

Development Law and Empirical Analysis of the Phenomenon of Acoustic Echo Regression in Music from the Perspective of Postmodernism

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Abstract

Postmodernism invades economy, politics and art and music with its powerful situation. With its innovative cultural spirit, it has deconstructed the original tonal center, destroyed the traditional rules and orderly, and moved towards a pluralistic form, forcing music to begin to seek new timbre and sound, and then to develop into a single imitation and presentation of sound. This phenomenon actually coincides with the retrospect of early human exploration of the sound of music: "imitating sound - returning to ancestors". From the perspective of imitation, this paper takes the collection and sorting out of the literature related to post-modernism and post-modernism music and the induction and summary of the phenomenon of imitation related to ancestors in the early stage as the theoretical basis. Subsequently, this paper makes a case study of the works (music score), the characteristics of the works, the particularization of the use of materials and the fragmentation of post-modernist music. Finally, from the aesthetic point of view, this paper combines the historical development and evolution of musical characteristics with the humanistic environment and cultural background of the society at that time, and explores the inevitability, essential connotation and aesthetic implication of the phenomenon of "imitating sound".

Key words: Postmodernism, Harmony of Heaven and Man, Ancestral Phenomenon, Acoustic Echo Regression.

1. Introduction

Postmodernist music is an art form born under the background of postmodernism culture, which is the same as the rebellious consciousness of postmodernism. Postmodernist music deviates from the order of tradition and modernity, and goes towards disorder more thoroughly. It makes music event-oriented, behavioral, computational and rational fragmentation. It breaks the boundaries between art and life and loses the aesthetic sense that art should have. Gradually, music developed to an extreme, which seemed to become something purely sensory. In this situation, melodic aphasia occurs - the original melodic beauty of music disappears. A large number of works are no longer written by standard symphony orchestras or standard instruments. Harmony sequence materials are no longer the framework and core of music structure. They emphasize the high variability and sensitivity of rhythm, timbre, sound layer and sound. Various vocal sounds have changed, and new performances of traditional instruments and new instrument manufacturing have also emerged.

The development of post-modernist music, which pays attention to sound, has quietly returned to its early musical state. That is to say, in primitive music, human beings explore music through simple rhythm to imitation of natural voice, and in post-modernist music, this imitation of "sound" appears again, which is exactly the typical phenomenon of "returning to ancestors" in this paper.

The phenomenon of music "returning to the ancestors" studied in this paper is mainly based on the phenomenon of music returning to the background of post-modernism culture. With the cultural characteristics of post-modernism becoming more and more prominent in various fields, it has gradually developed into the field of music, that is, to produce post-modernist music with cultural symbols of post-modernism and voiced with new phenomena. In post-modernist music, its "sound ready-made", that is, the sound of nature and life, is in line with the expression of human's early music cognition. In order to explain this phenomenon and express the meaning of this article more concisely and appropriately, we use the word "imitation of voice" to concisely express the concept of "returning to ancestors", so as to understand the concept, and further explore and elaborate the main content of this article as the core.

"Imitating sound" refers to the use of natural "natural sound" and "ready-made products" in post-modernist music through a certain form of voice. In order to differentiate the sound of traditional instruments and achieve the presentation of new timbre, we use the timbre of unconventional instruments to imitate the desired sound. In this paper, imitation refers to the ways and means of emphasizing the unique sound. As the phenomenon of emphasizing timbre and sound in Postmodernist music appears in large numbers, it has become an important feature of postmodernist music. Based on this feature, this paper demonstrates its phenomenon and concisely puts forward the noun of generalizing this phenomenon. The "imitation" in this paper includes the "visualization" of notation in post-modernist music, the "imitation" in performance, the "imitation" phenomenon

in music embodied through one, two or even three creation, and the traces of imitation of natural sound appearing in early human musical exploration.

"Return to ancestry" originally refers to the emergence of some physiological characteristics unique to ancestors in biological inheritance. Later in linguistics, "return to ancestry" refers to the "secondary appearance" of certain words or meanings in language or even linguistic phenomena. This "secondary appearance" can also be called "repetition". Similarly, in the field of music, post-modernist music has also appeared this kind of "rejuvenation" phenomenon. That is to say, the reappearance of the phenomenon of imitation of sound in this period is a reappearance of the earliest music cognition of mankind. This phenomenon, which pays more attention to the increasingly important position of sound production in music works, disappears the original sense of melody, namely "melodic aphasia", while "melodic aphasia" is a kind of music return to the ancestor and a kind of artistic retrogression. This kind of post-modernist music without melodization pays attention to natural expression and shouting in the voice, and to the display of timbre and the utilization of "musical instruments" in instrumental music. The prominence of "timbre-sound" is emphasized both in the "music score" and in the presentation of sound effects. This expression is in line with the imitation of the natural sound of primitive music, and also mainly describes music with sound. Today, with the development of history, the phenomenon of imitation of voice in post-modernist music formally welcomes its "second appearance" - imitation of voice, which coincides with "imitation" and "return to ancestors" in music expressed by early human beings.

