

Research on The Diversified Attributes and Inheritance of Grassland Silk Road Music from The Perspective of Cultural Self-confidence

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Abstract: Today's world is going through tremendous changes unseen in a century. Chinese culture is forming an unprecedented influence. The cultural confidence of the Chinese people has been formed. The prairie Silk Road culture is a part of Chinese culture and has rich and broad connotations. In the process of modernization, the grassland Silk Road culture integrated traditional and modern culture, showing the multicultural attributes of traditional and modern, local and ethnic coexistence, and formed a culture that advocates nature, practices openness, and abides by faith. The core concept is to build a unique grassland Silk Road cultural system. The grassland Silk Road culture plays an irreplaceable role in inheriting Chinese civilization, building a harmonious society, and realizing the great rejuvenation of the Chinese nation. These are the most fundamental spiritual driving forces for developing and constructing the Silk Road and grassland area. The prairie Silk Road culture is an inseparable and essential part of Chinese civilization.

Keywords: Cultural self-confidence, Grassland Silk Road music, Diversity, Inheritance.

1. Introduction

The Prairie Silk Road Music Festival focuses on displaying high-quality products, inheritance, transformation, cultural sharing and exchange, and mutual learning, showing the unique charm of Prairie Silk Road music everywhere. Prairie Silk Road music has the characteristics of simplicity and openness. The songs of the grasslands are naturally simple and have a long-lasting charm, expressing the sincere feelings of the grassland people who miss their hometown and love their hometown. The vast prairie endows the prairie people with pure sincerity and enthusiasm[1]. The children of the grasslands have an open mind, an inclusive attitude, respect the cultures of all ethnic groups, and dare to make breakthroughs so that the grassland Silk Road music will continue to release vitality and always be full of vitality in the process of inheritance, development, and innovation after thousands of years. This article should fully understand its historical achievements and modern values, inherit the excellent grassland Silk Road music, highlight the distinctive characteristics of the grassland Silk Road music, continuously enhance the ability of integration, reconstruction, transformation, and improvement, and actively promote the creative transformation and innovative development of the grassland Silk Road music[2].

2. Brief introduction to the Silk Road in the grasslands

For the research on the development of the Silk Road, the Silk Road is divided into four roads by academic circles: one is the Silk Road that passes through a large area of the Western Regions, that is, the Desert Oasis Silk Road, which begins in Luoyang, ends in the Western Regions, and finally enters the land of Europe; It is the Maritime Silk Road, also known as the "Maritime Ceramics Road," etc. It is a maritime channel connecting foreign transportation, culture, and economic cooperation and exchanges in ancient China; the third is the

Southwest Silk Road running through the mountains in the southwest; the fourth is the grassland silk road. The road crossed the desert in the north. These four ancient passages constitute the world-famous "Silk Road" transportation network[3], see Figure 1.



Figure 1. Chinese grassland Silk Road

2.1. Historical records about the grassland Silk Road

In North China, the currency of the merchants came from cattle and silk, and the cattle and silk were exchanged for goods and ingredients, which also appeared in the Zhou Dynasty on the grassland silk road recorded in ancient books[4]. The historical data records that in 930 BC, it started from the capital city, and then arrived in the Shanxi area on the way, then arrived at the Hetao area in Inner Mongolia, and then continued westward to Qinghai and Xinjiang areas, and finally met the Queen Mother of the West at Kunlun Hill. In the relevant literature, it is stated that in the pre-Qin period of the 7th-2nd century BC, a tomb in the Altai region was excavated, and a piece of silk fabric from the fifth century BC was embroidered with a beautiful phoenix on the silk fabric. The pattern according to the judgment of experts and scholars, this silk fabric is a Chinese product. So far, this article can know that Chinese silk fabrics circulated among the grassland

peoples in the Spring and Autumn Period and the Warring States Period. During the Spring and Autumn Period and the Warring States Period, people had to move constantly to escape the war[5]. The exchanges and integration between the Central Plains and the northern grassland peoples have been promoted in the continuous migration. All in all, the development of the grassland Silk Road in the pre-Qin period also gradually emerged, and it became an important channel for communication between the Central Plains and the northern grassland peoples[6].

