

Research on the Ecological Aesthetics Contained in Chinese Classical Music

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ABSTRACT. *Chinese classical music is an art form with both cultural and artistic attributes, it mainly links people, nature and society together, aiming to construct the musical culture with harmonious relationship and ecological concern through the integration and benign interaction between human and natural environment. This paper mainly discusses the development of Chinese classical music, and analyzes the cultural imagery and ecological aesthetics in that.*

KEYWORDS: *Chinese Classical Music; Implication; Ecological Aesthetics; Research*

1. Introduction

Ecological Aesthetics is based on the philosophy of ecological ontology and explores the relationship between human beings and their living environment. This subject was firstly proposed by the Norwegian philosopher Alan Ness, whose fundamental purpose is to break through the binary opposition between human subject and natural object. The creation or expression angle of traditional classical music often revolves around the aspects of natural environment and the situation of life. This is consistent with the existential theory and harmonious concept advocated by ecological aesthetics, and explains the ecological aesthetics and ideological cognition of people in their natural activities.

2. The Theoretical Basis of the Concept of Ecological Aesthetics in Chinese Classical Music

The concept of ecological aesthetics in classical Chinese music originated from the system of rites and music during the Spring and Autumn Period. During the process of carrying out a series of ritual activities in Zhou Dynasty, integrating people, sky and earth with nature as a whole, stressing the Yin and Yang harmony and human in nature in the expression of music in the ritual activities.

In the process of interpreting the relationship between music rhythm and natural

atmosphere, the ancients usually used six factors in nature(Yin, yang, wind, rain, night and day)、and five elements(gold, wood, water, fire and earth) to explain the social features and natural ecology existing in music. *Mandarin and Zhou* records that this day, use blind to sacrifice for the earth. This shows that with the expression of music or rhythm in a certain region, it is possible to know the natural weather, as well as the living conditions, ideas of people in the society. Lv's Commentaries of History records that it's the music and dance of Ge Tianshi in the past,, three people held the oxtail and stepped on the song to sing eight songs with music. This record not only describes the scenes of the ancient folk music and dance, but also reflects the ancient ancestors using music to carry out activities such as ancestor worship and nature worship, which reflects the integration, harmony and symbiosis of music, nature and the universe. Besides, some ancient documents also record the music rhythm expression activities of using classical instruments to imitate natural sounds. Guan, Geographical Section records that anyone who listens to the sound of Sol is like the sound of a pig screaming when it's taken away. Anyone who listens to the sound of La is like a horse in the wilderness. Through the performance of the music of Do, Re, Mi, Sol, La, the sounds of animals, pigs, sheep, cows and horses can be imitated, so we can see that music has a harmonious relationship with natural things. As Chuang Tzu, Tao of God says that keep an harmonious relationship will get the heavenly happiness.

3. The Relevant and Convergent Relationship between Chinese Classical Music and Social Ethics and Natural Environment

From the ancient lyrics of the pre-Qin period, the ancient sages gave the character or life form of the natural scenery of the landscape, and used social objects such as emperors and ethics to show the social concept of a certain historical period. The *Song of Virgin* uses the female eucalyptus grows in the mountains and hides its own prosperity. Its branches and leaves change with the seasons to imply the rise and fall of life to describe the growth of the eucalyptus, and use it to express the high-spirited ambition and the ethical sentiment of yourself as a gentleman. Also, the music *Missing Family* in Wei and Jin Dynasties also take the natural imageries of high mountains, highly flying birds and clean and cold river water to refer that I miss my parents working hard day and night, and wants to get back to them as soon as possible for the happiness of a family union. Therefore, the landscape and ethics music of the classical music regards man and nature as interrelated organic living bodies instead of conquering nature as the materialized personality, which can reflect the humanistic ethics of ancient ritual music.

After the Wei and Jin Dynasties, the narratives of Chinese classical music began to pay more attention to the relationship between individual subjects and the natural environment. It also reveals that in the era of chaos, the sages and literati are eager to integrate with nature for the subjective desire of self-satisfaction and materialism. In this period, as representative figures, Zhu Ji, Ji Kang and other members of The Seven Sages of Bamboo Grove began to use a series of thoughts such as metaphysics and Lao Zhuang as a guide to carry out a series of music creations of

zither and distortion. Take *Stream* as the example, the music mainly consists of seventy-two tumble performance techniques, including slap, note, roll, squat, up and down plucking and some other techniques, to show the momentum and posture of continuous and overturning rivers. Among them, the first, second and third section use overtones to play the sound of the mountain stream, the waterfall and the splash; the fourth and fifth sections show the turbulent trend of a great number of streams into the river. Through the performance of the flowing trend in different periods, it is used to describe the different mentality of people in childhood, youth or middle age, which is full of harmony between man and nature.

4. Research on the Ecological Aesthetics Contained in Chinese Classical Music

The main body of Chinese classical music is human, but since the ancient literati's ecological aesthetic consciousness awakened, only relying on natural landscapes to sing people's love cannot satisfy the psychological pursuit of the literary person's personal liberation. Most literati want to be freed from the bondage of the officialdom, and they will become the fishermen in nature, so that their body and mind can be completely integrated into the nature. So, the hepticords of *Dialogue between the Fisherman and the Woodcutter*, *Nomad Flute Song 18* and *Mist and Clouds over Xiaoxiang*, etc., all start from the relationship between human and nature, through the love of birds, beasts, vegetation and landscapes in the heavens and the earth, it reveals that people conform to nature and live in harmony with nature. Firstly, *Dialogue between the Fisherman and the Woodcutter* describe and map the natural environment of the person mainly through the dialogue between the fisherman and the woodcutter. By listening towering mountains, dissolving seawater, the deer song in deep mountains, moonlight and breeze to express their dislike of the dirty officialdom, and the attachment and desire for tranquil nature. There's lots of hepticord music since the Wei and Jin Dynasties. *The Creak of an Oar*, *Pan of Surging Waves*, *Singing in the Mountain Life* and so on, all of these show that the ancient magi squats between the mountains and rivers, and the feelings of long wind, flying snow, flowing springs and deer singing. At this time, the classical music is merged with the natural scenery, and the main body of the hepticord is interdependent with the natural environment in order to echo the feeling of landscape music in the literati's heart.

The later hepticord music *Nomad Flute Song 18* mainly includes 18 pieces of music as a human-oriented lyric. There are natural objects such as cloud mountain, dust sand, geese, wind frost, running water, aquatic plants, fields, cattle and sheep, with the description of the harsh natural environment of the frontier for the analogy that Cai Wenji hates the Xiongnu and is eager to return home as soon as possible.. The complete music tune is lingering and moving. *Mist and Clouds over Xiaoxiang* is also the structure of 18 pieces, it contains objects such as smoke and rain, cloud waves, flat boats, sunset clouds, and windy moons, but the narrative subject of each paragraph is human. In the process of blending with the natural scene, the inner grief and melancholy of the human being are fully expressed, and the ecological aesthetics of human beings, the earthworms, the heavens and the earth are known.

5. Conclusion

Ecological aesthetics broadly refers to the ecological relationship between human beings and nature, society, and the universe in the process of carrying out a series of social activities, emphasizing the co-prosperity of both human beings and nature. The expression of traditional classical music usually expounds human beings and nature as an ecological entirety, that is to say, it will not be an independent subject such as human or nature. As the construction object of ecological aesthetics, it dispels the binary opposition between nature and nature when carrying out social activities, and interprets the harmonious and unified aesthetic concept of natural ecology in classical music.

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