

## Music in Environmental Protection

Xiaoning Xiao

School of Language and Culture, Graduate University of Mongolia, Ulaanbaatar, 11000, Mongolia.

### Abstract

**Since the birth of mankind, we have been thinking about the harmony between ourselves and the environment. Environment, both natural environment and human environment have double meanings. On the one hand, human beings have transformed the surrounding environment, and while doing so, there is indeed a certain destructiveness; on the other hand, human beings hope to produce a mutually beneficial and symbiotic relationship with the environment, in order to promote the concept of sustainable development of human beings.**

### Keywords

**Environmental protection, music, environment.**

### 1. Introduction

Music in Environmental Protection-Environmental Protection in Music-Environmental Protection in Music from "Music and Environmental Protection" to Explore the Concept of Environmental Protection in Music.

Since the birth of mankind, we have been thinking about the harmony between ourselves and the environment. Environment, both the natural environment, and the human environment has a double meaning. On the one hand, human beings are transforming the surrounding environment, and while transforming it, there does exist a certain destructiveness; on the other hand, human beings hope to produce a mutually beneficial symbiotic relationship with the environment, in order to promote the concept of sustainable development of human beings. In the long history of music, there are a lot of works that care about human environmental problems, and human beings have also used music to modify the environment. To a certain extent, music, as one of the crystallisation of human wisdom in the field of human consciousness, surrounds us in the form of a "subtle influence". Professor Luo Xiaoping's Music and the Environment (People's Music Publishing House, 2005) takes a new and environmentally caring approach to environmental protection from the perspective of a musicologist. Music and Environmental Protection is divided into three sections: "Humanity and Environmental Protection", "Music in Environmental Protection - Environmental Music in Broad and Narrow Senses", "Environmental Protection in Music" is a collection of theoretical and interesting explorations of the relationship between music and environmental protection.

### 2. Humanity faces environmental destruction and corresponding initiatives

In the first part of Professor Luo Xiaoping's book "Music and Environmental Protection", "Humans and Environmental Protection" talks about human environmental protection in two parts. The first part is "The Earth in a state of total disrepair"; the second part is "Saving the Earth - Enhancing Environmental Awareness, Establishing Environmental Development Strategies, Strengthening Legislation, Governance, Science and Technology, Education and Other Systemic Projects The second part is "Saving the Earth - Enhancing Environmental

Awareness, Establishing Environmental Development Strategies, Strengthening Legislation, Governance, Science and Technology, Education and Other Systematic Projects". This chapter generally discusses the various connections between human beings and environmental protection. In the face of the increasing seriousness of environmental damage by human beings, people from different perspectives are trying to influence or change the environment of the earth which was once destroyed by human beings, hoping that the environment will be more suitable and harmonious.

In the process of the development of human industrial civilisation, a lot of environmentally damaging chemical substances have been produced, which have combined with the natural world on earth and become the main culprits in destroying the natural environment. As a result of the burning of coal products, a large amount of sulphur dioxide gas is produced. Sulphur dioxide combines with nitrogen, oxygen or rare gases in the air, and is finally discharged to the earth along with rainwater, causing serious damage to the earth's environment. Acid rain destroys the cultural relics and monuments in the course of human civilisation and the vegetation and forests in nature, which is an irreversible destructive action. Secondly, due to man's need for industrial production, a large amount of industrial wastewater and chemical materials are produced, which flow to the ground and pollute the fresh water resources of the earth. Although 72 per cent of our planet is covered by water, most of it is seawater, which cannot be used directly. Freshwater resources account for a mere 0.5 per cent, and some of them are in the deep layers of the earth and within some glaciers that cannot be melted, so human beings have very scarce freshwater resources. Industrial production of various wastewater resources, once into the freshwater resources, pollution of freshwater resources, freshwater resources will lead to a sharp decline. Then, for the pollution of seawater resources, there are also certain hidden dangers. 2021, the Japanese government began to decide to discharge nuclear contaminated water into the sea, in May 2022, Japan's Atomic Energy Regulatory Commission, in spite of the opposition of the international public opinion, approved the Tokyo Electric Power Company, Fukushima Daiichi Nuclear Power Station, nuclear contaminated water discharge plan to the sea. Once nuclear wastewater is discharged into the sea, due to the movement of ocean currents, it will eventually lead to the complete contamination of human oceans, which, in turn, is irreversible.

