

The Influence of the Music Giant Beethoven on the Development of Later Styles?

Ruohan Zhang

North China University of Science and Technology, Tangshan 063210, Hebei, China

Abstract: *Beethoven's pieces had a great influence on the later pianists and composers. During his whole life, he suffered from a lot like deadness, lost love and wicked nephew. Because of these painful things, the pieces that he composed in his last period of life changed style. This paper indicated that the reason why Beethoven changed his style when he was old. the introduction introduced briefly Beethoven and his life, then the second part talked about what reasons changed his late style, with some pieces as examples, and the last part compared Beethoven's early style and late style what changes that the pieces have. Meanwhile, Czerny was talked in the last part, show his inheritance from Beethoven in the pieces. In the current education model, it is more advocated to cultivate comprehensive professional talents. Art education has become an important learning subject for students at different learning stages. To cultivate students' aesthetic ability and enhance their art ability, scientific and reasonable education plans are established, and teaching objectives are implemented through relevant education policies, promoting the development of art education courses for college students and enhancing their aesthetic ability, Cultivate comprehensive talents and comprehensively improve the personal comprehensive abilities of college students.*

Keywords: Beethoven; Late Style; Composed.

1. INTRODUCTION

Beethoven was one of the famous composers that lived in the 18th; his whole life always can be an inspired story that encouraged some later composers or the people that want to study music. Some techniques, structures or styles he created and used became a rule for today's composers and musicians. the obvious thing that we all know is his deafness, which influenced his music style a lot. Beethoven's whole life can be divided into three periods. the last period of his life, he got rid of some old techniques in the old pieces, it's the most complex style in his life, and he made the great changes that never shown in his earlier styles [1], like the polyphony wasn't stop and transition, just above the unison directly [2]. His third period after 1812, for example, the Ninth Symphony which was the most famous symphony in his piece, and it also was the final complete symphony in his life. the final tone was stronger and has more tones than his earlier pieces. He suffered from the different hardships from his life or from his own physical illness that make his heart changed the emotions, then the style changed with it. He was complete deafness at that time, so he decreased the public concerts in his life, evenly he held the last open concert to say goodbye after he was deafness. the important is his late style was different from before, and it must be influenced by some elements. About his last period, different people has different viewpoints, someone think that his style changed because of his emotion changed, someone think his style changed because he was influenced by other composers lived at same time with him or lived earlier than him. These have to be explored a lot. All in all, mix the different evidences, Beethoven's late style connect with different aspects. His late style was influence by his deafness, other composer's styles, and family hardships, but it can't direct by witnessed. This period was the transitional of his style, and also has a deep effect and set the rule for later composers.

2. DIFFERENT ASPECTS HAVE AN EFFECT ON HIS COMPOSED STYLES.

As a part of the East Asian sea area, the protection and development of the Yellow Sea are mainly based on long-term cooperation plans, such as the "East Asian Sea Plan", which comprehensively manages the coastal zone, mainly manages conventional marine pollution problems, improves common marine pollution problems on a daily basis, and lacks emergency cooperation mechanisms at different levels. There is no specific emergency response plan among countries in East Asia, and forums and conferences around the marine environment mainly exchange information such as marine monitoring data. [2]In June 2011, a serious oil spill occurred in the Penglai 19 # 3 oil field in the Bohai Bay jointly developed by China National Offshore Engineering Corporation. The exchange of information between the two countries was not timely, and the United States falsely reported the degree of pollution, resulting in the spread of pollution. Additionally, emergency response mechanisms were not prepared in advance, resulting in serious consequences. [3]Countries are striving to develop their own marine mining technologies, but the lack of emergency mechanisms makes it difficult to integrate and use these technologies and

information in a timely manner when necessary, making it difficult to control marine pollution in a timely manner.

2.1 The first influence was his life. Beethoven had a hard childhood, after he grew up; the hardships never end in his life. Refused by the love girl, can't get a stage to show the talents.

Although he was a famous musician, he still suffered some hardships. the most obvious problem is deaf; it is the most influence not only on his career, but also on his body. When he was 47, he was completely deaf and can't hear anything, the obvious thing is Beethoven's creative activity was blocked up by his depression for several years [3]. But it was normal for him to be depressed for a long time, he could cheer up and continue to work on his own area, his style changed, his characters changed, they were perfect, because no one have the same situation in this area as him. To people's surprised, he wasn't disappointed at life for the rest of whole life, he shows the calm, then still continue to compose more pieces even more than before. the illness influenced him to compose, but he never gives up his career [4]. Evenly abandoned his career, and lose the income around 1800 that he was deafness. But he still be very tough, although lost the income still rejected others salvation, he put money aside and remember people who helped him. This period of time occupied his life for a long time, and his productive was so poor that he can't remain his last period of style in his life. Although passed the worse period, he still sticked to compose the largest sonata in his life called Piano Sonata No. 29, Op. 106 in 1816, it is difficult for the pianist to compose. This piece used the fugues at the first movement about the front measures, the third movement used the modulation from the minor key to the major key then get back to the minor key, and has two themes comparative, can express Beethoven's sadness in his later life.