2.2. Literature on the Steppe Silk Road

Many scholars have explored the routes of the Prairie Silk Road and explained their views. "On the Prairie Silk Road" and "The Prairie Silk Road" Wang Dafang also passed these two articles, and from the perspective of archaeology, through the unearthed cultural relics under the Prairie Silk Road, thus verifying the long history of the Prairie Silk Road. The grassland Silk Road is divided into the following routes. The first is the westbound grassland trade road, which starts from the Mongolian grassland in the east, passes through the Altai Mountains and the Junggar Basin in the west, and enters the

north of the Kazakh grasslands in Central Asia. Passing through the northern banks of the Caspian Sea and the Black Sea and then arriving at the Duoqiang River Basin; the grassland trade road heading eastward should continue eastward from Hohhot, passing through Ulanqab League, Chifeng, Ningcheng, etc., to the Heilongjiang entrance sea; in "On Grassland" The Revival of the Silk Road summarizes the viewpoints of many scholars on the grassland Silk Road, that is, starting from Luoyang, it divides into various routes to the north into the grasslands of Mongolia, then passes near Lake Baikal, and then turns west. On the way, along the forests passed by the Trans-Siberian Railway, it finally reaches Eastern Europe. It can be seen from the above that, as the most prolonged and most stable grassland Silk Road among the Silk Roads, from the viewpoints of scholars in various articles, it can be concluded that the line of the grassland Silk Road, as recognized by the public, originated in the east. The sea, and then southward to the Central Plains, the north is connected with Mongolia and Siberia, which is a steppe passage through the Eurasian continent in the Silk Road, see Figure 2.

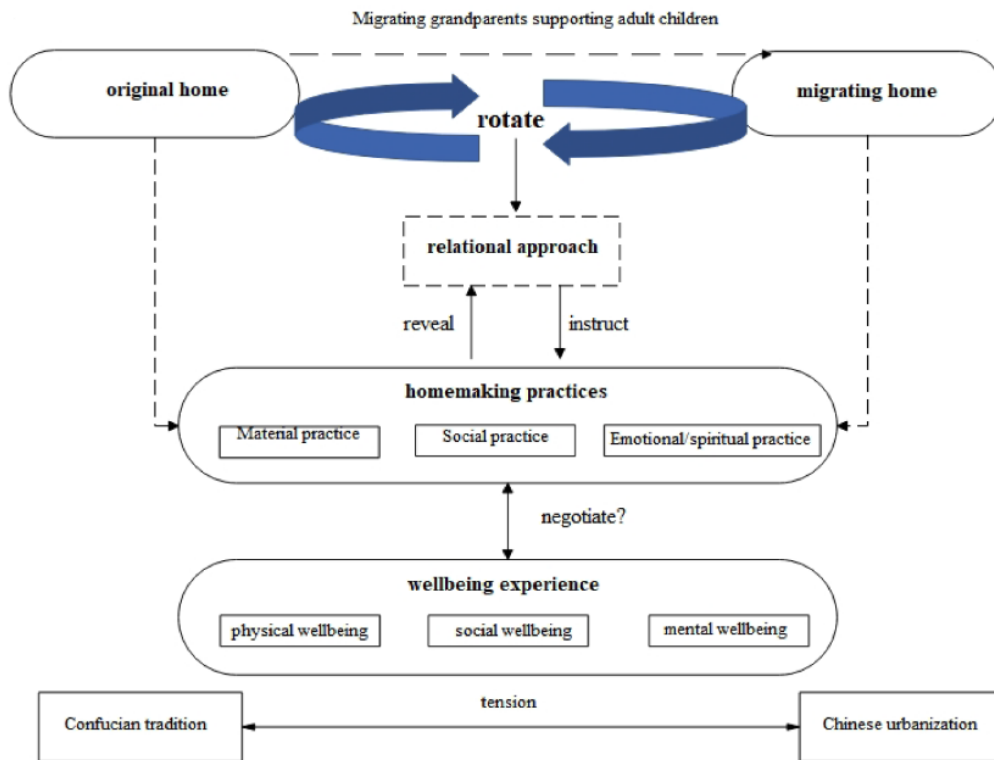


Figure 2. Migration music culture of Chinese nomads

3. The path of Music Culture on the Silk Road of the Prairie

There are many ways to spread grassland music culture, among which the grassland silk road is the most effective. The following will explore the path of the grassland Silk Road to spread grassland music culture:

3.1. Migration of Nomads

The Prairie Silk Road is not only a trade route but also a migration route for many ethnic groups. Many nomadic people migrate along the grasslands, promoting the spread of

music culture in migration. During the migration process, some herdsmen will hum the songs of their nation to express their emotions, state of mind, and love for their nation.

