

## The Metamorphosis of Urban Music Cultural Ecology and College Music Education in the Field of Communication

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### Abstract

The most sharp and prominent contradiction in the development of music culture is the contradictory between the growing musical demand from citizens and relatively lagged education and social music culture. All of this requires our college music education to spare no effort to work hard. In addition to adapting to the development of urban music culture, it is more important to lead the development of urban music culture as truly as possible. This requires education departments in our government and colleges to cooperate and support each other as much as possible. Only in this way can we truly put our research and results into practice and make a contribution to the development of our urban music culture.

### Keywords

City music culture college music education practice lead.

### 1. Analysis of the cultural situation of urban music in Anshan

The corresponding urban culture was created from the beginning of people's life, work and production in the urban form. As a result, the urban music came into being. This is true for any country or nation. Although urban music is not a new concept, especially for the current music academic research in China, the study of the urban music is a unfamiliar topic as well as a new research ahead of us. In the 21st century, in addition to a few developed countries, the vast majority of the regions and countries on earth are experiencing an unprecedented urbanization process, especially for our country, a big one which is under a rapid development. The change of the urban form and structure for a booming city is a realistic subject in front of everyone. As a vital industrial and cultural city in Liaoning province, Anshan city must have more inevitable problems for us to face, research and solve.

The social culture of our country has long been separated from simplification and it has become more and more distinctly diversified under the trend and currency of the multi-cultural world. From the middle age of the twentieth century, Anshan has possessed the profound culture and tradition. Up to now, the music culture of Anshan city has penetrated into every detail and corner of people's life, thus, becoming a very significant cultural trend and phenomenon for most citizens in Anshan city.

Music education in colleges has always been the source of music culture development in our country and also become an important base and cradle of the training social music education, especially in the trend and context of the development of the current social culture. The teaching in our college ought to be more practical and more directly facing the stage of the urban music education market and urban music practice. All the above should become the most ultimate goal for most colleges and universities music education. This will be a healthier and more effective way for the development of music culture in Anshan city that a rapid developing city possessing a musical culture background. Only the organic combination of music education in colleges and the urban music culture can we truly achieve the brilliant interaction between the urban music education and meet the supply and demand in the music culture development, as well as achieve the compatible development of the cultural and economic aspects, thus, realizing the win-win goal and effect.

Anshan has a long history and has been recorded since the Warring States Time. Anshan city was formally established in 1937. Due to its special geographical location and conditions, Anshan has

rapidly become one of the most important industrial and cultural centers of northeast China since the founding of the People's Republic of China in 1949.

"Locating in the southern Liaoning province, due to the convenient transportation ,Anshan contacts with the outside world frequently, so that the folk culture developed rapidly. The diverse folk culture constitutes the important content of Anshan's history and culture. It includes ballad singing, drums, two-person turn, stilts, move later, shadow play, yangko, dragon dance, lion dances, posters, paper cutting, calligraphy, etc. The "northeast drum" in Anshan area was very fashionable and "Mukden drum" and "Liaoning drums" in old name. This art is also popular in urban and rural areas. Two-person turn, also called "bouncing" was popular in the middle of the Qing Dynasty. In the year of the republican period , there were many small theaters showing two-person turn in the western part of Anshan ,Haicheng and Xiuyan.At that time,the two-person turn was both popular and elegant without dirty and rude words and suited both the refined and popular tastes." It is no denying that in contrast with the other major cities, Anshan remains the edge of the leading culture for a long time, so that the foundation of the musical culture is weak.This weakness results in the congenital deficiency of the urban musical culture.

In the first half of the 20th century, our country thoroughly opened the long-time closed doors along with the massive influx of western culture and art .At that time, many large cities are under the comprehensive and profound influences brought by the modern western civilization and culture.European piano, violin, symphony orchestra, the modern concert halls, schools produced an inevitable influence on the Anshan music culture.But objectively speaking, due to the city was not formally established at that time, the effect was not obvious. The founding of the Anshan city was in 1937, during the Japanese occupation. The pushing of predominant Japanese music education caused a great impact to Anshan music culture development inevitably, resulting in a certain fault which lead to the slow development of modern music culture in Anshan city.

