New Thoughts about the Inheritance of Traditional Music Education in Adolescence: Take Traditional Zhoushan Music for Example

Fang-Zhi TAO\textsuperscript{a}, Hu-Bin WANG\textsuperscript{*} and Han-Hao ZHU\textsuperscript{b}

Zhejiang Ocean University, Zhoushan, Zhejiang Province, 316022, China
\textsuperscript{a}taofangzhi@zjou.edu.cn, \textsuperscript{*}wanghubin@zjou.edu.cn, \textsuperscript{b}zhuhanhao@zjou.edu.cn

\textbf{Keywords:} Adolescence, Traditional Zhoushan music; Education; Inheritance.

\textbf{Abstract.} As a significant project of the inheritance and development of intangible culture heritage, the education in terms of traditional Zhoushan music requires enhancement in adolescence. However, during the course of education and popularization of traditional Zhoushan music, various undeniable problems still exist, which include not only the dynamically changes in aesthetic taste, era characteristics, culture environment, but also the resistances from current instructional method and concept. Therefore, the suggested methodology in this study could be adopted such as transforming teaching concept, accelerating the upgrades of cultural industry, reinforcing daily penetration of traditional culture and enhancing the education of traditional music for the adolescence.

\textbf{Introduction}

Traditional Zhoushan music is a significant representative of the marine-featured traditional culture of Zhoushan Archipelago, which owns bountiful vivid cultural characteristics. Among them, fisherman’s song and work chanty are crowned with National and Provincial Intangible Cultural Heritage. Being a major component of the traditional culture of Zhoushan, its traditional music is facing a critical period of continuation, inheritance, innovation and development, during which enhancing the adolescent education of traditional folk music is the key to accomplish it. In this study, through the discussion of problems that encountered at the point of inheriting and educating traditional Zhoushan music. Relevant suggestions are put forward aiming to provide new pathways to its promotion and inheritance.

\textbf{Problems Existed in Adolescent Education of Traditional Zhoushan Music}

\textbf{Change of the Survival Foundation of Traditional Music}

Represented by Zhoushan fisherman’s song and work chanty, traditional Zhoushan music is born out of and tide up with the production and life style of Zhoushan fishing villages in pre-industrial era. Nowadays, owing to the prosperity of material and cultural life, as well as the development of information and technology, the survival foundation of traditional Zhoushan music has changed tremendously, facing with various of challenges during its development and inheritance.

\textbf{Transformation of Labor and Production Modes.} In the pre-industrial era, due to mechanized and electrified production methods are in shortage or undistributed, modes of labor and production are mainly relied on manpower. Previously, the birth of Zhoushan fisherman’s song and chanty was closely related to physical labor. Specifically speaking, traditional fishing operations like casting and tightening nets or crab cages, daily labor like ramming the earth, carrying loads and hammering provided the perfect soil for traditional fisherman’s song and chanty. The music not only brought pleasure to laborers physically and psychologically, but also played a vital role in adjusting rhyme, inspiring and commanding coordination for labor works. Nevertheless, in modern society, gigantic transformations have been performed regards of basic equipment and production modes. A large number of contemporary mechanized, automated, technological, and information labor modes have replaced the previous manual labor. Offshore fishing has been substituted by overseas fishing. Hence, the foundation that traditional music like Zhoushan fisherman’s song and chanty rely on have been severely damaged, which is historically and irreversibly.
Change of Cultural Environment and Labor Force. Before the era of industry and information, the lack of entertainment stimulated people’s motivation to create and disseminate folk art, as a way out of the tiring and tedious labor and daily life. At the same time, an independent developing zone for traditional music was provided by the comparatively close environment of fishing rural area without the influence of foreign elements or information dissemination. Nowadays, however, information transmission is developed more than ever, plenty forms of entertainment are under prosperous tendency which are more invasive than comparatively monotonous and obscure traditional music. The living space of traditional art has been firmly squeezed out with few people concerned. The difficulty of appreciating this art is increasing resulted from the absence of original survival and transmission soil. Besides, the labor force of former fishery industry, especially those on fishing boat, was consisted by families, neighbors, friends or other acquainted groups in the same village. They shared the consistent cultural background and language habits, which allows the fisherman’s song and work chanty to become the tool of mutual communication and entertainment. In modern society, the communication exchange between labor forces is so dynamic that increasingly cross-province workers have joined in the offshore and overseas fishing, who might come from inland provinces and have never contact the ocean before [1]. The mixing cultural background is also weakening the emergence and transmission of traditional folk music to a large extent.