Postmodernist music originated in the West, so the research in foreign countries is more in-depth and comprehensive than in this field. Robert Morgan's *Music of the Twentieth Century* is one of the representative works of foreign scholars. It takes the three periods from 1900 to the First World War, between the two World Wars and from the Second World War to the present as the interval clues. It analyses the cultural phenomena and the representative works of musicians in corresponding periods macroscopically and meticulously, and summarizes and demonstrates the musical characteristics contained in each period. Stukensmitt's *Music of the Twentieth Century* introduces the formation, development of various schools of music in the twentieth century and the creative features of their representative composers. Marie-Claire Musa's *Music of the Twentieth Century* reviews the development of world music in the twentieth century and re-examines the language and form of music (Seo et. al., 2018). Peter S. Hansen's *An Introduction to Music in the Twentieth Century* analyses the representative works of the most influential composers in the three stages from 1900 to 1975, and summarizes the core framework for the development of music in the twentieth century. The scope, perspectives and directions of the above studies are mostly based on post-modernist music thinking, theoretical analysis and aesthetic elaboration, or a brief analysis of post-modernist music works. Only a very small part of this phenomenon is a preliminary exploration of music (Emura & Satoru, 2018). The focus of this paper is mainly from the perspective of "imitation voice", looking at the essential characteristics of post-modernist music works, exploring its historical return in time and space and the phenomenon of philosophical "return to ancestors".

2. Formation Background and Development of Postmodernist Music

With the gradual clarity of post-modernism in the slow process of modernism, "pushing modernist logic to the extreme", post-modernist culture is gaining momentum in the fields of science and technology, human development, religious beliefs and so on. Finally, it invades art culture, and first enters architecture in the field of art, and then poetry, art and music, showing its corresponding characteristics gradually. Unique posture emerged: music in postmodernism, that is, postmodernist music, came into being at the historic moment. In the early twentieth century, western music began to disintegrate gradually from the original "axis" principle. The traditional structure centered on major and minor functions and harmony was separated. Twelve-tone sequence and half-tone system appeared. Tone was changed from the central principle to atonality. The central convergence gradually evolved into marginalization and planarization. Common writing began to tend to individual writing, and many of them focused on avant-garde writing. Emerging schools were born: expressionism, impressionism, neoclassicism, neo-materialism, noise doctrine, and "rational logic" gradually appeared. After the Second World War, Schoenberg first launched a lecture focusing on modern music. At that time, the development of music had been in a single tonal system, and it was difficult to stop. So Schoenberg first put forward sequential thinking in this modern music lecture, and developed "tonal center" from the semitone of musical language to "atonality", and obtained new Vienna music (Kar & Swamy, 2016). Many composers, who are predominantly factionalists, have supported them and have been able to develop and advance. From a rational point of view, the music can be calculated accurately, such as the time value, timbre and intensity of music. It's all in music. Music began to become more and more ruthless, more and more boring, unable to produce "aesthetically satisfying experience" music fragments.

At this stage, there is a lot of noise and controversy. Many scholars criticize serialism. They think that serialism is not a kind of long-term vitality. Music can not break through the barrier in this inherent mode, and performers can not endure playing these boring phrases for a long time. They believe that music will soon enter the aging stage, because the control of theory and technology is not the final expression of music emotion.

Boring modernist music began to find a way out, and a series of "new music" came into being: accidental music, voice music, probability music, simple music, timbre music, conceptual music, intuitive music, improvisational music... Like other areas of art, music and non-music, which have become incidental art, no longer have boundaries and are integrated with life. In this stage, music shows "no-center self", "disorder", "uncertainty", "non-principle"... "In short, the freest things have replaced the most structured ones, and music has begun to move in a more liberal direction." Music has been led to a new branch.

Postmodernism comes into being because of the shackles of precise calculation and formula calculus of modernism, which leads to the deviation of music art from its various essential characteristics of emotion, melody and style. Its emotional loss, melodic amnesia and monotonous style inevitably stimulate the "rebellion" of post-modernism to find new ways. "This kind of behavior, which emphasizes process experience rather than result acquisition, is one of the important characteristics of post-modernist music art." With the aggravation of social problems, the impact of war, the escalation of racial contradictions and the increase of insurgency, the times are gradually intensifying in the increasing conflicts. In the face of computational and reproducible non-depth music expression, the development of sequential music is gradually shattered, and the avant-garde has been questioned in the controversial voice. In this period, composers liked to choose classical "music material" to develop and create, or to integrate the music style of the past period to compose, which showed the regressive nature of this stage. In Druckman's words, this is a "factor beyond time, a memory". But they are not any music that ever existed before, but memories of themselves. (Jungpyo, 2018)

Facts have proved that works blindly "innovative" for "innovation" can not withstand the test of time. As a short stay, the emergence of pioneers in this period triggered more people's thinking about the collision between "tradition" and "modernity", trying to find a new way out and a new point of convergence between them. Thus, in this process, a new musical characteristic was born: diversification. Composers began to disassemble and collage different musical elements, thus forming a new whole, intended to express a multi-dimensional perspective (Djaziri-Larbi et. al., 2018). The pursuit of a pluralistic music complex style also leads to the next feature of music: uncertainty. For the diversified collage of music creation, music began to move towards simplicity gradually. In the process of continuous simple repetition, music is full of uncertainty. The group of young composers famous for "new simplism" seeks to resonate with the audience on the basis of the emotional basis of their works, using more complex audio materials, materials and tonality, thus forming a new trend. In this ambiguous period of multivariate mixing, more and more fresh music blood promotes the development. Composers are no longer satisfied with the multivariate mixing of techniques, but are constantly trying to seek new meanings and explore the experience of the intersection of consciousness. In this way, the world-wide music blending, various methods of deformation treatment.