2.2 Beethoven had a nephew also influence on his life, then lead to him change his compositional style.

After he lost his hearing, the mainly question that can wake him up was the legal struggle of his nephew's custodyfugu. From the different pieces, they indicated that he viewed his nephew named Karl as his son and treat him so kind, because his brother was died and he agreed that he will adopt this child. Beethoven also learned how to be a good father in the process, he treated Karl very strict and wrote to his headmaster if he failed he needs to obey the rule. It also built the violence between their relationships, and also can be a basic of influence from his nephew about his late style. the evidence indicated that Beethoven separate Karl with his mother didn't let them meet and said it was better for them. But this conffliction increased step by step, it also influenced his production very low, at that time he only wrote two pieces then got nothing. His music at that time loses the fashion enthusiasm and no longer hold the public concert [5].

2.3 Though Beethoven didn't show the sad and angry to others and still composed different type of pieces

His emotion changed a lot, and his structure of pieces also changed with his emotions. He used fugues frequently that he never used so many in his earlier pieces. the evidence can be found from the later piece Große Fuge, Op. 133. It's a piece of four string quartets, like the different short pieces connected this piece, at first it was presto, then jumped to the two fugues, the second theme has plenty of stagatoes, four violins performed tercets, stacattoes and crossed melodies. the comparative is obvious in the structure, like the tempo, the strong and weak, sometimes it was cut off, until the final, it was slow down. His emotion changed can be identified in the famous example----the Ninth Symphony, a famous peak life of Beethoven's piece. This piece can be a statement of his emotions. Beethoven expressed his opinions; include the courage, effort and power. This piece composed at the revolution time, so he make up his wishes in this piece--- wanted to live, so the final tone is longer and stronger than earlier piece's final to show his wish [6]. the symphony also inspired people's faith to get the living. It also made a style for the later composers that through the piece to convey their own emotions to the audiences. As his deafness, he didn't give up hope, and use the powerful piece to encouraged audiences and himself to be cheerful, and face the different difficulties in the life or career. the deaf mainly influenced Beethoven's emotions about the pieces, make his piece's style completely changed the atmosphere.

2.4 Different examples and some evidences

Beethoven's deafness influenced his last period style, but more influenced on his emotions of the pieces, and himself and family conffliction just can be two of all reasons. There still have other reasons that from other people like his teacher Haydn, and some composers lived the same time as him, can influence him a lot about his late piece style or structure. His style not remain by himself, there still have other people's effective. As mentioned before, other composers' pieces also had effect on Beethoven's late style, especially his teacher Haydn, and famous composers Mozart. For the later century, Beethoven created the different rules or techniques in some forms and it

also is a basic in the different forms, these rules and techniques also were he borrowed or learned from other composers' then fix or revolute them and got, but Beethoven can be a model by later composers because he was based on the previous basic, created the emotions or through the songs convey his own emotions, this point was come from him and other previous or same time composers didn't created. Different composers give him different inspirations and helped him found what style that he fit in, can create and pass through his pieces.

2.5 Different resources

Haydn was Beethoven's teacher; Beethoven was always learned piano from him. He was not only learned the style and skills from Haydn, but also created his own new things and style that Haydn doesn't tried to composed. Beethoven's earlier style was influenced by Haydn more obvious, his late style has his own techniques, but his basic skill was borrowed and learned from Haydn, the book indicated that Beethoven composed his own piece was borrowed keys, types and texture, especially more from Haydn include some particular structures. Several recent studies that show Beethoven was based on Haydn, he chose some pieces and borrowed their keys, formal types and details of texture harmonic, melodic. the example is Haydn's Quartet in Be Major op. 20 no. 1 and Beethoven's String trio in E b op. 3, finale, both of them used sonata- rondo, and in other words, Beethoven borrowed it from Haydn's piece. Beethoven also make a change of his own piece, he made more details about Haydn's off tonic opening [7]. Beethoven pick up the piece that he thought he needed, he was not borrowed all the theme or the movements, maybe in the slow introduction he will borrow the key from Haydn, but for the second movement he will create the new techniques or style, not like the Haydn's. Haydn and Beethoven had some arguments about the techniques in the pieces. He wanted to use his own productive to impress Haydn. the resource stated that Haydn wasn't correct his errors, but Beethoven still set him as a model in his heart. the important thing Haydn taught Beethoven was the inspiration. When Beethoven went to the "bottleneck", his poor productive year, the young him felt it was difficulty to get the creative idea. Haydn encouraged him and in the late period, Beethoven understood that the idea would come back later. Haydn wasn't influence more on Beethoven's late style, maybe he just gave him instruction about how to create the idea, encourage him how to get the idea, let him free develop, as Haydn did this, Beethoven can be a grand composer that have different kinds of ideas for the later composers, and Beethoven always set Haydn as his model in the whole life.

