, help people constantly improve their ideological quality, and thus meet the objective requirements of The Times. Practical application of theoretical knowledge in practice to promote the prosperity of the Chinese nation (Yang, 1981).

3.4 Can be used as a means of propaganda

In the Internet era, music culture can break through the restrictions of regional space and promote Nanyang major music through emerging technological means, such as disseminating local Nanyang major music works through the Internet, music streaming media platforms, social media and other channels to improve their exposure and popularity and spread to various countries and regions. At the same time, digital technology can also be used for the creation, performance and recording of local Nanyang major tunes, providing more convenience for the inheritance of Nanyang major tunes. This is a huge project that requires the unified planning and cooperation of relevant departments, music workers and other departments. With the wide spread of music culture, local traditional characteristics can also be known by people in other regions. Moreover, for the major music culture, it has been listed as the national intangible cultural heritage protection list, and has a certain influence across the country. If it is inherited and carried forward, it is conducive to further expanding its popularity, so that Nanyang area can get effective publicity with the traditional characteristics of music culture. Because when the special culture of a certain region is concerned by people, people will involuntarily want to go to the local area to feel it, which is conducive to promoting the development of local tourism, so as to promote it to obtain good economic benefits and meet the development requirements of today's society (Zhao, 2020; Zhao, 2002).

4. The future development path of Nanyang major music inheritance

Nanyang Major tunes developed into Nanyang major tunes after the Qianlong period, Nanyang major tunes were first played and sung by some common people, and the main singers were businessmen, children of rich families and literati. The performance places are also more casual, mainly in the courtyard of the home, teahouse, etc., the singing personnel are based on skills, no charge, and can be widely spread. The teaching method of Nanyang major music is oral teaching, which is a professional technique. Only when the master sings well can he lead the singer well. Many people learn some skills and singing techniques by watching and listening to them often every day. However, people who play the music have no other remuneration and economic sources, and sometimes have to give up performing arts and research in order to survive. This unrestrained and free means of development and inheritance has affected the dissemination and development of Nanyang major music to a certain extent.

Nanyang Major music is an important intangible cultural heritage. Only by protecting, inheriting and developing it can we carry forward the excellent cultural connotation of Nanyang Major music and lay a foundation for the prosperity and development of cultural industry. Only by taking deep cultural soil can Nanyang Major music have more charm and richer connotation. Therefore, promoting the development of Nanyang major is a difficult and important task that must be done.

4.1 Actively cultivate young groups to accept and inherit Nanyang major music

Schools can shape the ideological outlook and values of children and teenagers by learning the ideas, etiquette and spirit contained in Nanyang major tunes. Through multi-dimensional learning and communication, they can learn Nanyang major tunes at a deeper level, unconsciously increasing students' self-confidence in culture and their sense of identity and belonging to their own nation. The depth and breadth of this influence can not be replaced by other educational methods. For example, the activities of "One school, one product" carried out by primary and secondary schools in Nanyang City can be expanded to the scope of regional culture, and Nanyang major music can be added to it, which not only increases children's understanding of local music, cultivates children's interests and hobbies, but also expands the audience of regional culture, and lays a solid foundation for training the new generation of inheritors. It is also necessary to fully encourage young people to actively learn Chinese traditional folk art, understand the emergence and development history of folk art culture, and then improve their spiritual and cultural level, so as to actively learn and comprehend Nanyang major music, and creatively develop new styles, new tunes and new forms of Nanyang major music in combination with the characteristics of young groups.

4.2 Integrate Nanyang major tunes, raise their height, and incorporate them into the teaching field

In order to root the traditional culture of Nanyang major tune in schools, it is necessary to explore its educational significance and carry out educational processing, and then carry out educational transformation, and expand the penetration space of local music culture in Nanyang through music classroom teaching. In this aspect, schools in Nanyang area still have a long way to go. It is a good way to integrate Nanyang major music into the classroom and pass on national culture through discipline infiltration teaching, that is, to pass on Nanyang major music culture through school education. It is necessary to perfect the development of local culture curriculum in Nanyang. Determine the goals and requirements of local curriculum and school-based curriculum development, and further improve the curriculum system. If Nanyang major music wants to achieve long-term development, it must be combined with the field of education and incorporated into the teaching system. As a collection of diverse cultures, Nanyang Major music needs to be integrated, refined, explore its connotation, and integrate with discipline construction to create a profound cultural industry foundation. Various ways can be explored such as the integration of production and education and cooperation between schools and enterprises. Thus, it endows the traditional art with new characteristics and connotation of The Times, and then creates a new path for the development of the traditional art of Nanyang major tune.