Western "serious music" gradually weakened, and since then "popular music" has risen. It has opened up a new field of music, professional music and popular music, elegant art and vulgar art. This new form breaks everything and leads music to a shallow "planarization" with little connotation. "Postmodernism is nothing more than a strong criticism of the existing value system; at the same time, it reflects the multiple split of people's values and ways of thinking." Facing the formation of post-modernism, its pluralistic coexistence and ups and downs have not been defined as the end point until now. It is evolving in the process of division and coincidence of historical development, which includes many factors of integration. Postmodernist music, with its more and more obvious posture and characteristics, merges into the development of music, giving people the inclusion and induction of another factor of symbolic culture in the era of "postmodernism". Which stage of its vitality is it? There is no way to assert, but it does have clear cultural symbols: tonal center to atonal center, orderly structure to disordered structure, form to anti-form, unity to pluralism, depth to plane, from complexity to simplicity. Collage, juxtaposition, repetition and abandonment of the melody are replaced by the expression and imitation of the "stress" timbre. The sound presented by the "expressive characteristics" of music is upheld as the highest, and the expression of the "essential state" of sound is pursued and displayed in front of the world.

In the post-modernist culture, music has its typical characteristics. "Uncertainty intrinsic" is one of them. It outlines a category: pluralism, ambiguity, anti-culture, discontinuity, rebellion, distortion... And in this term, the multi-level and sub-level terminology is dominated, and the scale is huge. Among them, "uncertainty internality" refers to the ability from the soul, which is applied to nature and transforms nature into an internal symbolic system. Its "fragmentation" expresses the parallelism of things and the attributes or appendages of things. Non-principledity, also known as illegality, abolishes traditional culture, eliminates the mystery of knowledge and the structure of power language, fraudulent language and desire language, and eliminates the last thing itself. "Selflessness" is a kind of loss of self, which gradually loses self and weakens personality in pluralistic consciousness. "Non-expressiveness" is the expression of the humble side which is difficult to express. Instead of pursuing the sublime, it faces the nihilism and nihilism directly. "Irony" refers to the practice in the process of critical thinking through perspectives of self-psychology and avoidance of reflection. "Mixed species" refers to the mixed imitation of things in an attempt to create a new reality of life, which is actually a low-level performance. Carnival is a new meaning derived from activity. In this undefined formal activity, the coexistence of many leads to the second level of Utopian detachment. "Constructivism" refers to the use of more

"raw materials" with the enrichment of knowledge, which reflects the post-modern characteristics of diversity. "Plane sense" refers to the disappearance of the original meaning of things, meaning in consciousness does not have a deep interpretation, but as a reaction of things instinctively. "Deconstruction" not only refers to the decomposition of structure, but also breaks the original order and seeks new possibilities. It has openness. Many of the above characteristics are the cultural characteristics of post-modernism. In the continuous change of history, through their perception and exploration, scholars and experts put forward and precipitated the results. Postmodernism emerges in this state of coexistence of pluralism. It is itself a contradiction, moving forward in the constant collision and coexisting with the complex and obvious characteristics of the times.

3. "Ancestral" Characteristics of Postmodernist Music - "Acoustic Echo Regression"

In the music of post-modernism, various cultural phenomena of post-modernism are appearing day by day, permeating all fields of society until art and music. With the emergence of the "break of traditional words and expressions", music emphasizes that the impact of senses "spills over the containers of art", whereas traditional art and Modernism in the past are actually "on the side of order in secret". At the other end of the order, art breaks through the barrier of traditional manual control and breeds postmodernism.

3.1. Postmodernist Music: Visualization of Notation

Among the characteristics of "imitation of sound" in post-modernist music, it can be shown from the "visualization" of the score of the works. In the process of recording music, composers use "individuality notation" of modern notation or personal effects, using "material elements", "combination form" and "dynamic expression" to fully reflect the sound effect required by the works. Instead of defining pitch, time value, rhythm and melodic expression, composers use group, block, flow and visual expression. The emergence and application of new music materials and music behavior have greatly changed the space-time form of traditional music notation symbols, and produced new timing forms of music notation (such as language notation, proportional notation, frame notation, picture notation, live electronic music notation, etc.), breaking the absolute temporal concept of music. That is to say, it breaks the absolute pitch and absolute time structure.

