

Method and Teaching of Integrating Environmental Ecological Culture into Natural Music

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Abstract:

The trend of cultural development makes each music culture present diversified development opportunities, but it also faces the impact of strong culture and the crisis of weakening national culture. How to survive and develop music culture has become a problem that can not be ignored. Based on the theory of ecological development, this paper analyzes the current situation of music in cultural ecology. Based on the model of ecological evolution principle, this paper puts forward that the optimal development of music in the cultural ecology is the most effective way to inherit the national excellent cultural tradition, inherit and develop music. The results show that: the assimilation and acculturation of ecological culture have left a deep mark. Therefore, music not only has relative balance and continuity, but also has certain openness and variability. Cultural ecology is the environment and soil for music. Music itself is a component of cultural ecology and a living form of inheritance.

Keywords: *Cultural Development, Music Culture, Cultural Ecology, Living Form of Inheritance.*

I. INTRODUCTION

The theory of linking music with forest ecological culture has not been found in the past. With the development of social science and technology, the material needs of people's life are higher and higher, and the consciousness of pursuing environmental beauty is increasing [1]. The protection of forest ecology is mentioned in the development planning of individual, country and world globalization. The ideas of returning to nature, respecting nature and returning to nature have been revived. These ideas are the continuation of Laozi's philosophy of "following nature" [2]. Map of ecological music scene is shown in Figure 1.

Based on some thoughts about the content of forest ecological culture, I suddenly realized that music art is not a kind of forest ecological culture. After careful consideration, I tried to

find the connection between music and forest in many ways, and the result was positive. Music art itself is a kind of forest ecological culture. The problem is how many years ago, in our long-term music education, some teachers' single theory (some are not perfect) has been continued in the theoretical research, but the theme of ecological culture has been lost in the end, while the second modern music theory only uses one word "folk music" to cover, separate and omit the important connotation of forest ecological culture .



Fig. 1: Map of ecological music scene

II. EXPERIMENTAL

2.1 THE ECOLOGICAL PASTORAL FLAVOR IN CLASSICAL MUSIC

Tchaikovsky, the great Russian musician, said that "music begins with philosophy from Beethoven". This is true in the history of western music [3]. Before Beethoven, western music mainly focused on the form of court dance and some light operas. The music style was beautiful and elegant. When the musician Beethoven found that he was going to lose his hearing, he wrote down the symphony of destiny corresponding to his inspirational saying "I want to hold the throat of destiny, it can never make me yield". The two themes of light and dark appear alternately in the sonata form of the symphony and unfold dramatically. Finally, light will prevail over darkness [4]. The work shows the musician's contradictory mood of despair and struggle. The composition of the basic state of ecological music is shown in Figure 2.



Fig. 2: The composition of the basic state of ecological music

After Beethoven lost his hearing completely, he created such great and popular immortal music works as pastoral and Ode to joy. In particular, his "Pastoral" Symphony seems to be a colorful landscape painting, which vividly depicts the natural scenery of the forest, blue sky and white clouds, gurgling water, the fragrance of birds and flowers, the breeze blowing on the face, the storm and the sunny day after rain.

When Beethoven's "Pastoral" Symphony played in Vienna Concert Hall, the work surprised the audience at that time. French female writer George Sang imagined music works like this [5-7]: "music is not only more fascinating than the most beautiful scenery in painting, but also shows wonders to imagination more broadly. And it shows the whole paradise on earth, where thunder rumbles, birds sing, sunshine sucks rain on the leaves of trees, people are stretched out and open with squeezed chests, and the heart and nature are integrated, which makes people immersed in charming tranquility. "

When appreciating the second movement of pastoral, Berlioz, a musician, also had a hero's exclamation: [8] "when the composer creates this lovely movement, he must lie on the grass, look up at the sky, listen to the wind, watch the twinkling microwaves of the stream, and listen to the murmur of the waves. Large clouds sometimes block the sun, sometimes are blown away by the wind, and forests and springs are full of sunshine. " These two descriptions are the rich imagination of artists when they appreciate music works, and also make it clear that this is the most wonderful thing that combines music with forest ecological culture [9].

Aristotle, the philosopher of ancient Greece, said: "what is not clear with language and what is not clear with hands and feet can be imitated with music." What can music imitate? Music can imitate the sound of movement, and the song of birds shows the artistic conception of forest. Beautiful forest, green in spring and red in autumn. The sunlight penetrates the colorful branches and leaves, leaving the light beam on the path of the forest, and the shadows of the branches and leaves are filled with artistic conception on the ground.

