

Ecosystem of Chinese Traditional Music and Its Sustainable Development

Shichen Zhu

Department of Music Northwest Normal University, Lanzhou, 730070, China

Keywords: Chinese traditional music, Ecosystem, Sustainable development

Abstract: With the rapid development of China's economic construction, Chinese traditional music is gradually lost. How to protect these cultural heritage while developing economy? Taking the ecosystem of traditional music as the center, this paper makes a preliminary study on the relationship between the civilization form of different historical periods and traditional music, and holds that the three different living environments of traditional Chinese music should naturally develop according to this law: that is, the “artificial-natural environment” must negate the “artificial environment”. It is a negation of the “natural environment”. Finally, with the successful case of China's talent show “Good Voice in China”, this paper explores some feasible ways of “sustainable development” of Chinese traditional music.

1. Introduction

Traditional culture has been an important part of Chinese traditional culture and art in the long history of development. However, due to the impact of modern music style and music education, the development and inheritance of traditional music has fallen into a very embarrassing situation - less and less people pay attention to traditional music, and society pays more attention to modern education. ^[1]Some researchers have made a preliminary investigation on the related research of traditional music. Chinese traditional music has been gradually “abandoned” in both the field of education and the Performing Arts circle. With the “dilution” of education and artistic performances, the appreciation level of contemporary people's traditional music has also declined dramatically. ^[2]Traditional music has not attracted enough attention from its cultural inheritance and innovation to its creation, appreciation and performance. The classical connotation of traditional music works has been missing in contemporary music. Therefore, how to protect these cultural heritages while developing economy has become a difficult problem for Chinese music academia.

In fact, many scholars have explored the protection of traditional Chinese music and published many insightful opinions in this field. In the 1980s, Mr. Huang Xiangpeng mentioned in his article On the Protection and Development of Chinese Traditional Music that Chinese traditional music has been preserved in the development law of “moving without changing shape”. Asian countries have preserved the historical experience of traditional music, as well as the teaching of traditional music in the new inheritance relationship and the cultivation of young musicians. Nursing and many other problems. At the turn of the century, Mr. Zhou Wen and Mr. Deng Qiyao put forward a new idea about the “self-learning” program of traditional music and the “coordinated development of culture, environment and economy” of traditional music. This paper holds that the most fundamental reason for the various crises that traditional music faces is the change of ecological environment and the imbalance in the development of Chinese music culture. Therefore, when it comes to the protection and development of traditional music, we must not deviate from the traditional music and its related ecosystems, and we should follow the path of “sustainable development”. That is to say, we should start from the ecosystem and integrate it into the track of sustainable development.

2. Ecosystem and Sustainable Development of Chinese Traditional Music

2.1 Ecosystem of Traditional Music

Ecosystem ^[3]was originally a natural science concept to study the relationship between organisms and their living environment, which was later used by other humanities and Social

Sciences scholars. The so-called ecological system of traditional^[4] music refers to the living state of traditional music and its relationship with various cultural contexts around it. Chinese traditional music is the creation and accumulation of the Chinese nation in the long history of thousands of years. Its relationship with the changes of ecological environment in different periods is essentially the relationship between people and environment. According to the development of human civilization, the environment of Chinese traditional music can be divided into three kinds: the natural environment of traditional music in the period of agricultural civilization; the artificial environment in the period of industrial civilization; and the artificial-natural environment in the period of information civilization.

1) Agricultural Civilization Period

During the period of agricultural civilization, ^[5-6]traditional music and environment showed a “dependence” relationship. During this period, agricultural production still depended on land and nature. Therefore, this period is reflected in the music culture or the choice of natural subjects and natural sounds, and the music style is still individualized and localized. In this period, there was basically no crisis of the loss of music resources and worries about the protection of cultural traditions.

2) Industrial Civilization Period

In the period of industrial civilization, the relationship between traditional music and environment began to be “antagonistic”. During this period, ^[7]the highly developed modern mass media, such as radio, television, audio-visual products and the Internet, have greatly changed people's traditional music life style. It has not only fundamentally changed the original way of self-existence of various traditional music varieties, but also strengthened the phenomenon of cultural “convergence”. In this context, ^[8]the Chinese new music, which originated in the early 20th century, developed rapidly during this period, and to a certain extent, was increasingly imprinted with a deeper “artificial” impression: such as the standardization and unification of musical instruments and human voice color; the specialization and writing of creative methods; and the patterning of training methods in modern music education. Direction and so on. More importantly, modern pop music, which began in the 1930s, rose again after many years of silence, and competed for audiences with traditional music through various mass media. These new varieties regulate people's aesthetic tastes and make great changes in the ecosystem of traditional music.