In 1952, the famous "Montenegro Incident" opened the "new chapter" of music, which was the first time that music was "performed" in a new form: in the Performance Hall of the University of Montenegro, the audience was sitting around, a picture was hanging on the wall of the performance hall. John Cage and his group began to express their works, one playing the piano, one reading poetry, one playing. In the movie, one person puts slides on the wall while John Cage recites a speech. This kind of expression is different from the original music expression, which regards the "creative process" as more important than the "sound result", which makes "music performance" become "behavioral music" and obvious behavioral art. It breaks the boundary between art and life, makes music lose its traditional meaning and become text. This performance fully confirms the French philosopher Derrida's "incineration" artistic phenomenon, and this "incineration" pays more attention to the experience, a kind of experience that regards the creative results as the ashes and focuses on the artistic process wholeheartedly, which is an artistic expression that pays attention to the process of behavior. Since then, John Cage has also created a number of "behavioral music", which is different from the past, a unique form of music once caused strong repercussions (Romoli et. al., 2017). John Cage also created a unique notation for these personal works. In this work, we can see that it is different from the conventional music notation. In this case, except for three short musical five-line scores with fragments, the others are composed of numbers and English. According to the expression of the original works, these figures represent the approximate time point, while English is the action needed at the corresponding time point: 5.4525: pouring water from one container to another; 5.5025: playing a note; 5.5525/5.5625: playing music fragments while pouring water; 6.215: alarm flute; 6.3025: playing music; 6.40: turning off the radio. In this work, music no longer pays attention to the expression of melody, but a series of "performances". At this time, the notes have been diluted, turning the audience into the audience. Players also need to pour water, make flute and play with radio while playing music clips.

Threnody to the Victims of Hiroshima, written for 52 stringed instruments as shown in figure 2, was written in 1960. It is one of Pandletsky's most famous works and his famous work, which belongs to quite radical works.

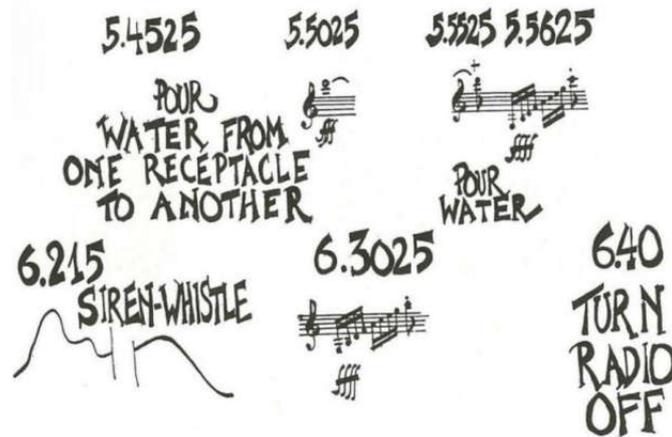


Figure 1. The Water Music (Source: *Encyclopedia of Music*, Oxford University Press, 1996)

In the continuous change of the music process, one composer after another gradually brought music into postmodernism with new thinking, composing techniques and expression methods. On the way, the composer Christopher Pandletsky was one of the most important innovators. The *Elegy of Hiroshima Victims*, written by Pandletsky, has caused waves in the development of world music. In this work, the composer creates in the form of "timbre music". After Edgar Wales put forward that "all cosmic sound can be used as the material of musical language", Pandletsky fuzzed the "noise" in the practice of his works in this field. "Sound" brings in one "sound block" and is born (Yu & Zhao, 2017).

In this work, Pandletsky's creative theme is that he advocates the abandonment of all conventional techniques, and he tries to find all non-traditional "sound" and use it centrally as the language material of music. So in this work, we can see the appearance of the "sound block" composed of differential tones and hear the new timbre produced by playing in various parts of the piano. In the musical example, the cello voice part begins to enter the group composed of the differential tone system. The "block" formed by this group is imitated successively in the violin group, the double Cello group, the violin group and the second violin group. The state of imitation is free, including "olive type", "expansion type", "contraction type" and "balance type". In the semitone process of each "sound block", the auditory feeling is "the whole sound without pitch difference, with certain range and intensity level": a blurred sound, together with the ultimate pitch pursued by playing on the board, behind the horse, the end of the string and on the bridge, presents a certain "noise" sound effect. Traditional rhythm, melody and harmony are banned. The rhythm here is designated by the number of seconds. Different sound effects are deformed to form this musical work.



Figure 2. Threnody to the Victims of Hiroshima (Source: *Encyclopedia of Music*, Oxford University Press, 1996).

When discussing the creation process of this work, the composer said that noise can give music emotions, make the sound more dense and angular, it can express music complaints and sadness, so that the audience can also enter the emotional experience more quickly. Therefore, in this work, the composer can show this kind of non-specific pitch block/voice group/voice cluster, with concentrated strength and intensity to cry out sad mood, crying out the passage of life and the lament of the earth, as if the image of a heavy hammer sounds the horn of fate, drifting away from compassion, so that the audience of Hiroshima deeply appreciates the feeling of sadness and expresses sorrow for it. Mourning. This concentrated audio expression with time as the "rhythm" expresses the sorrow and regret for the victims. Music cries out the passing of life. The music portrays the fragility and heaviness of life.

3.2. Postmodernist Music: Onomatopoeia in Performing

After the post-modernism music is separated from the tradition to the modern, the music moves toward the disordered uncertainty, dispelling the original traditional rules. The original pitch, expression, time value, notation, strength, musical form, timbre, playing mode, sound material, compilation scale and so on are no longer the necessary conditions for the creation of post-modernism music. In post-modernist music works, the composer's "individualism develops sufficiently and the tendency to create regardless of public reaction and social effects" becomes widespread. (1) Aesthetic struggle and conceptual dissolution of traditional art were carried out. In this period, composers mainly integrated the elements of "individuality" in their works. In the creative process with initiative, the focus of creation is presented with the effect the composer wants to achieve. In order to pursue more "timbre", more appropriate sound effect and more complete idea of self-expression, composers use some "instruments" or "materials" to apply the sound elements that can meet the needs of the works. Therefore, in post-modernist music, we can hear the expression of imitation of "new timbre". We can see the application of "new materials" which is different from traditional instruments and the anti-traditional "playing" techniques.