Music imitates the galloping rhythm of horses, which can be a metaphor of spirit and power. If the horse is sleeping, it's hard for the music to show it. Beethoven used wonderful music to draw the "watercolor" in his heart, which opened a precedent for the later pastoral music, and let the later musicians find creative inspiration.

The waltz "Blue Danube" created by Johann Strauss Jr. is a beautiful and relaxed Palace dance. The introduction of the music is a picture of the Danube passing through the forest [10]. The sun is rising, the birds are talking in the forest, and the earth is full of vitality. With the rhythm of the waltz, the music begins to turn into dance music. The music at the end of the whole song returns to the artistic conception of the introduction. It seems that the dance music is carried out and completed in the forest by the Danube River, and the music picture is very beautiful.

The story of Vienna forest is another masterpiece of Johann Strauss Jr. The music is permeated with the breath of the forest from the beginning to the end, as if everyone is walking in the forest, breathing fresh air, listening to the birds in the forest, the artistic conception of the music is very beautiful. The work has become a repertoire of Vienna New Year's concert every year and continues to this day.

Czech musician Smetana and Beethoven have the same condition - deafness. However, they created great music in the most painful environment. The second chapter of symphonic poem "my motherland" the voltava river is a famous Great symphonic music, and it was born in his saddest time.

"Countless streams flow through the cold and Howling forest, and join to form the voltava River, which flows far away. In the moonlight, Narcissus girls sing touching songs and play on the waves. This passage is a musician's description. With extraordinary perseverance, rich imagination and noble quality of loving the motherland, the musician vividly depicts the perfect scenery of the motherland nature with music, enthusiastically praises his motherland and creates this immortal musical work.

2.2 MODERN SYNTHETIC MUSIC IS TO RE RECOGNIZE AND IMITATE THE SOUND OF NATURE

More than 200 years ago, Western musicians used the harmony effect of music to describe the natural scene, and created the perfect pastoral music works endowed with philosophy. More

than 2000 years ago, Chinese music has paid attention to the philosophy of creating music artistic conception. All music that expresses natural landscape, flowers and birds is the art of forest ecological culture. Wei Wei is like a mountain and a river. The allusion of Guqin's high mountains and flowing water has already told us its musical connotation, but the allusion of "a bosom friend is hard to find" is a story and truth derived from the sound effect of music.

Chinese music began to use the means of "imitation" very early, and the ancient Pipa music "ambush on all sides" is a good example. In the music works, there are lots of swords and guns, horses neighing, and the pictures of small battles are vivid. Guqin songs "moonlight night on the Spring River" and "fishing boat singing night" are all works depicting the beautiful scenery of fishing fire on the spring river, with far-reaching implications. Each work is a landscape painting of the combination of thick and light.

Modern music art borrows the electronic synthesis technology, and the synthesized electronic sound effect makes the music effect which was not easy to express in the past possible. All kinds of sounds in nature can be recorded and synthesized, stored in electronic synthesizer, and edited by MIDI technology. All kinds of natural sounds can appear in music, giving people a feeling of being in the real world. In music, we can hear the breath of wind, the talk of the brook, the song of frogs, the singing of birds. All of them can be imitated and a complete art of forest ecological culture.

Liu Yihua, a natural recording expert in Taiwan, and Wu Jindai, a music producer, are among the best examples of their composition "Rhapsody of the forest". From beginning to end, there are all kinds of small animals singing in the music works, which constitute a unique natural scenery music works.

In modern music, there are countless works that use various synthetic forms, musical instrument playing skills, and imitate the integration of human and natural ecological scenes. Wind through the rain forest, sleeping forest, love song of wild birds, Adilina by the water, small animals in the forest, wild flowers and so on. From the title, we can understand some connections between man and nature, and express various plots of man and nature. Human beings live in high cement walls, high-rise buildings, car congestion, high work pressure, as well as the severe environmental pollution caused by sandstorm and haze. In their inner world, people naturally have the desire to return to nature, deeply breathe the fresh air in the forest, plant Dounan mountain, return to the pastoral life, return to simplicity, and live together with small animals easily. Modern music reveals this kind of ideal thoughts, which potentially expresses modern people's desire to return to nature.

