

LETTER TO THE EDITOR

The Fusion Method of Folk Music and Scenic Spot Culture in Ecotourism Area

Juan Xia*

Department of Music, M. P. Drahomanov National Pedagogical University Ukraine, Kiev 01044, Ukrainian

*Email: Xxia3678@163.com

Under the background of the integration of cultural undertakings, cultural industries and tourism, ethnic folk music with distinctive regional style and rich and colorful has become an indispensable part of cultural tourism. The organic integration of folk music and scenic culture in the eco-tourism area can not only lead a new way of life, but also become a tourist business card in the eco-tourism area. This paper discusses the problems existing in the process of the integration of folk music and scenic culture, and proposes the development strategy of the fusion of scenic spots and culture based on the folk music in the eco-tourism area.

Ecotourism area; Folk Music; Scenic spot Culture; Integration method

I INTRODUCTION

Folk music has survived for thousands of years in its original form. However, in the 20th century, with the advancement of science and technology and the development of productivity, people gradually liberated from heavy physical labor, changes in labor methods and lifestyles (Liou et al. 2016). The aesthetic consciousness of people has also changed, and the folk music of many categories in the eco-tourism area tends to decline or even die. With its weak vitality, folk music is accompanied by the rapidly developing tourism culture industry, trying to rely on the tourism culture industry to continue its vitality. This is a process of great change. In this process, the ecological ecosystem of folk music is facing the disintegration and demise, and through various variations, folk music attempts to reconstruct a new ecosystem (Kah 2016). It turns out that this is another difficult process. In order to achieve the dual sustainable development of folk music culture and tourist attraction culture industry, we must seriously treat this change, and handle various relationships to make this change develop benign and help folk music to be built in the tourism culture industry.

Li Ma published an article in the journal Ekoloji's 2019 Issue 107 entitled "Traditional Music Protection System from the Ecological Perspective based on Big Data Analysis" (Ma 2019). In order to explore the new ideas of traditional music inheritance and development, from the perspective of ecology, through the data analysis and investigation of the survival of specific types of music, and the protection of traditional music database, the status quo of traditional Chinese music in the era of big data is further studied. The research results show that with the changes of information media technology and society, the development of traditional music is declining and facing a crisis of survival. Only through the reform represented by "Xinmin Music", the support of local literary and art groups, the cultivation of young local music talents, and the combination of film and television dramas, can we

continue to expand the living space of traditional music and adapt to the needs of the times. Therefore, it is necessary to actively utilize the tremendous development opportunities and platforms provided by the information age. In this process, in order to adapt to the needs of the times, it is necessary to change the original content. Under the premise of maintaining the artistic quality of traditional music, further expanding its space for survival and development, sublimation on the basis of the original, has a positive historical significance. However, this study does not analyze the integration of traditional music in other fields.

Li (2018) uses the observation method and text analysis method to investigate the local music forms, expression contents and performance venues of the ancient city of Lijiang, and conducts in-depth interviews with music performers, operators and tourists through interviews. The study found that under the influence of tourism, the traditional ancient music that was originally a spiritual companion of local residents and integrated into the local social life was transformed into various commercial performing arts activities for tourists, showing “not allowed” in the place and the identification of tourists. The characteristics of the popular music represented by modern folk music became the mainstream music form of the ancient city of Lijiang, and it was “safe” in the ancient city of Lijiang. The traditional ancient music constructs the unique feeling of the ancient city of Lijiang, which stimulates the foreign feeling of tourists. The modern folk music also renders the “small capital sentiment” of the ancient city of Lijiang. Both kinds of music play an important role in the emotional construction of tourists. The study aims to enrich the research perspective of cultural changes in tourism destinations and reflect on the relationship between tourism and local traditional culture (Li et al.2018). Zhao (2018) is based on the problem that Tianshui folk music culture tourism industry has imperfect mechanisms, consumer habits have not yet been established, market operation mode is imperfect, tourism performance resources development orientation is wrong, and online performances are lacking. Through the operation of live performance mode, accelerate the improvement of folk music tourism performance mechanism, improve the tourism performance industry chain, develop O2O performance and other countermeasures, increase tourism entertainment consumption, get rid of the predicament of excessive dependence on the ticket economy, and promote the transition from ticket economy to industrial economy. Tourism has changed from a closed tourism self-circulation to an open “tourism + folk music culture”, further promoting the sound development of the local tourism industry and stimulating economic growth(Zhao et al.2018).