In post-modernist music works, most of the "new sound" constructed by composers for "individuality creation" comes from the use of "material objects" and the imitation of "natural sound", which regards the sound directly produced by the use of vocal body as the most natural sound and the most authentic music. The composer believes that such expression makes the audience's feeling of music more profound and direct. Tan Dun is one of the most important composers when it comes to the use of the "voice of nature" in his works. In Tan Dun's works, many elements of China and the West are integrated, and the characteristics of post-modernist music are fully displayed in his works. Tan Dun advocates breaking the boundary between art and non-art by using the expression of "natural voice" (such as wind voice, water voice, human voice, cicada voice, etc.). He tries to express the artistic realm of the coexistence of man and nature through the use of natural carriers.

Figure 3 shows the music score and live performance of Tan Dun's *Map*. From the form of the music score, it is a map on the macro level. In Tan Dun's "*Map*", the "crying" in the first movement uses the "crying marriage song" of Tujia nationality in Western Hunan as the music theme, accompanied by a band. In his work, Tan Dun introduced that "crying is singing with crying, listening to its voice is crying, investigating its score is singing. The crying and singing from the "crying marriage song" reflects woman's struggle and helplessness between observing feudal ideas and pursuing personal happiness. Therefore, in this movement, Tan Dun expresses his works with the voice of "crying voice on hearing and singing voice on music score", expressing the ancient traditional customs of Western Hunan, full of tension and mystery. The melody of happiness and helplessness is poured out with "crying", which makes the original melody which directly presents the changing voice become the natural voice of imitating music (Desiraju et. al., 2017).

Tan Dun's work *Map* uses the voice of nature: stone and wood leaves. The second movement of "*Blowing Wood Leaves*" annotates that "Tujia men and women like to use wood leaves to convey their love. If they have any secret thoughts, they can pick wood leaves and blow their hearts out to find harmony in their hearts in nature." Performers use natural wood leaves to blow out tunes, Cello and Symphony Orchestra follow the tune development and extension. The "Stone Drum" in the seventh movement is the core source of the creation of "*Map*", and its creative motive comes from "an old man who knocks out music from a stone". Through rubbing and knocking the stones, the works produce different rhythms and pitches, and produce clear and mysterious sound colors. The "stone drum" and cello are constantly talking in rhythm. The Symphony Orchestra follows the rhythm of "stone music" to lead the stones to the secrets of "hexagram image", throw out the stones in their hands, and list the hexagram images on the ground. The music at this moment is very tense, full of space-time sense and mystery. In these two movements, "Wood Leaf" and "Stone Drum" are played with "material" in nature, giving full play to their sound color, rhythm and rhythm, and using the particularity of their timbre to express the theme and artistic conception of the work (Zheng et. al., 2017).

In Tan Dun's another work, *Ghost Opera*, the use of Chinese and Western melodic counterpoint, underwater sound, paper sound, etc. shows the composer's spiritual yearning. Fig. 4 is a selection of the music score of this work, in which "percussion acoustics" brings music to its climax, and the most expressive music is "voice of man". There are many different forms of "voice of man" expression in this work: singing, moaning,

shouting, sobbing, sighing, crying, etc., accompanied by rhythm and different powers with a large number of non-semantically sound validity syllables (yao, ya, yea). Tan Dun attributed it to the connection with the spiritual realm, the realization of auditory association and the combination of the inspiring "voice of man" with different rhythms and melodies. The composer believed that such works had more dramatic effect, mysterious and remote expression, and were closer to the tradition of ancient sacrificial rituals. The theme of ghost play.

The above different music works also emphasize the use of the direct expression of changing human voice in post-modernist music works, focusing on the characteristics of sound plane expression. In music works, the sensitivity and variability of timbre and the use of voice expression are different from those of the past, so as to achieve the composer's intention, which can bring the audience a more direct sense and a more stressful first feeling.

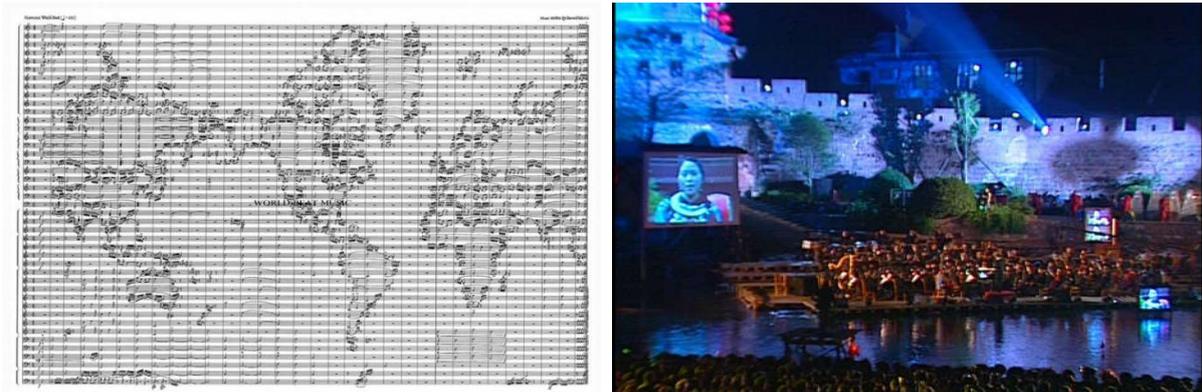


Figure 3. Selection of Opera Scores in Map Works (*Tan Dun Music Collection, Machinery Industry Press, 2015*).