III. RESULTS AND DISCUSSION

3.1 FOLK MUSICAL INSTRUMENTS ARE ECOLOGICAL PRODUCTS CREATED AND MADE CASUALLY IN THE MOUNTAINS

Walking in the mountains, watching the mountain people take off a leaf and put it in their mouth, they blow out a tune. I don't know where the tune comes from. It may also be a piece of original forest ecological music at will. I don't need to explore the cause of it. I just need to quietly follow the sound in the mountains and forests.

Since ancient times, the folk musical instruments have been determined by the local ecological vegetation and environmental conditions and national beliefs. Take "drum" as an example, the most primitive wa drum in Yunnan is wooden drum (female genitalia as the mother, hollowing out the tree heart, which can resonate when striking). The Jinuo people adore the sun, and the drum they make is like a shining sun, which is only sounded by important sacrificial activities. Dai people respect the elephant. The shape of the elephant foot drum is made by imitating the powerful feet of the elephant. When it is knocked, it is accompanied by beautiful dancing posture. Tibetans are nomadic people. Their drums have only one layer of drum surface, which is easy to carry and to sing and dance. The "peddler" of the Han nationality peddles his goods with hand drum and waist drum.

After careful consideration, the drums of different regions have a common feature, that is, they can adapt to the needs of local culture and life according to local conditions. This is also the wisdom of the ancestors in the application of ecological and cultural life.

We don't know who invented the flute. In the mountains of Yunnan, bamboo forests are easy to make flutes, and the materials are inexhaustible. Many ethnic brothers in Yunnan mountains can make and play flute. The melodious sound of the flute is ethereal in the valley, jumping in the singing field, and lyrical in the woods. Flute in the relief of ancient Greece has such a sculpture, the body of a beautiful girl naked blowing a double pipe flute, posture leisurely. Modern people don't know what kind of music she plays, but with two pipes pronouncing at the same time, the melody must have the effect of harmony, and the artistic conception of the music must be very beautiful.

From Shiping to Tonghai, the cigarette box made of bamboo by Yi people is a kind of ecological and primitive folk musical instrument (also a living tool), which is easy for everyone to learn. The player only needs to clamp the outer wall of the cigarette box with his index finger and ring finger, and hit the bottom of the box with his middle finger and thumb in order to achieve the sound rhythm and meet the needs of song and dance accompaniment. "Cigarette box Dance" is a form of Yi folk song and dance, which is very popular in the local.

Sani boys in Shilin area of Yunnan Province will make big Sanxian by themselves, one handle, one cylinder, one piece of cowhide, three strings and one big Sanxian. The ethnic brothers in southern Yunnan will make small Sanxian, a short handle, a small cylinder, a small piece of cowhide, three strings and a small Sanxian. Ding Ding Dong Dong, accompanied by the joy of three stamping feet, day after day, year after year, "jump yellow ash, make medicine".

Lahu people use gourd as musical instrument is not simple, people are used to call it

"Lusheng". Lahu is a tiger hunting nation. It is said that the old ancestors came out of the gourd. Naturally, they worshipped the gourd and revered the tiger. It is said that ancestors were confronted with tigers when hunting. People created any voice to intimidate tigers, but tigers were not afraid. At last, they blew Lusheng. Tiger was in a hurry. What sound was this? It seemed that there were several voices ringing at the same time. Lusheng's soft voice scared the tiger, turned and fled back to its forest. Since then, Lahu people no longer fear tigers. They took Lusheng wherever they went. As soon as Lusheng blew the tiger, they scared away, and the girls gathered around. Legend is beautiful, but it is difficult for us to verify the authenticity of the story, but it is interesting to have a legend, which is beautiful.

The festival of "Munao vertical song" of Jingpo nationality is the product of forest ecological culture. It's said that bainiao learned to dance from the sun and danced when he came back to the forest. It was discovered by the ancestors of Jingpo people and learned to pass it on to this day. What a beautiful legend it is. The primitive art forms of human beings are all cultural forms related to the natural ecology, and they are all natural products of the original ecology.

The music should also return to the spirit of forest ecology. A wanderer who has been away from his hometown for decades will want to go back to his hometown in his later years to see the environment he used to be familiar with. Take a deep breath of the fresh air you used to (maybe the air is not so fresh now). If you eat a potato that you used to think was not very delicious, you may think it is very delicious now. Listen to the sound of the stream outside the window and the song of the birds in the forest on the edge of the mountain. These are the memories of the natural life of our hometown.