3.2. Diversity and Inheritance of Prairie Silk Road Music

On the Silk Road, political, military, cultural, and economic exchanges were carried out among many ethnic groups worldwide. Through the Silk Road, goods, religious culture, and multiculturalism among many ethnic groups have been better spread, so the music of Xinjiang ethnic groups has also been better spread on the Silk Road. Music, singing, and

dancing of many ethnic groups or countries were multiplied and spread in the fertile soil of the Silk Road, especially the Kazakhs, Tajiks, Uyghurs, Mongolians, Tibetans, etc., who were good at singing and dancing. Through the role of the Silk Road, Xinjiang's music culture presented a combination of Chinese and Western countries and diversified artistic characteristics. In addition, under the action of the Prairie Silk Road, many ethnic groups have effectively enriched and expanded their music culture through frequent exchanges and cooperation. In particular, the Xinjiang music culture with prominent ethnic and regional characteristics has been introduced to the Western Regions since the Western Han Dynasty. At the same time, the music culture of the Western Regions was introduced to the interior of the Xinjiang region, such as the well-known Qiuci music. There is also the "Twelve Muqam," known as the "Mother of Music" of the Uyghurs, which is a musical suite that integrates music, dance, and songs and is also the most distinctive and widely circulated essence of music culture in China. . In the process of the development and extension of the Prairie Silk Road, through the close connection and cooperation between ethnic groups and countries, the relationship between countries and between ethnic groups has been shortened. The diversified integration of music culture has been realized.

3.3. Analysis of the influence of the grassland Silk Road on the diversified attributes of grassland music culture

The spread of grassland music culture is inseparable from

communication between people. The relationship between economy and culture has become closer. In ancient times, Xinjiang was an important place for many ethnic groups to mingle and compete. People from multi-ethnic countries in the world gathered here. Coupled with the role and influence of the grassland Silk Road, various ethnic groups were better integrated with art and culture. Develop. Many ethnic groups in China have formed unique literary and artistic activities, such as the Kumuzi playing and singing concert, Kazakh Ayites, Uyghur Mai XilaiFu, etc., as well as some well-known musical dramas "Elifu" "Yusaimu," "Yunqianmu," "Dawazi," folk songs and dances "Kashgar," "Song of Tianshan Mountains," "This article is a good place in Xinjiang," etc., all show the outstanding regional characteristics of Xinjiang's music culture and profound national characteristics. On the International Avenue of the Prairie Silk Road, the close communication and integration of various ethnic groups in Xinjiang and neighboring countries not only enriches the cultural connotation of Xinjiang but also promotes the diversification and enrichment of ethnic music in Xinjiang, gradually forming Xinjiang music culture. The unique and different style features are sung and praised by many ethnic groups worldwide. In the spread of grassland music culture, the grassland Silk Road has played a vast boosting role, affecting the music culture among the various ethnic groups on the Silk Road and promoting the better spread and inheritance of Xinjiang regional music culture, see Figure 3.

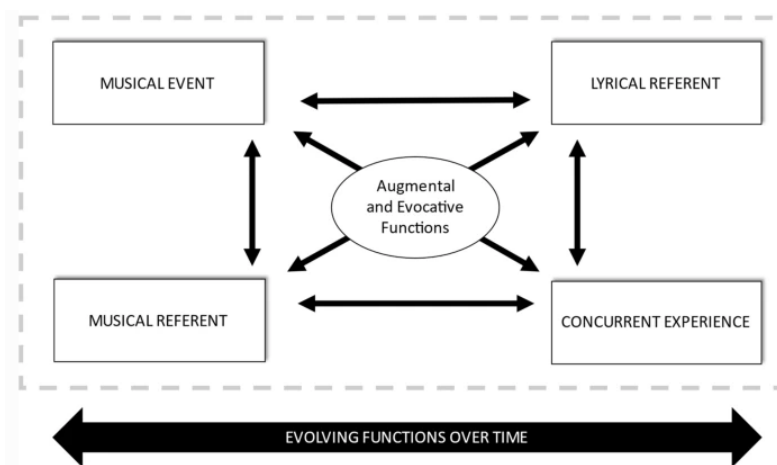


Figure 3. The diversified attributes of Chinese music culture

4. Research on the Diversified Attributes and Inheritance of Music Culture on the Prairie Silk Road

The interactive relationship between music and geography, history, ethnic group, language, society, and religion on the Silk Road, considering the flow, dissemination, fusion, and variation of music culture in the geographical and cultural space of "Road," the Silk Road music is included in China. From the overall perspective of ethnic music research, based on field investigation and analysis of music morphology, and using multidisciplinary research concepts, perspectives and methods, rich research results have been achieved in this field. While constructing the basic discourse system of Prairie Silk Road music research, its research results also reflect the

transformation of research paradigms at three levels.