4.3 Hierarchical communication objectives

For different audiences and appreciation objects, it is necessary to let students go deep into the field of opera, improve their cultural accomplishment, appreciation ability and evaluation ability, pay attention to cultivating students' interest in Qu art, popularize the knowledge of Qu art culture, so as to narrow the distance between classical culture and further feel the charm of opera culture, and set hierarchical training goals for different objects. So as to enhance the development connotation of Nanyang major melody subsystem, and further build a unique opera brand characteristics. To improve the curriculum system, the goal and task of the local curriculum should not be limited to the content of the textbook, but also integrate the local music culture into it, so as to make the students' physical and mental development. In other words, only by focusing on the overall development of students can school education

fundamentally achieve the goals of protecting local knowledge, inheriting national culture, serving local economy and improving the curriculum system.

4.4 Strengthening cooperation with cultural industry institutions

Take the initiative to win the support of cultural industry institutions, so as to further build the scale of the development of Nanyang major music on the one hand, improve the performance level, actively strive for financial support, and find professionals to guide, integrate and compare with modern opera, learn from each other, so as to better inherit Nanyang major music. We can strive to set up cultural development funds and performance subsidies, so as to improve the enthusiasm of creation and the initiative of cultural inheritance. In short, the inheritance and development of Nanyang Major music is a systematic project, which must be fully combined with the new situation of the development of The Times, rationally explore the combination point and new path suitable for Nanyang major music, actively explore the mode and mechanism of cooperation with the education field and industrial institutions, strive for more financial support, and actively cultivate heirs. So as to realize the sustainable inheritance and development of Nanyang major music (Zhong, 2003).

In addition, with the help of academic power, the research perspective can be expanded, and the scientific research results of teachers and students can be used to transform Nanyang major tunes into various social practices, so as to solve the problems such as the lack of regional culture in the real society, so as to create material and spiritual wealth needed by the society, so as to have a positive effect on the development of social production and ensure the vitality of traditional culture. Colleges and universities can organize various cultural activities to inherit Nanyang major tunes, such as cultural festivals, folk exhibitions, cultural lectures, etc., so that students can experience and feel the local cultural atmosphere in the activities and increase their cognition of folk culture. Colleges and universities can organize students to local cultural institutions, scientific research teams, museums, professional groups, etc., to conduct field visits, surveys, and personally participate in the inheritance of Nanyang major music, etc. They can jointly organize various cultural activities and exhibitions to increase students' understanding of local folk culture and customs, and further promote their own folk culture, and improve students' practical ability and cultural quality. Enhance students' cultural confidence and national pride.

Conclusion

Nanyang major music culture, as an important representative of local traditional characteristics, can present the folk customs of the region through the form of musical expression, and with the cooperation of modern means, bring practical effects to the local social development, and further contribute to the development of traditional Chinese culture. In today's globalized world, inheriting Nanyang major tunes can promote cultural diversity, protect and promote various cultural characteristics and uniqueness, and thus promote cultural exchanges and mutual learning. In the era of great cultural integration, the inheritance of Nanyang major music helps people to form their own cultural identity and sense of belonging, and also helps to strengthen the cultural identity and mutual understanding among different ethnic groups. It not only carries forward the national cultural tradition and spirit, but also greatly helps to cultivate people's self-confidence in culture. The protection and inheritance of Nanyang major tunes can avoid the loss of culture and cultural assets. To promote cultural innovation is a kind of cultural innovation and development. By inheriting and carrying forward Nanyang major tunes, cultural innovation and development can be promoted to

produce new cultural values and meanings, so as to build a multicultural background of The Times.

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