Suppression of Traditional Art Education in Time and Space

The current test-oriented education system in China is hard to alter in a short time. Entrance examinations for high school and college give students huge pressure, which is especially embodied in Zhejiang province. The tremendous pressure makes students in all grades spend majority of their time preparing the entrance examination whether they want it or not. Little time and energy are allowed for them to pursue their own interests except study. Even during their controllable time, other easier-accepted entertainment activities would come first. As for the traditional music art, let along stimulating interests of inheritance, there is even little chance for students to contact it. If the content and proportion of local music is increased in music teaching, it would affect to some extends, at least making students’ exposure to traditional music from zero to one. Nonetheless, it is still hard to have any essential improvement in practice, not to mention conducting inheritance and popularization via students. Especially in high school classroom, the current high school teaching syllabus in Zhejiang Province assigns little time on music teaching. Therefore, enhancing proportion of local traditional music is even less possible.

In the case of rare traditional music teaching, some schools try to emphasize highlights in education work. For instance, they organize a small number of students to form Gong and Drum Team and Brass Band, who practice, rehearsal and perform during a limited time. But it is still a drop in the bucket in improving the status quo of the shortage in traditional music education.

Compared with other countries, laws, regulations and administrative orders directly aiming to protect traditional music are insufficient in China. Including traditional music education into primary and high school classroom is hard to enact without compulsory administrative orders already. Under the impact of current education tendency, there is less possibility to actualize it. By comparison, the government of Japan completely revised the Basic Education Law in 2006, enriching the content of traditional cultural education in classroom in the form of decree [2]. From this perspective, attention from upper leaders is urgently required.

Solutions to Traditional Music Education in Adolescence

New thoughts about the inheritance of traditional Zhoushan music like Zhoushan fisherman’s song and work chanty can’t occur unless we face up the unpromising status quo with calm and reason, analyze the comprehensive and complicate reasons behind it, and effectively modify the current education mode. The reform of traditional music education in adolescence is substantially one part of the inheritance and development of traditional Zhoushan music. It is not only the task of folk music education itself, but also the upgrading and revolution of the wholistic instructional concept, teaching system, and cultural taste of the society [3].
Transform Instructional Concept

**Enrich Methods of Traditional Education.** The majority of schools, especially primary and junior high schools, is suggested to introduce the local cultural into classroom, making traditional Zhoushan music and local cultural as a part of teaching content. On the basis of the unified syllabus, traditional music elements could be added up into controllable teaching content. Such as to introduce and teach Zhoushan fisherman’s song and work chanty in music class and activity class. Meanwhile, to set up various competitions and awards in order to stimulate students’ enthusiasm [4]. In order to carry out traditional music education in adolescence, the following points and methods could be acted out:

1) Pay attention to basic music cultivation in elementary and junior high schools. Under the current education system, elementary and senior high schools can still guarantee once to twice music classes per week. For senior high schools, only one semester of music class can be conducted. In addition, children and teenagers in elementary and junior schools have comparatively stronger acceptance, willingness and curiosity, so that the focus of traditional music teaching should be primary and junior high schools. Regarding to the compression of senior high school music courses and enormous pressure from entrance examinations, the cultivation can be interspersed into music course. What’s more, in the activity class of primary and junior high schools, practical teaching project can be added regularly. Local departments of education and culture could take the initiative to organize traditional music showcase and performance from time to time, on the promise of not accumulating students’ extra burden.

2) Arouse the interests of college student. Free from the pressure of entrance examination, most of college students have ample spare time. Healthy and positive entertainment projects with cultural basis could enrich their campus life to a large degree. At present, there are Zhejiang Ocean University, Ocean college of Zhejiang University, Zhejiang International Maritime College, Zhejiang Zhoushan Tourism and Health College in Zhoushan. Tens of thousands of students are studying full-time here, creating great potentials of organizing folk music education in colleges. Meanwhile, the selection of courses in colleges has certain autonomy. Traditional music can be taught and popularized through classroom teaching, club activity, regular and irregular project activities, and art performances held by universities.

**Reinforce Zhoushan Dialect to Assist Teaching and Research.** One significant characteristic of traditional Zhoushan folk music is that its lyrics is based on the Zhoushan dialect – the Wu Chinese around Yong River out of Taihu Lake. As a long-standing historical and cultural heritage, Wu Chinese, is featured with elegance, gentleness, simplicity and rich vocabulary, carrying massive ancient Chinese vocabulary elements and cultural genes. Talking about traditional Zhoushan folk music without the basic knowledge of Wu Chinese is like a castle in the sky. Therefore, in daily classroom teaching, Chinese teaching could integrate with local dialect, shedding lights on the inheritance and impact of ancient Chinese along with modern language, establishing the impression of connecting Zhoushan dialect with ancient Chinese. When conducting teaching of Wu Chinses in teenagers, we should break through the rigidity of knowing what to learn but not knowing why to learn. The vocabulary, phonology and grammar should be merged into dialect teaching. Standardizing dialect system, in the meanwhile, could make traditional Zhoushan folk music return to cultural origin and been appreciated by all people.