Beethoven has ever communicated with Mozart, and his pieces also influence by Mozart's style. the resource statements that Mozart gave his G Minor quintet's last movement for Beethoven. Although they had ever studied or learned together, but there still have some differences between Beethoven and Mozart. Mozart always convey the victory, glad, warm and happiness to the audiences, he always chose to ignore the struggles and obstacles, some positive things can be found in Mozart's pieces; the evidence is a song that Mozart wrote for the chorale called Sehnsucht nach dem Frühlinge k. 596, the background is Mozart had serious sickness at that time, so he wrote this song to express the happiness, glad, optimistic, these characters is the quality that Mozart had. On contrary, Beethoven always gave his expression, and gradually darkness, not light in his pieces, the audience always can feel dark and failure. And he also realized that the experiences not only for him, but also for permanent [8]. Mozart influenced on Beethoven was the minor keys, especially in C Minor. Mozart's "Prague" Symphony was the resource for Beethoven's second and also both in the slow introduction and main theme. Beethoven's last style is transitional of his whole life because he did some changes never happened before that surprised people, like he used new techniques to convey some old pessimistic and painful, removed old techniques [9], also created strict techniques, some blank shot (empty phrase) wouldn't have any meanings, and there doesn't have some parts for breaks. And the technique he made is a form of sonata that used for today.

3. SOME DIFFERENCES FROM BEETHOVEN'S EARLIER STYLE ARE OBVIOUS.

In the earlier years, Beethoven didn't use the orchestra to accompany, and the typical style is symphony and sonata style, music always has clear tempo and strict phrases, the pieces are a little more vivid than the late years. Until 1800, the orchestra became an important role in his music, and he also wrote string quarters and symphony for the orchestra. His piece began to use the orchestra to accompany [10]. the Symphony No. 3 is the good example, he used various instruments like flutes, drums, violins make up an orchestra. This piece is not the late period piece, but can represent that Beethoven's musical style progress. As in 1803, Beethoven became the first people who transformed the keyboard variation, and transformed it to his symphony in the different form. the best thing in his style was not only he changed the theme, the material, and enhanced the emotional range, but also he made the art charm in his piece deeply [11]. This is the most important in his style.

3.1 Each country establishes a unified concept of marine protection

Marine resources are a gift from nature, and humans must work together to protect them while demanding from nature. The concept of "a community with a shared future for mankind" encompasses the principles of "common, shared, negotiated, and built together", which are consistent with the goals of global security, win-win development, and peace pursued internationally. It has become the core value of global governance, and the protection of the marine field should also be the same. [4]Therefore, in the negotiation process, countries in the Yellow Sea should be good at utilizing the characteristics of "soft law" to establish a unified consensus on the prevention and control framework of Yellow Sea pollution. As a developing country, China adheres to the principle of "common but differentiated responsibilities" between developing and developed countries, and always adheres to the red line in the formulation of marine environmental policies and marine development. But South Korea believes that China has a large population, severe industrial waste emissions, and relatively backward pollutant purification technology, and should bear more responsibility for marine pollution. And South Korea has always wanted to take a leading position in the Northwest Pacific Ocean cooperation, committed to establishing a formal regional environmental cooperation institution; North Korea's focus is on national security and economic development, with relatively little attention paid to marine environmental protection; China has proposed the concept of a "community with a shared future for the ocean", elevating the protection of the marine environment to the level of all humanity, advocating that all countries share responsibilities and achievements. [1]Due to the differences in these concepts, countries have not yet reached a consensus on the protection of their common maritime areas.