Faced with the destruction or pollution of the environment, human beings have always been thinking about how to cope with it. For example, Laozi, a philosopher during the Spring and Autumn Period in China, attached great importance to the relationship between human beings and nature, and he put forward the idea of "learning from nature" and following the laws of the natural world. In the 1950s, the poor visibility and the inability to move the air, which led to London, England, being plunged into an unprecedented air pollution incident known as the "London smog incident", the "London smog incident". "London Smog Event". This event led to the creation of the Clean Air Act in the UK to safeguard local air quality. The German biologist Ernst Haeckel came up with a relevant definition of ecology, which studies the problem of the relationship between organisms (animals) and their living and non-living environments. This disciplinary point of view also raises new points of reflection on the relationship between human beings and the environment. The United Nations, an international governmental organisation, has gained experience and momentum in assessing climate change and promoting issues between different politics in different countries. The Ministry of Environmental Protection of China, as one of the important departments of the State Council of China, has taken a number of initiatives in the field of environmental protection over the years.

From the above issues regarding environmental protection, it is difficult to combine environmental issues with music, so in what way will music be linked to environmental protection? This will be discussed in the second and third parts of Professor Luo Xiaoping's monograph.

### 3. The Discourse of Environmental Music

Broadly speaking, environmental music is music that revolves around the environment in which people work and live, and has the function of modifying and beautifying the environment in which human beings live. In the early 1990s, the Aesthetics of Environmental Music was introduced into the country, and the definition given to environmental music is: "..... Environmental music refers to music that is non-appreciative. music, ..... music that has no direct relationship with the subject's consciousness or action, and acts indirectly on the subject's consciousness through the medium of the environment." ([Japanese] Hattori Masayoshi et al, translated by Si Youlun et al, Aesthetics of Environmental Music, People's University of China Publishing House, 1991) In the later period, scholars who studied environmental music, all received this point of view. In his book Music and Environmental Protection, Professor Luo Xiaoping argues that environmental music has three characteristics, namely "non-appreciative, in demand with the subject's activities, and specialised or personalised design" (Luo Xiaoping, Music and Environmental Protection, People's Music Publishing House, 2005). In his article "Problems and Explorations in the Study of Environmental Music in Contemporary China" (China Music, No. 3, 2010), Zhang Jianguo, a Chinese scholar, said that environmental music, in the broad sense, refers to non-appreciative music indirectly acting on the subject's consciousness, with certain functionality; in the narrow sense, it refers to the concept of music creation with the subject-objective environment as the source, with a certain degree of ideological character." From the above definition, it can be seen that ambient music is a kind of music dependent on the environment, which does not take appreciation as its main purpose, but in turn influences the subject's music through the environment, and this influence exists for the sake of appropriateness.

In the era of agrarian society, the workers who reclaimed the wasteland, cultivated the land or fished and herded the animals would sing the corresponding labour trumpets according to the different labour in order to coordinate the production labour effectively. In ancient Chinese opera music, opera was always combined with garden art, as the stage of ancient opera performance was always designed in the garden, which made opera and garden complement each other, forming a close correlation between each other. In modern society, ambient music is everywhere. For example, on 5 June 2022, the fourteenth spacecraft of China's manned spaceflight completed the mission of sending three astronauts into space. The song used throughout the live broadcast on CCTV was "Love You" by the re-released Chinese Taiwanese singer Wang Xinling. In fact, the choice of this song has a special significance, implying that the destiny of the country and the destiny of the individual are combined together, and that they will go through lows and tribulations, and finally reach the pinnacle of their lives again. This song, definitely, does not only express personal love, but also a broad love, love for oneself, love for society, and the willingness to share the same breath and destiny with the country. Environment and music can create a wonderful chemical reaction if they work well together, and music seems to be a catalyst to promote a more harmonious environment. Although ambient music has more environmental considerations, and some music is created only to fit the environment, it cannot be ignored that ambient music still follows the functions of art in general, such as entertainment or education.

In short, ambient music is to promote a certain kind of human activity through the appropriate relationship between music and environment, and through the role of human psychology.

### 4. Environmental Protection in Music

In the third chapter of Professor Luo Xiaoping's Music and Environmental Protection, it mainly consists of two parts: Music and Environmental Protection Concepts and Environmental Protection Works in Music. The first part of the book explores the history of music in the West

and the Middle East, and finds that there are many expressions of music and natural environmental protection in musicians' musical creations; the second part of the book lists some of the musical works that are produced by the combination of music and the concept of the natural environment. The third chapter opens up new ideas and channels for us to think about music and environmental protection.