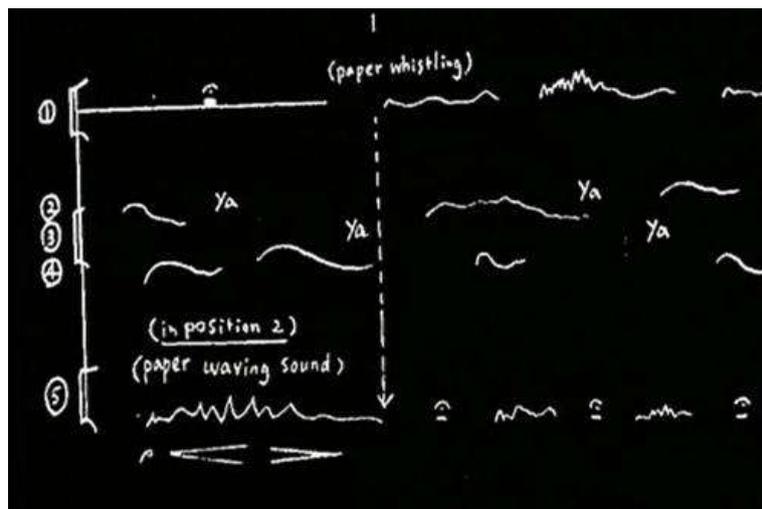


Figure 4. Selection of Opera Scores in Ghost Opera Works (*Tan Dun Music Collection, Machinery Industry Press, 2015*)

4. An Aesthetic Perspective on the "Ancestral" Phenomenon of "Acoustic Echo Regression" in Postmodernist Music

4.1 The Historical Ends of the Same Phenomenon

Music has developed from the earliest birth of mankind to the present, through the historical context of natural sound, tradition, modern and post-modern natural sound, from the natural sound of "law is noble and innocent", the unity of rationality and sensibility of traditional music, the advocacy of sensibility of modernist music, to the emphasizing senses of post-modernist music, to the feeling and participation of its voice expression process. Man's initial pursuit of music originated from all the natural things he could touch in his life. In ancient times, due to the backward productivity, people had limited access to things, so the familiar surrounding natural environment on which people depended for survival became the way to obtain the first resource. With the changes of the times, the evolution of human beings and the progress of productivity, entertaining activities are gradually emerging. Rhythm is applied to work, and body rhythm produces dance.

That is to say, the sense of hearing is indispensable. People seek the "voice body" in the nature, and retain all the sound that is considered "beautiful" in the way of imitating its timbre, making the sound or acceptance of "musical instrument", gradually forming music, and playing its role in social life.

With the development of the times, music is also constantly evolving. Instrumental music, vocal music, style and genre. Music is composed of tone scales of musical materials. It begins to have rhythmic and melodic expression, until harmony, polyphony, musical form and all other systems of "normative" creation. Composers in this fixed framework of a wide range of efforts to write, the creation of music gradually difficult to adapt to the social background of the abrupt, unable to meet the psychological needs of creation. From the disintegration of tonal skeleton, there are splitting, disorder, pluralism, sequence, calculation and collage. With the addition of noise, art and life are no longer bounded. In post-modernist music works, music no longer pays attention to the melodization of music records, but in the environment of "behavioral art", it also traces back to the early recognition of "natural music" of human beings. Daniel Bell, an American thinker, divides the changes of social structure into three stages: pre-industrial society, industrial society and post-industrial society. In the music development of these three stages, human beings initially chose to use natural media, such as "natural human voice, leaves or stones as the initial voice generator". Then they processed the natural world, such as "making orchestral instruments". As a tool for broader voice production, piano, etc., and later to reach the application of the intelligent era, "human beings gradually get rid of the trend of taking materials from nature, such as integrating audio resources through electronic synthesizers". With the change of social order and the conflict of contradictions, the post-modernist music quietly comes back to the relationship between man and nature. Music returns and begins to seek the sound of nature. With the development of society and the evolution of human beings, the consciousness of "natural music" crossing the two ends of history is mixed in many conflicting and contradictory aspects. Unconsciously, music has entered a great cycle.

4.2 From "Melody to Emotion" To "Timbre to Sound"

The real 'breakdown of traditional speech and expression' begins with deconstructive music, i.e. global accidental and random music, which breaks the tradition of manual control. In this passage, it is clearly stated that the orderly structure is the theme development mode adopted. There are changes and changes in the unification of its central principle, which runs through the development of the central line of the same material. This is obvious in the traditional music and is the orderly central development. Then the serialism unifies the whole song with the original sequence. Although it sounds different from the tradition, it actually obeys the center of the original sequence. Traditional music in this early period, including modern music later, contains the melodization characteristics of tonal center. The post-modernist music, which breaks the traditional disorder and anti-artificiality of manual control and dispels the boundaries between art and life, burns and deconstructs in an all-round way, with the functions of major and minor tunes and the disintegration of the harmony center, leading to the beginning of atonality; the emergence of serialism liberates the twelve tones of traditional tonality, develops the principle of axis plane to non-center, and turns the composer's "common writing" to "common writing". "Individual Writing", everything develops towards rationality. The expression of all melodies to emotions in traditional and modern times is transformed into the expression of timbre to sound. "Postmodernist music also presents a fragmented and non-central state with the disappearance of the main body. As a result, the aesthetic sense of melody is lost, and people's aesthetic attitude towards art is also destroyed (Greiter & Firzloff, 2017). It should be noted that primitive music has only rhythm but no melody, so melody is the product of music evolution. The disappearance of melody and the loss of aesthetic feeling are not the advance of art but the retrogression of art.