In addition, ^[9]with the conquest of nature by industrial civilization, the penetration of modern western philosophy and its methodology into the traditional Chinese way of thinking intersects with economic development. At the same time, due to the influence of “post-colonialism” and “Eurocentrism”, some people's music concepts changed into: the new is beautiful, the old is not beautiful; the breakthrough and reform of the traditional is valuable creative behavior, emphasizing the national style and love of the traditional is not Progressive Conservative thinking. In the spiritual atmosphere fostered by this ecological environment, the traditional music, which takes “moving without changing shape” as its inheritance mode, will naturally produce a crisis of survival.

3) Information Civilization Period

In the information civilization period, ^[10]traditional music and environment tend to “coordinate”, and the emergence of information civilization is the inevitable trend of human civilization development. It can not only overcome and cure the above-mentioned diseases of industrial civilization, but also guide the coordinated development of human beings in economic construction, natural ecology, cultural development and cultural protection.

The three different living environments of traditional music should naturally develop according to this law: that is, “artificial-natural environment” is necessarily the negation of “artificial environment” and “natural environment”. In this new environment, there will inevitably be various “artificial” factors involved, but the role of this factor can't be unlimited expansion; at the same time, its role should not only be conducive to the development and creation of new music, but also to the survival and protection of traditional music, more conducive to the all-round development of people. In addition, we should retain the “natural” factor in the period of agricultural civilization -

traditional music will “live” in our musical life in a variety of ways.

2.2 Sustainable Development of Traditional Music

According to the ecosystem analysis of traditional music, the current task is how to turn this ideal ecosystem into a real problem. This paper argues that we can start from the following aspects:

1) Government-led, mass-based

Firstly, the government should act as the leading force, provide relevant platforms, make full use of local grass-roots cultural organizations, and establish corresponding platforms for local traditional music characteristics. Establish relevant organs, organizations, associations, etc. to enable artists to have opportunities and platforms for mutual exchange, and introduce relevant protection laws and measures to give green light to traditional music in development; Encouraging artists to innovate and contribute to the development of local traditional music, artists should solve other problems such as their work preparation and treatment.

Secondly, the government should increase investment in the development of traditional music in the early stage, for its propaganda and education. Establish a perfect competition and innovation mechanism, and give the corresponding financial support, so that artists in the arts while solving the survival problem, while engaged in career at the same time professional income is guaranteed.

2) Focus on Education and Establish Correct Cultural Values

In order to make traditional music sustainable development, we must start from basic education and establish a learning atmosphere of traditional music for children from an early age. We should insist on localized education, set up corresponding courses in schools, set up corresponding training institutions in society, and cultivate the traditional cultural foundation of teenagers, so that they can have the opportunity to know and understand traditional music and perceive the charm of traditional music.

3) Raise the awareness of the whole people and establish the music concept of sustainable development

In modern society with diversified forms of entertainment, if traditional music wants to achieve sustainable development, it is necessary to raise the awareness of cultural protection of the whole people, and strive to change the abnormal situation that people are not familiar with, do not understand and do not like their “native music” and make it a complete one. New values and ethics, and each of us has a duty to work for them.

3. An Example of Sustainable Development--Music Show “Good Voice of China”

As a talent show, “The Good Voice of China” presented an audiovisual feast for Chinese audiences. As a successful typical case, it provides some experience for the sustainable development of Chinese traditional music. Its main advantages are shown in Table 1.

Table 1 Characteristics of “Good Voice in China”

Characteristic	Specific description
New Model and Professional Team	1. The four tutors are all the top performers in Chinese music circles with very high musical level. 2. The selection of competitors also has its own rigorous and complicated selection procedures. 3. Accompaniment bands, tuning, dancing beauty, lighting and so on are also first-class professionals, first-class equipment.
Strong cultural and financial support	1. Gardobo's huge sponsorship of Good Voice in China. 2. The producer is Canxing Media, which belongs to the Star Chinese Media. It has rich experience in entertainment program operation and abundant financial resources.
Great economic benefits	1. In addition to the high-priced advertising fees grafted on the program, it also cooperates with the telecommunications industry to provide consumers with paid color bells. 2. The program has brought objective economic benefits to all members of the team, including mentors and trainees, including all staff members.