3.2 Compared with early style, Beethoven's late style focused more on convey composer's emotion

He could control it better in his late year, and like to convey his madness, violence or other negative emotions through his late pieces. In other words, his late period style became surrounded with serious feelings in the pieces. Some of the late works indicated that Beethoven broke through the earlier form; he didn't use the rounded form, and the emotion lack of the sweetness, avoided the hardships; He also exchanged harmony of the dissonance, no decorations in the description of pieces, release the phrases from the different conceptions, and better to control them. He was aroused by the "fire" and got the idea of its dynamic, his later work remains a process, not to be a development, in the process, he was not tolerated a natural harmony. He also used more contrast or conflict in the symphony to pass his emotion, and the pieces less some active. Another point is Beethoven began to use abrupt stop in his late piece more than the earlier pieces, and added some fragments to set up the contradiction was called both objective and subjective, like the fragment is objective, and the alone part is objective. the specific examples in the late period had same style, the one that he created called Diabelli Variations Op. 120. This piece is the model of the partita, and had 33 variations, it was shown that he wanted to over the piece that he made in the 1806. In the 33 variations, there has 28 concentrated on C Major, and also has breaks in the piece. This piece filled with the dramatic, and always be talked with J. S Bach's the Goldberg Variations, the slow minor key variation in the finale almost direct show Bach's piece.

3.3 Beethoven's whole life was grand, although there had some different obstacles but he still insisted to overcome them.

He received the different pressures from everywhere, himself, his audiences and his family. the different pressures caused his style changed a lot, but it also formed a rule and basic for the later composers. Evenly Beethoven's style also gave the instruction for the new composers to evaluate the sonata like the forms and styles. His late style less active, used lots of fugues, and add welcome contradictions, he also interested in repeated notes in the themes. His student named Czerny inherited his style and skills. Czerny like the younger Beethoven, inherited his skills, but not all skills, he also made the change in his own style. the different resources that indicated Czerny always are views as live in the shadow of Beethoven. He was influenced by Beethoven's first two symphonies, and then he made the orchestra for himself [12]. Czerny was studied piano with Beethoven when he was 8 years old, and Beethoven treated his students strict but get along well with them. He will angry with them when they make errors, but he will write the letters to his students and ask for forgive. But the one point can learn from Beethoven was education. He taught his student skills, and his students pass it for next generation. For example, Czerny was the teacher of Liszt, he taught the skills for Liszt that he learned from Beethoven, and Liszt kept it alive and heritage to the later excellent famous composers [13]. Other later composers also recognized that if they want to get "great subject" like Beethoven, they might get the unforgettable experiences to make their piece deep. Beethoven was a unique composer that realizes not only the importance, depth for the piece, but also gave the expression for it and let it vivid. Maybe there still have more reasons or backgrounds about Beethoven to state this thesis, but these two

reasons can be viewed as the mainly reasons. Beethoven was not only the "giant" of the music area, but also for the life, his emotions we still should learn.

4. HISTORICAL EVOLUTION AND CURRENT STATE OF SOCIAL WELFARE FOR THE OROQEN ETHNIC GROUP

Historically, rulers made repeated attempts to promote the development of the Oroqen ethnic group by encouraging shifts in settlement locations and lifestyles. These occurred during the Qing Dynasty when, in order to maintain a steady source of soldiers, the ruling class prohibited the Oroqen from settling and mandated their engagement in hunting. The second instance took place during the era of the Republic of China, as the government attempted to strengthen the armed forces of the Oroqen people through forced settlement. However, this policy proved excessively radical, encountered resistance, and ultimately failed. The fundamental issue underlying these two conflicts was the inadequate consideration of the genuine wishes and traditional customs of the Oroqen people by the ruling authorities. These rulers perceived them solely as a national military force, rather than genuinely elevating their development and quality of life.

However, the transformative turning point was the establishment of the People's Republic of China, accompanied by the issuance of ethnic policies. Policies promoting ethnic regional autonomy established a foundation for Oroqen development. By gradually achieving ethnic settlement, encouraging agricultural production, and implementing cooperative reforms, the Oroqen people incrementally elevated their living standards while preserving their indigenous culture. This policy propelled the Oroqen ethnic group into a new historical era, fostering their robust development within a stable environment.

Ethnic policies stand as crucial external factors that shape the evolution of Oroqen development. Appropriate policy guidance contributes to the stability of the Oroqen ethnic group, providing conducive conditions for their political, economic, cultural, educational, and healthcare development, thereby promoting their growth and prosperity.