"Play while you are young" has been sung in the field duet, and "no old friends in the west" has been sung in the village stage. Music in modern cities may have gone too far: electronic drums, electric basses, electric guitars, electronic synthesizers, Ping Ping, Ding Ding Dong. There is no flavor in the music, lack of local accent, only the lament of lovelorn in the lyrics, poor fate.

I prefer to wake up in the morning and hear birds talking outside the window. I can't understand what they are communicating with, as long as they are noisy. I like to walk quietly on the path of the forest. Suddenly, a folk song or a cry will come out from the deep of the mountain, and then I quietly look forward to whether there will be another half's response. I like to have a Lusheng blowing in the mountains, curling into the woods and surrounding the village. These are the original sound, the forest ecological culture that can be touched, and the most natural, vivid and beautiful sound that people constantly forget. A kind of ecological music is shown in Figure 3.



Fig. 3: A kind of ecological music.

3.2 THE OPTIMIZED DEVELOPMENT OF NATIONAL CULTURAL ECOLOGY IS AN EFFECTIVE WAY FOR THE SUSTAINABLE INHERITANCE AND DEVELOPMENT OF NATIONAL MUSIC

Under the background of continuous exchanges and cooperation in the world economy and culture, how to develop national music is indeed a problem worthy of our discussion. According to the characteristics of the multi factor collection of the generation and development of national music, as well as many problems in the current cultural ecology of the inheritance and development of national music, actively adjusting and optimizing the cultural ecology that has changed in national music is to build a new personality of national music and make it continuously obtain new vitality. We should pay attention to the most important prerequisite of sustainable development.

The so-called "ecological optimization of national culture" simply means how to actively adjust and optimize the ecological environment of national culture from the original harmonious state to a new harmonious state when national culture is facing the impact of foreign strong culture. The connotation of national cultural ecology is very rich. It is a structural system composed of a nation's material culture, spiritual culture, institutional culture and other factors. It is closely related to the local natural environment and human geography. It has the elements of historical and cultural accumulation, as well as the influence of long-term exchanges and integration with other surrounding ethnic cultures. The acculturation and acculturation of culture have left a deep mark, so it has a relative balance and continuity. National cultural ecology is the environment and soil for the generation of national music, and national music itself is the constituent factor of national cultural ecology and the living form of inheritance.

With the deepening of one's economic globalization and one of the "one belt, one road"

strategy, the economy is affected by many factors, such as economy, technology, ideology and cultural characteristics. The cultural ecology of national music of all ethnic groups and regions in China is exchanging and interacting with each other in the constituent factors, the whole structure system and the development prospect, and even has many changes that are in danger of weakening and disappearing, which can be clearly shown in the macro investigation, research, comparative analysis and micro exploration. The problem we are facing now is how to actively adjust and constantly optimize the cultural and ecological environment of folk music to make it tend to a new state of balance and adaptation.

First, the optimization of the main body of cultural practice. To rescue and organize the resources of national music, especially for the protection and rescue of the physical objects, materials, music, word books and places and facilities of national art activities, we should pay more attention to and protect the old folk artists, because they are the living wealth of national music. Secondly, the cultivation of successors of national music is the key factor of cultural heritage only through generations. Only by establishing the traditional "teacher apprentice" inheritance, school inheritance and social inheritance and other complementary cultural heritage modes, can the national music inheritance be guaranteed. Thirdly, in the process of cultural exchange and collision, we must always adhere to the national position and national self-esteem, and maintain their own inherent characteristics of national music, so as to make the national music develop.

IV. CONCLUSION

Everyone who returns to his hometown should listen to a local interesting folk song and a traditional drama again (if he can still hear it), and find some lost fun. Take down the dusty little three strings hanging on the beam head, clean them up, and pluck these three sleeping strings again to awaken the tune that has been silent in the mountains for many years. Then find out the Lusheng once tied with red ribbon and blow it hard. These wonderful sounds are all local sounds created by ancestors. In ancient and distant music, ancestors drove away tigers and lived and entertained. The regional customs and cultural styles of various ethnic groups flowed in the tunes. Music is also different in style and customs. Music everywhere is the most primitive art form in forest ecological culture and priceless treasure in folk art.

From the history of human cultural development, self closure, lack of innovation and rigid adherence are the important reasons for the decline and decline of culture. Today, one belt, one road and one economic development strategy, we should optimize and develop our own national music tradition, learn from other countries' excellent music culture, grasp the direction of advanced culture, and keep pace with the times and innovate.

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