II IDEA DESCRIPTION

Folk music in eco-tourism area is a combination of folk music and scenic spots tourism. It is an emerging industry in which folk music culture and attraction culture are symbiotic and interactive, and it is a new branch of cultural tourism. It is a “newcomer” in the tourism industry and a “senior” in the music industry (Li 2016). Undoubtedly, the rise of folk music tourism has accumulated rich practical experience for the development of this field, but the contradiction between new and old, inheritance and innovation, protection and development faced in the development process has become more and more prominent. These contradictions cannot be solved purely by experience, and they need to be systematically commanded and guided at the theoretical level. Therefore, this paper explores the integration and development of folk music and scenic culture from the perspective of tourism industry.

1 Folk music travel concept

The vocabulary of music tourism as a whole as a whole has only appeared in recent years. The understanding of folk music tourism derived from music tourism is mostly derived from music tourism. From the perspective of general and narrow sense, the interpretation of music tourism means that music tourism in a broad sense means that all music-based tourism is music tourism; narrow music tourism refers to local cultural and art departments or general enterprises. Through music activities or time participation, music lovers or general visitors can achieve a high

degree of artistic enjoyment or leisure. The folk music in this paper is based on the minority music art and minority music culture from the perspective of scenic culture. The tourists are the participants, making the tour enjoyable, appreciative and leisure. Undoubtedly, folk music tourism is a new type of tourism, also a tourism product, or a rich core of cultural tourism. Its value determines the breadth and depth of its development, and it is also the original intention of our tourism economy. And results oriented. It can be imagined that the healthy and sustainable development of ethnic music tourism plays an important role in promoting the economic development of ethnic areas and enhancing the protection of national culture, especially the inheritance and development of national music culture, enriching the types and core of tourism products. Received attention from the government, tourism system, and society. In particular, folk music includes the large-scale landscape performance “Impression·Liu Sanjie” in Guilin, China, the large-scale song and dance drama “Dream Taoyuan” in the Taohuayuan scenic spot of Xiangyang Tujia and Miao Autonomous County, and the Himalayan song and dance drama “Himalaya”.

2 Eco-tourism area folk music attributes

Folk music in the eco-tourism area is centered on ethnic music, enabling tourists to enjoy different cultural enjoyment activities during the tour. Therefore, the study of ethnic music tourism is actually a study of tourism products. As a carrier of multi-music culture, folk music products show their charm through the display of musical symbols, satisfying the needs of different tourists for the enjoyment of national music. This is the basic attribute of national music products. In addition, it also includes: ① The historicity of ethnic music tourism products. The historical development of China for thousands of years has accumulated a rich history and culture in today's society, and the reproduction of the nation has left precious cultural material wealth for minority cultures, which has made the national music culture tourism a solid foundation. Among them, the rich spiritual civilization heritage, with the long history of Chinese culture and charm, makes the national music tourism products more individual and attractive. ② The particularity of ethnic music tourism products. Ethnic music tourism is different from other tourism. The product is ultimately transmitted through the sound, giving the tourists a beautiful enjoyment instead of visual, tactile and other sensory feelings (Li et al. 2017). Secondly, this type of tourism product is difficult to judge. The so-called "difficult to adjust" is the case. There is no doubt that national music is an excellent historical culture, but it does not mean that it can match the tourist's tourism value orientation. In-depth market research. The discussion and research on the attributes of ethnic music tourism products can help us to avoid blindly emulating and neglecting the problems of the perspective of cultural development of scenic spots.

3 Problems in the integration of folk music and scenic culture in ecotourism area

In recent years, although the world has paid more attention to the development and construction of eco-tourism landscapes and publicity and packaging, some places have paid attention to the development and organization of national festivals. Some scenic spots (points) have also increased the amount of data by 730,000 square meters in the form of national style performances. However, a considerable part of the scenic spots (points) of deep, excellent cultural connotations have not been well mined and utilized (Wu 2016). Even the human landscape in the scenic spot only pays attention to the use of the real thing, and ignores the excavation of the inner culture. It does not combine the physical and intangible cultural connotations, making the cultural image of some scenic spots seem rich and the content is empty and boring. Some local folk music performances are not high in style, and even tend to be vulgarized and over-commercialized. What is even more worrying is that some regions are still selling cultural tourism products and even selling tourism resources. At the stage, there was no effort in brand planning and brand operation. As a result, the cultural content of some scenic spots was obviously insufficient, and the level of tourism products was not high. Visitors to the scenic spots only took a look at the landscapes and objects, and the attraction to tourists naturally Not big. In addition, the tour guides and tour guides of the tourist attractions do not understand