Throughout history, rulers have attempted multiple times to promote the development of the Oroqen ethnic group through changes in settlement locations and lifestyles. The first instance occurred during the Qing Dynasty, where the ruling class prohibited Oroqen people from settling and mandated their engagement in hunting to maintain a supply of soldiers. The second instance took place during the period of the Republic of China, where the government sought to enhance the armed forces of the Oroqen people through forced settlement. However, this policy was too radical, encountered resistance, and ultimately failed. The fundamental issue underlying these conflicts was the insufficient consideration of the genuine wishes and traditional customs of the Oroqen people by the ruling authorities. The authorities focused solely on their own interests, viewing them as a national armed force, without truly improving the Oroqen people's development and quality of life. However, the truly transformative change occurred after the establishment of the People's Republic of China when ethnic policies were issued. Ethnic regional autonomy policies stabilized the development of the Oroqen people. By gradually achieving ethnic settlement, encouraging agricultural production, and implementing cooperative reforms, the Oroqen people gradually raised their living standards while preserving their native culture. This policy ushered the Oroqen ethnic group into a new historical period, allowing them to flourish within a stable environment.

Ethnic policies stand as significant external factors influencing the changes in Oroqen development. Proper policy guidance is conducive to the stability of the Oroqen ethnic group, creating favorable conditions for their political, economic, cultural, educational, and healthcare development, thereby promoting their growth and prosperity.

4.1 Population Welfare and Birth Support

Over the past decade, the population structure of Oroqen has displayed characteristics such as continuous population decline, uneven population distribution, a more balanced sex ratio at birth, accelerated aging of the population, and coexistence of multiple ethnicities, with the Han population being the majority. In order to promote the comprehensive development of the Oroqen ethnic population, corresponding regulations have been formulated in accordance with the "Regulations on Promoting the Development of the Oroqen Ethnic Population in Oroqen Autonomous Banner". These regulations apply to Oroqen families residing within the autonomous banner that meet the criteria stipulated in the "Regulations". The policy of promoting better birth and parenting

requires Oroqen couples to actively participate in various examinations and early education activities at stages such as pre-marriage, pre-pregnancy, pregnancy, post-pregnancy, and childcare, under relevant guidance.

Funding for Oroqen ethnic population development is allocated in the annual budget by the financial department of the autonomous banner based on the economic development situation of the banner. Different departments assume varying responsibilities in relevant work. For instance, the Health and Family Planning Bureau is responsible for disbursing subsidy funds, the Public Security Bureau and the Ethnic and Religious Affairs Bureau provide household registration information, the Financial Bureau implements and supervises subsidy funds, the Education and Technology Bureau compiles and audits student assistance, the Development and Reform Bureau formulates plans and seeks policy support, and the Statistics Bureau is responsible for data collection, among others.[4]

Furthermore, policies have been tailored to the fertility situation of Oroqen families. Based on economic circumstances, different birth subsidy standards are applied to Oroqen families with two or more children, and this subsidy is paid on a monthly basis. Meanwhile, Oroqen students, whether boarding or not, receive equal subsidy treatment during their middle and high school years. Oroqen students admitted to full-time colleges and universities also enjoy corresponding rewards and support policies.

Remarried Oroqen families and families with newborns also receive policy consideration, as well as support in areas such as employment, medical care, housing, and elderly care. Additionally, competitions and commendation activities are organized to reward units and individuals who have made contributions to population development. These policies and measures aim to provide robust support for the Oroqen ethnic population development and overall prosperity.

4.2 Education Welfare and Promotion Support

Since 1993, in order to elevate the academic level of the new generation of Oroqen, promote overall quality improvement and maturity, the Oroqen Autonomous Banner has established special funds to award master's and doctoral students, as well as provide tuition subsidies for undergraduate and vocational school students. Moreover, rewards are provided for those who obtain professional technical titles. National education welfare policies include the following aspects:

Firstly, optimizing the training of ethnic education officials. Every year, the government plans to select outstanding talents among Oroqen ethnic teachers to supplement mid-level cadres in schools. They are organized to participate in on-the-job training and offered opportunities for temporary assignments in urban schools. Secondly, the implementation of score addition policies. During compulsory education, Oroqen and Daur ethnic students enjoy exemption from miscellaneous fees. For Oroqen candidates, key high schools and regular high schools in urban areas implement admission policies with lower entrance score requirements. Additionally, vocational and technical schools are open to Oroqen students without restrictions on enrollment quotas, and tuition fees are waived. Lastly, Oroqen students enjoy the right to choose schools. For admission to key high schools and regular high schools in urban areas, Oroqen candidates have the advantage of lower admission score requirements. In addition, vocational and technical schools are open to Oroqen students without restrictions on enrollment quotas, and tuition fees are fully waived. Oroqen students also have the right to independently choose schools; those intending to study in urban areas can directly choose better schools in the city.

