

Inheritance and Development of Guangxi Minority Musical Instruments and Their Integration With Operas

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The traditional musical instrument of minorities converges the evolution of ethnic group culture and history, and ethnic musical instruments are a core component of minority culture. The traditional instruments of Guangxi minorities are rich and varied, and an all-round cultural inheritance and protection mechanism should be used for ethnic musical instruments, so that the performance form of classical musical instruments of minorities can be more widely understood and mastered. Therefore, in this paper, we discuss the specific practice idea of the inheritance and development of classical musical instruments of Guangxi minorities, and facilitate the innovation of development path of ethnic musical instruments by taking the inheritance form of integrating musical instruments with operas.

Keywords: musical instruments of Guangxi minorities, inheritance and development, integration with operas

The musical instruments of Guangxi minorities were born in daily life and production of local working people. The working people of minorities enrich the classic performance forms of ethnic musical instruments with their creative wisdom.

In recent years, the traditional musical instrument culture of minorities has been valued on a large scale, and the existing practice system for preserving and inheriting ethnic musical instrument culture is also constantly promoted and improved.

The ethnic minorities in Guangxi possessing traditional musical instrument culture determine that the unique connotations of musical instrument culture of minorities should be developed continuously. Through reasonable integration and infiltration of classic operas of minorities, we should be able to fundamentally elaborate the humanistic and emotional connotations of ethnic musical instruments and innovate the forms of artistic expressions of ethnic musical instruments.

Basic Types and Characteristics of Guangxi Minority Musical Instruments

Characteristics of Stringed Instruments

Stringed instruments constitute the basic types of classical musical instruments of minorities, and a typical example is the local traditional ethnic musical instrument form of single-string instrument. What's more, the unique pipa, Chinese zither, and other instruments in Guangxi can form an atmosphere for the performance of melodious tunes, bringing viewers a very good aesthetic feeling of music appreciation. The traditional stringed instruments in Guangxi were first born in the three islands of Jing nationality, and classic musical instruments

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mentioned above were born as early as the Shang Dynasty in the Chinese history (Wang, 2023). Up to now, basic playing tips for stringed instruments that were preserved and passed down by Guangxi minorities have been widely acquired and playing stringed instruments is able to create an atmosphere of elegant and graceful musical tunes. For example, working people of Jing nationality in Guangxi tend to play single-string instrument during the grand gathering of Ha Festival every year, which creates a festive and warm atmosphere for traditional festival.

Characteristics of Percussion Instruments

The basic characteristics of minority percussion instruments are to produce instrument sounds by external percussion, thus achieving the goal of playing music and pouring out inner feelings. Ethnic percussion instruments prevail in different ethnic areas in Guangxi, and minorities are habituated to percussing and making sounds with waist drum and bronze drum. As early as the ancient social of China, local people began to use a copper kettle to percuss and make sounds, which gradually evolved into percussion instruments prevailing in the later period. For example, when the local Zhuang people hold celebrations and momentous traditional ethnic festivals, they generally use bronze drums printed with patterns to percuss and play, express their inner joy for harvest, and dance to the accompaniment.

Characteristics of Wind Instruments

Wind instruments are generally characterized by wonderful tunes. When playing wind instruments, there is usually a low difficulty in performing (Chen & Yang, 2020). The local traditional wind instruments of Guangxi minorities can form different syllables, and convey the contextual atmosphere of different songs. A typical traditional ethnic musical instrument is clarinet, etc. During daily production and labor, local people are usually accustomed to venting their own passion and yearning using wind instruments. Meanwhile, wind instruments have long been used by local people in sacrificial activities, expressing the worship of gods by minorities and respect for all things in the universe.