From the perspective of the development of talent shows, since the beginning of the new century, Super Girl of Hunan Satellite Television in 2005 has been the heyday of China's talent shows. Most

of these talent shows are cloned foreign talent shows, such as sea elections, preliminary competitions, semi-finals, finals, resurgence competitions, and canvassing votes. In the past years, talent shows have gone from climax to insipidity, and continue to decline, even once causing audience aesthetic fatigue to talent shows. Just when people think that the draft is dead, China's Good Voice came into being. "Good Voice of China" is the introduction of the original Dutch program "the Voice of Honan &", whose brand-new ideas and forms are refreshing. In particular, the teacher's blind listening design, but also to get rid of the past draft is basically a beauty routine, only listen to the voice to judge the strength of players, decide whether to turn chairs, which from the fair, transparent and other aspects attracted countless people's attention. "Good Voice of China" has its own strict criteria from the choice of team members, including the choice of mentors and players. Accompaniment bands, tuning, dancing beauty, lighting and so on are also first-class professional personnel, first-class equipment. In addition, Gardobo's huge investment in "Good Voice of China", as well as the rich financial resources of the producers and rich experience in entertainment program operation, ensured the high quality of "Good Voice of China". In addition, bringing rich economic benefits to the program and later economic benefits to every successful trainee is also an important guarantee to ensure that the traditional music art will not decline.

The Chinese Good Voice Program Group has conducted a questionnaire on the Internet. The ratio of the results of the questionnaire to the likes of good voice is shown in Figure 1. From Figure 1, we can see that the programs that like Chinese good voice are far more than other programs.

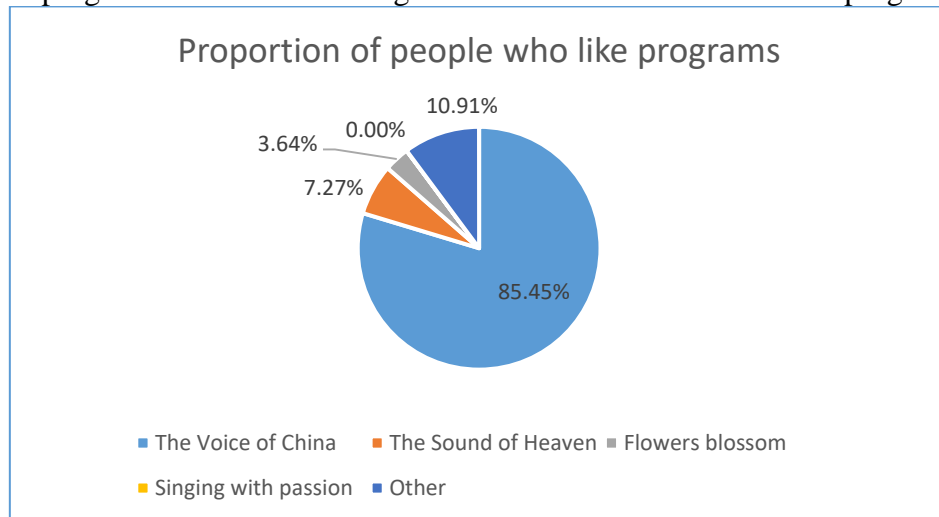


Fig.1 Compared with Other Programs, the Proportion of People Who Like Programs is Good Voice in China.

In addition, the program group also analyzed the reasons why the audience of "Good Voice of China" was watching, and found that the results are shown in Figure 2. As can be seen from Figure 2. Good music has become the main reason for the public to choose "China's Good Voice", accounting for 62%. The proportion of teachers who listened to the introduction of people around them was 25%. The third ranking was blind listening and the third ranking was the tutorial team of major majors, which accounted for 21% and the tutorial system accounted for 17%. High-level television production also accounts for a large proportion of the popularity, about 16%, 14% of the emotional topics of grass-roots success interspersed in the program, and 6% and 5% of the final rankings of the PK system and the introduction of foreign competition system, respectively.