4.1. Transformation of the Prairie Silk Road Music Writing and Analysis Paradigm

From the 1950s to the present, the notation work of Chinese minority music has been recorded by Han scholars using Western staves. In this process, in order to avoid the "misreading" of minority music under the influence of Western music concepts and to accurately express the unique and diverse acoustics and musical styles of various ethnic groups, ethnomusicologists have learned from the cultural holders' own. Starting from the cultural system, he invented many new "writing symbols" and notation methods and tried to record music in its musical, cultural environment to reflect the theme of the insider and the whole picture of sound. The

previous recording methods of Uyghur Muqam rhythm patterns and their differences from Western rhythm concepts divide Turpan Muqam's rhythm patterns into four levels, namely the conceptual level, drum frame level, native pattern level, and pattern variation. In the body layer, the rhythm pattern of Turpan Muqam and its pattern variants were recorded using graphic notation; the music text was recorded in the sound environment of the performance, combined with the influence of the cultural holder's theme on its rhythm, rhythm and lyrics Sound recording and analysis were carried out. In recent years, the study of music morphology in ethnomusicology has been influenced by linguistics, semiotics, and cognitive anthropology. Focusing on the inner rules and logic of music production, it is to place it in the context, behavior, and process of music performance to find the deep structure and pattern of music production, to explain the cognitive process of music culture and explore the interactive relationship between music and cultural structure.

4.2. The Flowing Silk Road: "Fixed-point" - "Multi-point" Music Ethnography Research on the Prairie Silk Road

The diverse ecological environments and landscapes on the Silk Road have enabled the stable farming settlement society on the Oasis Silk Road and the mobile, nomadic society on the Grassland Silk Road to inherit diverse music cultures, building a flowing soundscape on the Silk Road. Mr. Tian and the second and third generations of scholars have paid attention to the differences in musical styles caused by the differences in ecological environment and geographical and cultural characteristics and advocated the use of the research perspective of cultural geography and the use of corresponding research methods to conduct music according to the cultural characteristics of the research objects. Ethnographic research reveals the cultural characteristics of the "hybrid" and "multi-layered and integrated pattern" of the Silk Road music culture from a multi-dimensional perspective, such as geography, ethnicity, history, trade, and spiritual culture. Therefore, music ethnography in this field presents a research direction of fixed-point-multi-point, micro-macro, synchronic-diachronic, regional music investigation-cross-regional music comparison, and finally formed a series of achievements in cross-border ethnic music research.

4.3. The historical narrative of Prairie Silk Road music From "Art History" to "Social and Cultural History."

In the past few decades, the diachronic research on Silk Road music has mainly had two research orientations. One is the research tendency of music historiography: respectively, adopt the research habit and academic thinking of "writing records by ethnic groups" and write the music history of ethnic minorities on the Silk Road; Discussion; Interpretation of Eastern and Western music and cultural exchanges on the Silk Road in a specific historical period. The other has a strong research orientation of historical ethnomusicology: to explore the "origin" of existing musical instruments, musical types, and musical expressions; to use musical and cultural heritage (unearthed cultural relics, murals, existing musical forms, etc.) to explain ancient and existing music. The

cultural connection of art forms shows the research dimension of linking history and present, diachronic and synchronic. The two research tendencies mentioned above reflect the multidisciplinary perspectives of Silk Road music history research. The research on the history of ethnic minority music dating belongs to the research category of the history of music and cultural exchanges between the Central Plains and various ethnic groups on the Silk Road. He uses multidisciplinary perspectives and research methods to develop historical narratives and moves from "art research" to "institutional interpretation" in the context of the pluralistic unity of Chinese culture.

5. Conclusion

To sum up, Prairie Silk Road music is an essential part of Chinese culture. Chinese culture has its core spiritual values and ideological context and integrates the essence of Chinese national culture. Therefore, the grassland Silk Road music has the characteristics of broad, profound, and long-standing history. It is multi-connotation, multi-element, multi-style, and multi-color. A multi-characteristic unified culture is formed and developed along with the process of differentiation, integration, and co-prosperity of all ethnic groups in China. Deepening the study of grassland Silk Road music is conducive to maintaining national unity, promoting patriotism and national spirit, showing China's rich and colorful national culture to the world, building cultural self-confidence, and building a socialist harmonious society. The commercialization of Prairie Silk Road Music is to cultivate a group of practitioners who love cultural undertakings and, at the same time, provide particular economic support for the construction of cultural undertakings. Cultural literacy Cultural level is of great significance. In the process of production and development of grassland music, multicultural integration is its most important cultural attribute.

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