After the founding of the People's Republic of China, with the development of education and the city, the cultural life in Anshan city improved relatively. But because of the special social and historical reasons, this improvement is difficult to be clear. After entering the 21st century, Anshan city people called for more needs and requirements of the music. However, from many specific levels,such as the music education, the music facilities,the quality, degree as well as the prosperity of social music practices, the city music is less sufficient and successful compared with many highly developed cities in our country. The most prominent contradiction has formed in the development of urban music culture.This contradiction reflects the sharp conflict between the growing cultural demand and relative lagging of education and broadcasting of the social music culture . Facing the severe present situation of the city music culture ,our college music educators should carefully consider these practical requirements and undertake more obligations and responsibilities, which proposing a more urgent issue for us to solve in our future work and research.

## **2. College music education in the context of urban cultural music.**

In the present city, even in our country's music education model, the traditional teaching concepts, methods and patterns still exist.One-to-one professional teaching is the principle part ,supplemented by basic theory courses, such as the subjects of musical history, musical style and sound. It should be said that the traditional teaching model has its certain rationality, which can ensure the solid professional skills and higher level of students to the maximum extent. In the 1980s and 1990s, the market of social music education is not mature, so that the college music education centers on the regular school teaching. After entering the 21st century, our music education market has changed greatly.The vast majority of graduates have to face and enter the different types of social music education institutions or training centers, which requires them possessing more excellent adaptabilities and practical abilities. Under this circumstances, a simple professional teaching concept, mode and method cannot afford to cope with more complex realities. This requires that we must clearly recognize that such a problem, that is, ensuring the traditional teaching way which is useful to the professional level in the music education .But at the same time, it should be

supplemented by more practical teaching skill training. We should guarantee more theoretic and practical courses in the premise of professional teaching and provide students with more opportunities to practice at the same time, including practicing opportunities and performance opportunities in order to improve their practical abilities to the maximum extent, which can help them to integrate with the social music education as early as possible. In addition, we should set up a set of effective teaching systems and mechanism to keep abreast of the development of music, even try to lead the musical development direction. The premise of all this is the fundamental change and renewal of music teachers' concepts in education. We must recognize clearly that under the current situation, colleges and universities music education is still the source and foundation of urban music culture development. But along with the continuous renewal and transform of social cultural forms, this absolutely primary and secondary relations have changed already. According to the current reality, the development of the urban music culture and update speed is much further than the college music education. In fact this has formed a "counter" effect and stimulated as well as affected the transformation of the teaching idea, mode and method of university music education. This makes college music education and urban music culture complement and promote each other. It is vital for the college music educators and music researchers to process and coordinate of such a new pair of social and cultural relations. This forms a particularly important contradiction. On one hand, we must identify the reality that we should adjust our education concept in time according to the real needs of the development of urban music culture in order to adapt to the reality so as to better solve the biggest contradictions in the current urban music culture development. On the other hand, we also have a more forward-looking vision, standing at a higher level to review and solve such a problem. Essentially, in addition to adapt to the urban music culture development, the responsibility and obligation of college music education, should truly lead the development of the urban music culture. In other words, it is not wise to keep the development of urban music culture in a passive state. Conversely, only keeping the absolute initiative, can we save the educational cost and social resources to the maximum extent. Only realizing the most ideal concept and mode of the development of music culture, can we make our city, and even the whole music development achieve the ideal balance and harmony. This undoubtedly requires more efforts from college music educators.

How to better deal with the relationship between the colleges music education and development of the urban music culture requires the efforts and hard work of colleges music educators. The update of education concepts and the establishment of new teaching mode depends on the establishment of the system and mechanism, which requires the education departments in our government and colleges and universities to cooperate and support as much as possible, so as to make our education and teaching more efficient, put our research and results into practice and make a contribution to the development of our urban music culture.

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