After World War II, its characteristics became more and more prominent. The composition of music began to look for new audio materials and resources. It expanded the scope of sound. Music was no longer composed of music. It expanded the scope of sound materials rapidly and made full use of non-music. Noise music, accidental music, electronic music and so on have emerged. The development of music is dominated by the creation of timbre to sound, which has dispelled the constitutional significance of traditional music. The melody originally centered on expressing emotions has disappeared. All other principles of music revolve around the sound service of sound. In post-modernist music, the idea of timbre-to-sound replaces the original expression of melody and emotion. It is also the result of "cultural radicalism" in the "break-up of traditional ways of speaking". It separates tradition and modernity, and makes post-modernist music come into being and develop in the context of the dramatic change of the times.

4.3 Inevitability of Historical Return

Everything changes from time to time, so does music. From prehistoric to present, the changes during this period are really amazing. For example, the distinction between the classical era, the Romantic era, the Bach era, the Beethoven era and the Wagner era is an example of change. Every era has its own music, of course, modern music. In the development of music, there is an inevitable law. Every historical period has its own

characteristics, which will change constantly according to the passage of time. Music is the record and expression with the characteristics of the corresponding era. Among the characteristics of postmodernist music summarized by American musician J.D. Kramer, the eighth point indicates that music is not self-disciplined, but should be related to culture, society and politics. According to J.D. Kramer, the development of music history and its own characteristics are closely related to the social background of the times. From a series of related functions of social change, culture and politics, music with corresponding characteristics of the times was born. So, since the development of history, in different musical periods with different characteristics of the times, how do they connect and alternate and promote development? Throughout the history of music development at home and abroad, like other kinds of art, it is difficult to see the clear realm between any period and any school. In this era, there are the traces of the previous era and the germination of another era. For example, the Romantic Age produces the Romantic Age, the Romantic Age produces the Impressionism, and the Impressionism produces the modern music.

Similar to this phenomenon, post-modernist music is not accidental. Here, Ke Zhenghe, a Chinese music educator, points out the historical inheritance of Western modernist music for us, which shows that the change of each period is not a cliff-like distinction, but a port of contradiction, a rationality of existence of slow convergence and transition (Moreover, 2017). Similarly, post-modernist music after modern music is also in line with such "transition and development" as the times require: when the trend of modern music development reaches the extreme, the grand beginning will inevitably return to concise expression. Postmodernist music is undoubtedly bred in the culture of postmodernism. With the development of history, human beings have gradually escaped from farming and entered the industrialized society and then developed into the present information age. Like the identification in the historical materialism, the development of things is moving forward with the contradiction in the contradiction. The western society bred by the post-modernist culture is the product of the contradiction and conflict between the development of capitalism and its society. In the large-scale social production of capitalism, its mode of production plays a mandatory role in the lifestyle of the proletariat invisibly. In the era of mechanized manipulation, it imperceptibly controls the production activities and modes of social individuals and makes the society develop in alienation. With the high-speed operation of science and technology, the original traditional social form has been abandoned by people. At this time, artists' creation is also seeking "new ways" to "personalized" writing in anxiety. Ideologically, people's criticism and abandonment of rationalist culture lead to the loss of value and subject dignity, and people fall into the pessimistic trend of "materialization". The value of the original intellectuals gradually weakens and blurs the original social function in the function of industrialized science and rationality, so that they are no longer noble and sacred.

4.4 Natural Worship of "Recognizing Ancestors and Returning Ancestors"

At the beginning of human primitiveness, all things in nature: heaven, earth, sun, moon, mountains, waters, fires, stones... The knowledge of these things gives the power of deification. Human beings have deified recognition of them from living, food, struggle, disease, planting, weather and so on. They also have a strong understanding of the irresistible phenomena in nature: people believe that all things are spiritual, and they are in awe of the "divine power" of nature. In life, we worship and worship nature, and internalize the respect for nature into the pursuit of individuals and tribes. We believe that only when the gods of nature inspire the blessings of human beings, can the weather be smooth and the world be peaceful. As a result, these natural things gradually extend to various implications, such as words, totems, clothing, tools, musical instruments... In the formation and development of music, the guidance of nature plays an important role. People hear the voices of nature, so they try to leave these voices through wisdom and civilization, and make use of natural materials to produce and leave sound, so as to make it physically and mentally pleasant. In the early development of human beings, all things of nature are the spiritual composition, the harmonious world formed by the high integration of heaven, earth and human beings. Human beings are closely related to all things of nature and are inseparable. In fact, this is also in line with the Taoist thought of "harmony between man and nature", the truth of all things. In the development of music, this thought also dominates the sound of music. Early human beings originated from imitating the sound of nature to create sound and create music. "Post-modernist music, which is the unity of man and nature, is similar or interlinked with the traditional Chinese philosophy of "harmony between man and nature".