In contemporary Oroqen society, research statistics indicate that between 2012 and 2019, with a yearly advantage of 10 points added to their scores, an average of 31 Oroqen candidates participated in the college entrance examination each year. On average, 16 students were admitted to undergraduate programs, 10 to associate degree programs, and 4 were not accepted. Over the past eight years, the overall admission rate for undergraduate programs (including preparatory classes) was 53.28%, and the admission rate for associate degree programs was 33.61%, with a non-admission rate of 13.11%.[5] In comparison with the national undergraduate admission rate of approximately 50.0% during the same period, this balanced data demonstrates the significant achievements made by the Oroqen ethnic group under the support of social educational welfare.

4.3 Employment Welfare and Economic Support

From the late 1950s to 1996, the Oroqen ethnic group benefited from a series of ethnic economic policies that injected vitality into their development. These policies encompassed multifaceted support measures aimed at promoting economic prosperity for the Oroqen after their settlement.

Initially, during the early settlement period, substantive support measures were implemented by the government. To improve the quality of life for Oroqen people, each family was provided with furniture, and "big items" such as radios, sewing machines, and clocks, were granted to enhance their quality of life. Subsequently, the government actively facilitated the transfer of knowledge and technology. A group of Han ethnic farmers and skilled workers were introduced to teach agricultural production techniques to the Oroqen people, promoting the improvement of agricultural production and helping them gradually integrate into modern agricultural systems. Furthermore, policies were formulated to address various stages of development. From the 1960s to the 1990s, development strategies evolved from a focus on forestry and hunting to a combination of agriculture and animal husbandry, the development of local industries, and communal enterprises. These policy changes continuously adapted to the development needs of the Oroqen ethnic group. Particularly noteworthy is the development stage after 1979. The government encouraged various forms of enterprise, especially after the implementation of the household contract responsibility system, which marked the diversification of the Oroqen economy. From cultivating greenhouse vegetables and edible wild vegetables to establishing mushroom farms, raising cattle and horses, and even forming small family farms, the emergence of various economic activities provided diverse sources of income for the Oroqen people. In summary, these ethnic economic policies have continuously invigorated the development of the Oroqen ethnic group over nearly half a century, propelling them from a unique ecological environment towards a path of diversified economy.

4.4 Traditional Culture Protection Policies

The "Regulations on the Protection of Traditional Folk Culture of the Oroqen Ethnic Group in Oroqen Autonomous Banner" were approved by the Eleventh Session of the Twelfth People's Congress Standing Committee of Inner Mongolia Autonomous Region. According to these regulations, funds for establishing a fund for the protection of traditional ethnic folk culture should be raised through means such as social organizations and individual donations. The banner government should establish a system for naming inheritors of traditional ethnic folk culture and units of inheritance. Ecological protection areas for traditional ethnic folk culture should be established in regions where Oroqen people are relatively concentrated and where original ecological culture is well preserved, and Oroqen's original hunting culture is expected to be more completely preserved. The regulations also stipulate that the education department of the autonomous banner should organize the compilation of textbooks on traditional ethnic folk culture, and schools should offer courses on traditional culture.

Guided by these policies, the Morigen Folk Art Troupe emerged in 2014 with the aim of preserving authentic Oroqen ethnic art and primitive dance forms. The troupe primarily showcases traditional Oroqen costumes, praises Oroqen hero Zanda Ren, and performs the "Bear Dance" and other programs to present ethnic culture to a broader audience. Troupe members learn and sing nearly twenty traditional ethnic songs, span a wide age range, and consist of over 20 members aged 12 to 68. Additionally, the Oroqen Autonomous Banner has begun to develop Oroqen language animations and reinstate shooting squads canceled for many years to inspire the younger generation's love for the ethnic language. The government also supports the production of traditional handicrafts by hunter-gatherers, providing them with more opportunities to protect and inherit their ethnic culture.

5. SPECIFIC MEASURES FOR TEACHING REFORM OF ARCHITECTURAL ENGINEERING TECHNOLOGY MAJOR IN HIGHER VOCATIONAL COLLEGES

Due to the short existence time of Construction Engineering Technology Specialty in China's education system, there are some problems in teaching work, such as the lack of rationality of curriculum system, the backwardness of curriculum content and the low practicality of teaching work. In view of the problems in the practice teaching, higher vocational colleges should combine the market development needs, clarify the teaching objectives, constantly improve the teaching system, improve the level of construction engineering technology, strengthen the construction of teachers, and then improve the efficiency and quality of classroom teaching. With the development of China's construction industry, the demand for construction engineering technology professionals is rising rapidly, and the talent market puts forward higher requirements for its professionalism. In this case, the Construction Engineering Technology Specialty in higher vocational colleges should constantly improve the quality of personnel training to ensure that they can provide reliable talent guarantee for the development of the construction industry, to promote the further development of our society. In order to improve the scientificity of

teaching, teachers of architectural engineering technology in higher vocational colleges should carry out teaching reform according to the social situation.