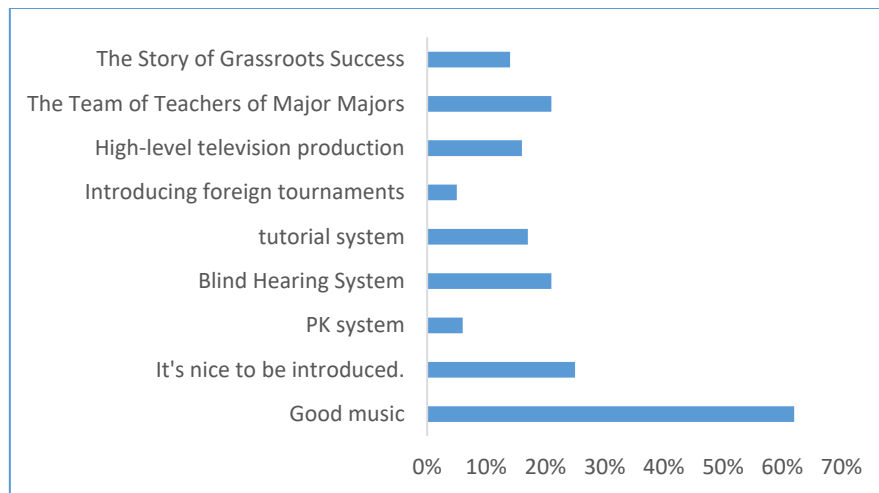


Fig.2 Analysis and Comparison of Audience Viewing Reasons

4. Conclusion

Chinese traditional music is a “treasure” in the history of the development of Chinese music culture. It expresses not only artistic ideas, but also the emotional changes, lifestyle changes and the interpretation of music culture in the history of human development. With the rapid development of China's economic construction, how to protect the endangered Chinese traditional music heritage has become a difficult problem for Chinese music academia. In addition, how to carry out sustainable development of traditional music culture is also an urgent problem to be solved. This paper takes the ecosystem of traditional music as the center, and makes a preliminary study on the relationship between the civilization and traditional music in different historical periods.

Sustainable development of traditional music culture requires a series of changes in the development mode of traditional music. On the road of change, it is a very effective way to learn from the experience of predecessors, and nowadays there is nothing more popular in music circles than pop music. Therefore, in the end, this paper takes China's good voice program as an example to explore some ways of “sustainable development” of Chinese traditional culture.

References

- [1] Huiyuan M A. 12 Girls Band: Innovating Traditional Chinese Music [J]. China Today, 2015(2):29-31.
- [2] Merzic A, Music M, Haznadar Z. Conceptualizing sustainable development of conventional power systems in developing countries – A contribution towards low carbon future[J]. Energy, 2017, 126:112-123.
- [3] Ito Y , Nakayama S . Education for Sustainable Development to Nurture Sensibility and Creativity: An interdisciplinary approach based on collaboration between kateika (Japanese home economics), art, and music departments in a Japanese primary school [J]. International Journal of Development Education & Global Learning, 2014, 6(2):5-25(21).
- [4] Darvill, Timothy. Rock and soul: humanizing heritage, memorializing music and producing places [J]. World Archaeology, 2014, 46(3):462-476.
- [5] Gu Li Dan,Wang Qiu Ju. Effects of Traditional Chinese Medicine Five-element Music Combined with Acupoint Application on Perioperative Sleep Quality in Patients Undergoing Joint Replacement Surgery[J]. World Journal of Integrated Traditional and Western Medicine, 2019, 5(01):51-55.
- [6] Facai L , Dehong H , Nana H , et al. Effect of music therapy derived from the five elements in Traditional Chinese Medicine on post-stroke depression[J]. Chinese Medicine Magazine: English

Edition, 2017(37):680.

[7] Tao WW , Jiang H , Tao X M, et al. Effects of Acupuncture, Tuina, Tai Chi, Qigong, and Traditional Chinese Medicine Five Element Music Therapy on Symptom Management and Quality of Life for Cancer Patients: A Meta-Analysis[J]. Journal of Pain and Symptom Management, 2016:S0885392416000555.

[8] Monaghan, Na. The Chinwag: Memory, Digital Technology and Traditional Music[J]. Leonardo Music Journal, 2017, 27(27):60-61.

[9] Mkallyah. Affects and Effects of Indigenous Tanzanian Traditional Music in Christian Worship in Dar es Salaam, Tanzania[J]. Ethnomusicology, 2016, 60(2):300.

[10] Porter M, Wilson I, Doherty L , et al. Extent of Playing-Related Musculoskeletal Problems in the Irish Traditional Music Community: A Survey[J]. Medical problems of performing artists, 2018, 33(1):47-55.