Environmental issues in music are mainly reflected in the relationship between music and nature and the environment. In the Spring and Autumn and Warring States period of Taoism, one of the four scriptures of the "Wenzi", there are clouds "heaven and earth and transport, all things in all (through the 'total') and one", for the "unity of man and nature" idea of the original. On the issue of the relationship between man and nature, Taoism believes that we should follow a relationship in which man and nature become one and harmonious. Music, as the embodiment of human consciousness, is not above or below nature, but integrated with it. The Pythagorean school of ancient Greece believed that "beauty is harmony", and the beauty of music lies in the harmony of the ratio of numbers. The Pythagorean school delineated the pure octave, pure fourth, and pure fifth in a certain proportion, and sought the relationship between music and nature from the quantitative relationship. Boethius, an early medieval theologian, developed Plato's theory of "rational form" and believed that there are three kinds of human sounds, namely, the voice of God, the voice of man and the voice of objects. Since humans were created by God and the human voice was closest to the divine voice, the development of religiously orientated vocal music was particularly important in the Middle Ages. In these vocal works, despite the fact that most of them glorified God, they also gradually took on a human light.

In Professor Luo Xiaoping's book *Music and the Environment*, Beethoven's emphasis on the relationship between music and nature during the Classical period is analysed. Beethoven's symphonies have reflections on human beings and the natural world, which are ultimately embodied in his works in a harmonious attitude. Romanticism is a period of music that expresses personal feelings, and many musical works have a strong personal style, and these personal style works have a personal attitude towards nature. For example, Schubert's art songs, *Trout*, *Wild Rose*, and *Serenade*, are all musical expressions of the composer's attitude towards the natural world. In ancient times in China, guqin music was closely associated with nature. Cai Yong of the Eastern Han Dynasty compiled the "zither drill" mentioned that "Fu Xi made the zither in the past, so as to prevent the unloading of seclusion, prevent the heart from obscene, in order to cultivate the body and rationality, and to counteract its naivety." Musical instrument guqin, selected from natural materials to create and become, can play a smooth mind, cultivate the role of sexuality, in the ancient Chinese literati music, occupies an important position. As people become more and more concerned about the music and environmental issues, in the song, vigorously promote environmental awareness, music has become the carrying of environmental protection concepts of works of art.

In conclusion, music, as one of the crystallisation of human wisdom, combines human attitudes and views on all things. Environmental protection, as a product closely related to human survival, it is right to make some contribution to environmental protection by means of music.

## 5. Conclusion

*Music and the Environment* is divided into three chapters, namely, "Humans and the Environment", "Music in the Environment" and "Environment in Music". *Music and the Environment* firstly discusses the current environmental problems facing the earth, and calls on all sectors of society to enhance their environmental awareness, establish relevant strategies for environmental protection, and ultimately form a systematic project for environmental protection in the form of legislation, governance, education, and so on. Secondly, *Music and Environmental Protection* explains music in environmental protection, which is mainly based

on the environment, and views environmental music from the perspective of the environment. The text discusses music and its important role in environmental protection by way of examples from ancient to modern times, from China to the West. Finally, Music and Environmental Protection discusses environmental protection in music. This part looks at environmental protection from the perspective of music, not only analysing the concept of environmental protection in various periods of musical development in the West, but also combining ancient Chinese musical ideas and explaining specific examples of ancient Chinese philosophers who penetrated environmental protection concepts into their music, and ultimately explaining many environmental works in music for us. The whole book is a combination of practice and theory based on Professor Luo Xiaoping's many years of field practice. Professor Luo Xiaoping's book Music and Environmental Protection is a reflection of music scholars' thoughts on environmental protection issues, as well as the original intention of music scholars' expected contribution to environmental protection issues. As the first domestic discourse on music and environmental protection, this book has a certain degree of practicality based on its prose nature in terms of its lineage.

## References

- [1] Xiao Xiaoning (2021), Rethinking the Rationalisation of Western Music from the Perspective of "Media Environment Theory", Journal of Tianjin Conservatory of Music (Celestial Music), 2021, No. 002.
- [2] Journal Paper Design and Practical Application of Vocal Music Teaching in Digital Networked Environment - A Review of the Design and Production of Digital Music Teaching Software, officially published in China Science and Technology Papers, Issue 005, 2021.
- [3] Jiang Xiaoyu (2004), Environmental Ethics and Music Education, Journal of Nanjing Engineering College (Social Science Edition), Issue 002, 2004.
- [4] wang wenjing (2009), interdisciplinary research on environmental issues and music therapy, nanjing xiaozhuang academy of science, 2009, no. 003.
- [5] Bao Junjie (2010), Infiltration of Music Education and Environmental Protection Awareness, Journal of Inner Mongolia Normal University (Education Science Edition), 2010, No. 009.