**Promote Creative Cultural Industry**

Apart from classroom teaching, cultural industry plays a decisive role in cultural succession and education. In contrast with lecture infusion, cultural industry demonstrates its characteristics of vast volume, wide ranges with multiple points, deep into masses’ lives, subtle influence, and instructive affect. Thus, grasping the development and promoting the comprehensive transformation of cultural industry will not only enhance the overall social and cultural literacy from the macro aspect, but also guarantee and foster the inheritance of traditional Zhoushan folk music from the micro perspective.
Explore the Huge Market Potential of Traditional Culture. To arouse teenagers’ interests of traditional folk music, the most crucial way is to start from the origin, which is creating an atmosphere of widespread traditional art existed harmoniously in the modern civilized society. In such way, traditional cultural factors are allowed to enter people’s daily life and permeate in their concepts and habits.

In the context of commercial economy, the cultural industry of whole society is facing the process of transformation and upgrading. Nowadays, among the abundant cultural products, consumers are surrounded by an almost saturated entertainment culture, but still have higher demand and eagerness for traditional culture with long history. It is evidently revealed from the rises of tea ceremony trend, Hanfu style, cheonghsam look, traditional martial art craze, wenwan fad, and so forth. Although the presences of arty and dilettante do exist in those tendencies, it could reflect the masses’ expanded cultural needs and the growing market potential of traditional culture from a different angle. As a result, it is worth investigating to deepen the penetration impact of traditional culture in the younger generation.

Underline Daily Penetration of Traditional Culture. To highlight daily penetration of traditional cultural means to add the traditional cultural content into the cultural products which people are able to access in everyday life, so that it can infiltrate into the daily work, life and leisure.

The first thing to do is to intensively introduce films, television and music with traditional Zhoushan cultural attributes which can be easily accepted by teenagers. There are film, television, animation and music work ingeniously integrated with traditional cultural and local cultural elements bloomed around the world. The audience subconsciously accept the penetration of traditional culture while enjoying the all-round modern cultural products. For instance, the film Dragon Inn, Kong Fu adopted those ancient music or ethnic music like Dagger Society suite, Fisherman’s Song of the East Sea and House of Flying Dagger. Other films like Red Sorghum, Raise the Red Lantern, and televisions like Water Margin, Da Zhai Men and Qiao’s Grand Courtyard invited modern composers to write special background music with Han nationality style, which contributed quite a lot to the strong Chinese atmosphere. In Japan, story plots in various films and animations are also intertwined with the traditional Japanese or other country’s cultural. From some aspects, the utilization of traditional cultural elements in films, television and animations makes the work itself turn into a carrier of cultural succession.

The literary and art works in Zhoushan may emancipate their minds and learn from successful examples in both China and other countries, on behalf of generating artistic work which integrates Zhoushan fisherman’s song, work chanty, Gong and drum, narrative singing, flee dance, puppet show, Zhoushan boat boxing and other special cultural factors. They can vary from movie, television, animation, Zhoushan dialect songs to other art forms as long as the contemporary youth would like to accept, consequently to make Zhoushan’s civilization memory take root in the youth’s minds and rejuvenate with new vitality.

Secondly, we should emphasize on the participation of adolescence. Diverse traditional music forms exist in Zhoushan, like Zhoushan fisherman’s song, work chanty, vast majority of which are usually presented to masses on stage with lightings, sceneries and other stage techniques to generate the atmosphere. When the singer acts the fisherman’s song or chanty, it is usually accompanied with show of fishing stimulation. The cultural heritage performers, however, are basically elders. When listed among other colorful mixtures of stage performances, it will inevitably seem like monotonous and dull, causing the generation gap in teenagers’ mind. Consequently, traditional culture will be considered as remote and alien.

Therefore, it is urgent and critical more than ever to cultivate the inheritors from the adolescence. Young people have intensive curiosity, strong eagerness to knowledge, powerful plasticity, and enormous potential. As long as they get cultivated from a young age, the seed of traditional music would root in their mind deeply. To achieve that goal, during daily instruction, students can be invited to visit and take part in extra-curricular activities focusing on traditional Zhoushan music. Some rehearsals of fisherman’s song and chanty can absorb more young students to join. The youth
should be encouraged to attend traditional festivals and events based on inheriting folk music, subsequently strengthen the sense of local cultural inheritance and cultural identity [5].

Conclusion

The inheritance work of traditional Zhoushan music in adolescence can be seen as an effort to cultural and art inheritance in one region and one ethnic group, but also the succession and prosperity of the whole Chinese nation’s traditional culture and art. Currently, our country is at the social transformation period, during which, vast demands for traditional art occur from more well-being masses. The preservation, inheritance and future development of traditional music will be the permanent project that every generation needs to face.

Acknowledgement

This research project was financially supported by Zhejiang Youth Seminar in 2018 (YB201805).

References