5.1 Make clear the key points of teaching according to the needs of market development

After clarifying the influence of related problems on the teaching of Architectural Engineering in higher vocational colleges, teachers should take targeted measures to carry out teaching reform, to ensure that teaching work can play a positive role in improving students' professional ability. Higher vocational colleges should understand the demand for talents in the development of the construction industry, which is the goal of talent training of the major. Therefore, higher vocational colleges should conduct a comprehensive analysis of the talent demand of the construction industry and carry out teaching work in combination with the market development demand, to clarify the focus of talent training work and ensure the effectiveness of teaching reform. Due to the rapid development of China's construction market, the demand for talents in this field has increased significantly, and the construction engineering technology specialty emerges as the times require, and gradually forms a certain system in higher vocational colleges, which provides many technical talents for the development of China's construction industry. In recent years, with the rapid development of China's society, the previous talent training mode is difficult to meet the needs of the work at this stage. In this case, higher vocational colleges should actively explore teaching reform, in order to keep up with the social requirements for talents. Before the exploration of teaching reform, teachers should analyze the problems existing in the teaching at this stage, to ensure that the reform measures taken can improve the teaching level of architectural engineering technology specialty to a certain extent.

5.2 Improve the course teaching system

In the teaching work, higher vocational colleges should actively improve the curriculum teaching system according to the development of the construction industry and the needs of students, to improve the scientificity of teaching work. On the one hand, in the teaching work of higher vocational colleges, it is necessary to strengthen the teaching of students' theoretical basic knowledge, and effectively cultivate the students' ability, so that students can increase the study of related disciplines in addition to the relevant knowledge of their own specialty, to consolidate the students' foundation. On the other hand, it is necessary to constantly expand students' mastery of professional knowledge to achieve the purpose of expanding students' vision, and constantly improve the quality of practical teaching, so that students can improve their comprehensive strength in the reformed knowledge system [3]. Higher vocational colleges should carry out a comprehensive analysis of the teaching work of architectural engineering technology specialty, clarify the problems therein, and carry out scientific reform and exploration. The lack of rationality of curriculum system is a problem in the teaching of architectural engineering technology specialty. In the process of curriculum system construction, higher vocational colleges can not balance the proportion of practical courses and theoretical knowledge, and they are more inclined to theoretical knowledge teaching, and construction engineering technology professionals pay more attention to practice, which leads to the reduction of the scientificity of teaching work. In addition, under the guidance of higher vocational colleges, students ignore the importance of cultivating their own practical ability and can not realize the completion of practical work, which has caused some negative effects on the improvement of students' comprehensive ability [1].

5.3 Improve the technical level of construction engineering and improve the efficiency of classroom teaching

The major of Construction Engineering Technology in higher vocational colleges mainly provides talents for the construction industry. In the teaching work, teachers not only require students to master good theoretical knowledge foundation, but also require students to master good practical ability. Therefore, in the teaching process, higher vocational colleges should improve the level of construction engineering technology and master the brand-new engineering technology in the construction industry, to provide basis for students Carry out teaching, and then improve the professional and technical level of students. And in the process of teaching reform, higher vocational colleges should simplify the teaching content to form a systematic system. In this process, it is necessary to maintain the mutual dependence between the teaching content and the development demand of the construction market, timely adjust the teaching content and improve the efficiency of teaching work. In the teaching process of Construction Engineering Technology Specialty in higher vocational colleges, colleges and universities continue to reform the teaching work in order to meet the talent needs of the construction industry. However, in the teaching process, some colleges do not realize the impact of the industry development on their own talent training work, and can not follow the development of the construction industry and education field to

update the course content in time, resulting in the phenomenon of backward curriculum content. This phenomenon makes students unable to obtain advanced knowledge in the industry in higher vocational colleges, which has a greater impact on the personal development of students the limitation of.

5.4 Strengthen the construction of Teachers

In order to improve the quality of teaching reform, the construction of teaching staff should be strengthened. First, teachers are required to make clear their own positioning in classroom teaching, so that the teaching work is student-centered, and effectively improve students' mastery of relevant knowledge. Secondly, teachers are required to further study the content of their own teaching field while teaching knowledge, to ensure that teachers can constantly innovate the teaching content. Finally, higher vocational colleges should not regularly assess the teachers, to improve the teaching work, to strengthen the construction of teachers. It is the most common problem in higher vocational colleges that the quality of teaching staff construction needs to be improved. After completing the systematic theoretical knowledge learning, most teachers put themselves into the teaching team to provide teaching resources for students. Although these teachers have a solid grasp of theoretical knowledge, their practical ability is generally poor, which can not help students improve their practical ability [2]. And some teachers can not actively carry out further study according to the development of the construction industry in the teaching work, resulting in their own professional knowledge is relatively backward, so they can not provide professional guidance and help for students.