the profound historical culture, rich ethnic customs, unique geographical overview, and rich scientific knowledge of the scenic spots, so that the rich and profound cultural connotations of the scenic spots are not obtained. Fully demonstrated and publicized, tourists are not able to enjoy high-level cultural enjoyment, and their satisfaction is greatly reduced.

III RESULTS

Combining the above factors, we build an ecosystem for the integration of folk music and attraction culture in ecotourism areas:

Scientific research (cultural value motives) → folk music projects → tourist attractions → researchers, performers and tourists → research, performance and viewing → cultural exchange and inheritance, profit.

In this operational system, the first is to use scientific research as a pioneer to explore the cultural connotation of folk music, representative style characteristics and cultural value, which is the motivation of the whole system. Tourist attractions are the field of folk music operations. Participants are probably composed of four types of people: one is the researcher of folk music; the other is the planning and hosting of folk music projects (including the adaptation of programs and music); the third is the operator of folk music in the tourism industry - performers; The fourth is tourists (viewers) who have a compatible relationship under certain circumstances.

The process of its activities includes the process of research, performance and viewing. The final goal is to achieve the exchange and inheritance of the attraction culture and to make a profit. The operation process of the whole system is the excavation of the cultural value of the scenic spots. The purpose is to exchange and inherit the cultural attractions of the scenic spots, and to profit on this basis, the core of which is cultural value. Judging from the relationship between the whole process and its various factors, although it is separated from the actual situation of human beings and nature, the social relations between production and life between people, it is no longer the original ecological ecosystem. The ecological functionality has been completely lost, but it retains the essential characteristics and essence of the original folk music, can operate according to the ecosystem of professional music, and contains the way of industrial operation, therefore, it is a new comprehensive function Ecosystem.

We further concentrate it to get: research (cultural value motivation) → research, performance and viewing → cultural exchange and inheritance, profit

In essence, it is an operational system with cultural values as its core. This idea is very clear. Based on this, we believe that the operational system of the integration of folk music culture and scenic culture is a system driven by the motivation of cultural value theory. It is a factor that integrates functional and utilitarian ecosystems after the functional variation of folk music. A new type of ecosystem that takes into account the inheritance of folk music itself and the benign operation of the tourism culture industry. It is a regenerative meaning for folk music that is on the verge of extinction. Therefore, it is called folk music culture. ecosystem.

IV DISCUSSION

The original ecological ecosystem of folk music is based on the social relationship between man and nature, production and life between people, and function plays a decisive role. Therefore, its ecosystem is a functional ecosystem. Due to its extremely diverse functions and diverse sub-ecological systems, a group of original ecological functional ecosystems is formed. Due to the development of modern social productivity, the function of folk music is lost. Therefore, the demise of the corresponding sub-ecological system and the functional ecosystem are shrinking. In the face of the crisis of extinction, folk music seeks a way out, produces functional variability, leads to the variability of ecosystems, and the ecological utilitarian ecosystem emerges as the times require. The original ecological function ecosystem cannot be restored, and the ecological utilitarian ecosystem is in crisis. In order to achieve the dual sustainable development of folk music and scenic culture in the eco-tourism area, we

must integrate the functional, utilitarian ecosystem and industrial operation principles. The cultural value is the core, retaining the essential characteristics and essence of the original folk music, operating in accordance with the ecosystem of professional music, and constructing a folk music and ecological culture ecosystem.

V CONCLUSION

In summary, the current development of folk music and scenic spots culture in eco-tourism areas reflects the problems faced by the integration and development of folk music and scenic spots culture in eco-tourism areas, and also reflects the current status of folk music development. Undoubtedly, the development of folk music in eco-tourism areas not only promotes the economic development of ethnic areas, strengthens the protection of national music, and more importantly, its mission and responsibility in the inheritance and protection of scenic spots, which requires us to We must be cautious about the development and protection of folk music tourism products.

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