In post-modernist music works, both John Cage's and Tan Dun's works embody the full use of the "voice of nature". John Cage said, "Wherever we are, we hear almost all voices. When we ignore it, it interferes with us. When we listen to it, we find it fascinating. Tan Dun said, "Where does music come from and go back to?" They are presented in the direct way of expression of their works, advocating the voice of nature, using the voice of nature itself, imitating the voice of nature and the original ecological expression of the voice of nature, thus showing the natural and natural way of music in various forms of presentation, so that music and nature can be integrated, making people's feelings of music more appropriate and profound. By directly imitating the sound and stimulating the senses to form music, it is believed that this kind of music can move people's hearts and

souls more, so that the audience can feel the sound's own response. To restore the voice of nature to music itself, so that the voice of nature follows music, and nature and human beings are intermingled with all things. In fact, it returns to the early worship of nature which imitates the voice of nature. Music returns to the true expression of nature. Both ends of history advocate the natural voice closest to the soul.

4.5 The Creative Path and Essence of Postmodernist Music

In post-modernist music, the imitation of the "sound of nature" makes art and non-art no longer demarcate. Music starts from the perspective of "sound". The choice between "human" and "nature" tends to be "natural", which breaks the tradition of "existing language customs", demolishes modernism in depth, pays attention to the close distance with the audience in the works, breaks the gap between the original and the audience, and regards the audience as a part of the music. In music, we use all available "imitating voice" techniques to express and interpret the works of "natural voice". This post-modernist concept breaks the sense of distance in the past and is a kind of "anti-cultural" expression of tradition and modernity. Under the "popularization" of music and audience's close performance, music is directly put into the direction of auditory sense organs, and many symbols are used to present intuitive sound in the works. The "flat" expression of the works is carried out in the way of "anti-aesthetics", which dispels the original deep mode since classicism. In post-modernist music, the surface of "planarization" dismantles "psychological depth" to focus on the plane sense of direct expression of sound, breaking the traditional musical form, structure, music tone, tonality, emotion... Declare the death of the subject.

In the post-modernist view of music, human beings are part of the world and merge into all things in the world. Therefore, in creation, they embody the expression of human beings by taking sound from all things in nature. Music deconstructs the inner and emotional art of the subject, and pays attention to the essence of sound color and its changes. In this way, the distance between voice and human is shortened, and the cooling of "emotion" makes "voice" pay more attention to the use of sensory stimulation. "Sound" is presented directly to the audience, and the audience receives the auditory response. It shifts from the depth of "subjective" to the plane of "objective", abandons the previous deep emotional pursuit, breaks the traditional aesthetic appreciation of music serving emotion, but emphasizes the existence of sound itself, and stresses the direct experience that the sound brings to people. In today's highly developed and integrated information technology and today's deconstruction of tonality disintegration, a series of modern multimedia applications have increased the differences of the original inherent traditional modes. In addition, the "uncertainties" in the presentation of works have further diluted the traditional expression of music, and gradually the ontological status of sound in music has become more prominent, emphasizing the sound output of any vocal body. It emphasizes the sensory stimulation of "close" by imitating various sounds in the works. Among them, the sound imitating various sounds has become a prominent manifestation of music, which is also the central position of imitation in music creation after the elimination of "subject death". "Postmodernism breaks the boundary between art and non-art, and makes music return to its original state and become a kind of "imitation" of "close distance".

5. Conclusions

Music has changed from emphasizing feeling, thinking and expressing inner feelings to emphasizing the direct experience of sound, which makes art and life integrated. Music seeks musical thoughts from natural imitation and creates music with more prism. This phenomenon of emphasizing the dominant position of timbre in music is against the background of contradiction and conflict of post-modernism. The result of the downward excitation, which is actually quietly returned to the early exploration of human music. "The development of human history always follows the rule of hope-disappointment-new hope."

The development of things always follows the natural cycle until the development of post-modernism. It is not the end of human development, but the reconstruction of the new pattern of the world and the human spirit. It is the post-modernist music that "returns to the ancestors" shows in the law of the development of things under the background of post-modernism. Postmodernist music, which breeds in modernist music, is also different from the internal laws of the past.

Breaking tradition, advocating innovation, disintegration of tonal center, birth of many new schools, emotional turn to reason, creation tends to calculate, all the sound outside of traditional instruments and "vocal body" have emerged one after another. When music comes into being in these unique forms, it makes the pursuit of all sounds reach a new realm: the visual images of music theme, the new notes and characters, which are different from the traditional ones, show the "flat expression" on the spectrum surface, and highlight the position of natural sound in music works, emphasizing the body of nature's essential voice. The so-called "inner soul" is highlighted by the "cry" of the original force of sound. This kind of music can be simplified by means of spectral hieroglyph, symbolic simulation and techniques, and the sound source is no longer restricted to the traditional human voice and instrumental music. Postmodernist music, which highlights the theme status of sound, synthetically reproduces the "imitation" characteristics of early human music - in the single development

of "imitation" quietly, it coincides with the early human music concept: music based on sound is the only way to "acoustic echo regression".

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