6. CONCLUSION

In conclusion, the Oroqen people have traversed various shifts in social welfare and policy changes throughout their history. These transitions not only shaped their developmental trajectory but also reflect the societal contexts and political ideologies of different eras. From the hunting bans during the Qing Dynasty to forced settlement policies in the Republic of China era, and further to the ethnic policies implemented after the establishment of the People's Republic of China, the evolution of social welfare policies for the Oroqen community bears witness to the impact of national policies on the development of ethnic minorities. Particularly after the founding of the People's Republic of China, the implementation of ethnic regional autonomy policies enabled the Oroqen people to flourish within a relatively stable environment. This support extended to areas such as population welfare, education welfare, employment welfare, and the preservation of traditional culture. These policies have laid a strong foundation for their progress in political, economic, and cultural domains.

However, the Oroqen community still faces a range of challenges. Amid ongoing shifts in population dynamics, addressing issues related to aging demographics and uneven population distribution is a pressing concern. In terms of protecting and inheriting traditional culture, while policies have been established, more effective measures are needed to ensure the continued transmission and development of Oroqen's unique culture in the modern context. Additionally, elevating educational levels and improving employment opportunities remain crucial tasks for the Oroqen people.

In general, a comprehensive analysis of the Oroqen people's current integration status and challenges provides deeper insights into their difficulties and needs. In future development, policymakers should continue to focus on the Oroqen community's developmental requirements, crafting targeted policies to facilitate comprehensive growth in political, economic, and cultural aspects. Simultaneously, the Oroqen people themselves must continue their efforts to preserve their cultural heritage's distinctive allure while actively engaging with modern society to achieve both personal advancement and the propagation of their ethnic culture. These efforts will contribute to the Oroqen people's enhanced integration into contemporary society, thereby making a substantial contribution to the diversity and prosperity of the Chinese nation.

REFERENCES

- [1] Broyles Michael. Beethoven, the Emergence and evolution of Beethoven's Heroic style [M]. New York: Excelsior Music Publishing, 1987.
- [2] Chessick, Richard D. Beethoven: the music and the life [EB/OL]. <http://search.proquest.com.mutex.gmu.edu/docview/220485258?accountid=14541>, 2015-12-08.
- [3] Kahn, Robert S. Beethoven and the Grosse Fugue [J]. Maryland: the Scarecrow Press, 2010.
- [4] Kerman Joseph, Tyson Alan and Burnham Scott G. Beethoven, Ludwig van [EB/OL]. <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/40026pg1>, 2015-12-08.

- [5] Kuerti Anton. Carl Czerny: in the shadow of Beethoven [EB/OL]. http://literature.proquest.com.mutex.gmu.edu/searchFulltext.do?id=R04237909&divLevel=0&trailId=150559BD95B&area=criticism&forward=critref_ft&browse=true, 2015-12-08.
- [6] McEwen John. the significance of Beethoven's third period [EB/OL]. http://www.jstor.org.mutex.gmu.edu/stable/726518?seq=1#page_scan_tab_contents, 2015-12-08.
- [7] Meredith William. Forming the New from the Old: Beethoven's Use of Variation in the Fifth Symphony [J]. America: University of Nebraska Press, 1991.
- [8] Murphy Eliana. Beethoven the Teacher [EB/OL]. <http://search.proquest.com.mutex.gmu.edu/docview/941618?accountid=14541>, 2015-12-08.
- [9] Lalor John J and Ludwig Nohl. Life of Beethoven [EB/OL]. <http://babel.hathitrust.org/cgi/pt?id=uc1.b3757245;view=2up;seq=8>, 2015-12-08.
- [10] Sisman Elaine. the Spirit of Mozart from Haydn's hands: Beethoven's musical Inheritance [J]. Cambridge University Press, 2000.
- [11] Solomon, Maynard. Beethoven [M]. New York: A Division of Macmillan Publishing, 1977.
- [12] Sullivan, J. W. N. Beethoven His Spiritual Development [M]. New York: VINTAGE BOOKS, 1960.
- [13] Theodor W. Adorno. Beethoven [M]. Stanford: Stanford University Press, 1998.