Inheritance and Development Ideas of Guangxi Minority Musical Instruments

To Focus on Preserving the Cultural Connotations of the Unique Musical Instrument of Minorities

If the unique musical instrument culture of minorities was not well preserved, the ethnic musical instrument culture might be at a risk of fading away. And this is not beneficial for the long-term inheritance and promotion of the classic music culture of the ethnic group (Cai & Hu, 2020). On the whole, the existing musical instrument culture of Guangxi minorities is completely preserved, but there are still some defects in the preservation and inheritance of musical instrument culture of ethnic group. To achieve the goal of inheriting ethnic music culture more vigorously, an important improvement path at the current stage should be epitomized by the creation of an inheritance and preservation atmosphere for ethnic musical instrument culture, and intensify the existing efforts of cultural inheritance by taking the specific forms of laws and regulations. Local cultural administration needs to take innovative traditional cultural publicity mechanism to ensure that local masses can deeply understand the value of traditional instrument culture for the preservation of ethnic culture, and further achieve the goal of consciously inheriting and carrying forward ethnic instrument culture. To this end, all kinds of classical musical instruments of minorities should be inherited and promoted more vigorously, the beneficial elements of ethnic instrument culture should be preserved reasonably, and innovations should be made with the development of times.

To Perfect the Inheritance and Protection Mechanism of Minority Musical Instruments

As things stand, the inheritance management system of the instrument culture of minorities needs to form a

more well-established legal management system (Li, 2022). For this reason, the cultural administration should employ a diversified regulatory system for instrument culture to carry out practical work casually and subjectively. For the unique classical music culture of minorities, we should have an accurate command of humanistic connotations therein and promote the realization of a sounder and perfect inheritance management system of music culture. The musical instrument culture of minorities encompasses ethnic emotional elements, so the ethnic emotions and traditional regional customs in musical instrument performance should be held in esteem, so as to create a good implementation atmosphere for the inheritance of music culture. In the festival activities of minorities, we should be expert in fusing a variety of ethnic musical instruments to set off the atmosphere, and foster a concept of emotional value of ethnic instrument culture among local people.

To Blend Modern Artistic Elements Rationally

For the musical instrument culture of minorities, we are supposed not to use a static and rigid inheritance idea, but integrate the innovative cultural elements of modern society. The inheritance and promotion process of the integration between modern music art and ethnic classic music will produce a better overall effect, and also enrich the cultural connotation of ethnic musical instruments. Specifically, in the process of innovation of modern musical instrument culture, we should not only guarantee that the basic performance form of traditional ethnic musical instrument is preserved, but also employ an audacious and innovative idea to implement the scheme. We should closely associate with the real-life scenarios of the local masses of minorities to build a vivid and lively music art inheritance model (Chen, 2021).

To Build a Music Teaching System for Ethnic Musical Instruments

If the unique traditional musical instrument culture of minorities is to be preserved and inherited in an all-sided way, we must resort to a music teaching system and mechanism for traditional ethnic musical instruments. Specifically speaking, the classroom teaching of minority musical instruments blends the teaching of basic knowledge of music courses and cultivation process of humanistic emotions, the basic knowledge teaching of music course, and the cultivation process of humanistic emotion, so that significant elements of moral feelings can be penetrated in the comprehensive implementation of music teaching and facilitate the purification of students' inner feelings. Wonderful music that is full of regional ethnic cultural atmosphere can directly touch students' thoughts and feelings, and embody the important value of music appreciation course for the cultivation of humanistic and moral qualities. Students are in an important growth stage of the formation of moral feelings and ideological values. Whether students can get correct ideological and emotional guidance in music classroom fundamentally bears on the establishment of students' future emotional value orientation. The teaching of music course at school should incorporate more classical music elements, and make sure that music class can take root in the soil of classical music culture, carry forward and inherit ethnic instruments containing humanistic feelings and regional cultural ambience. The teaching of music course should be based on the basic concept of student-oriented as a premise, and music teachers should show greater respect for students' personality traits.

Objectively speaking, the teaching of ethnic musical instruments can push forward the optimization and improvement of students' comprehensive humanistic accomplishment. By appreciating melodic songs performed with ethnic musical instruments, students are supposed to have their inner humanistic feelings awakened. Teachers should show traditional folk musical instruments of Guangxi minorities to students, and encourage students to judge the function and playing method of folk musical instruments by way of listening and guessing. Students are able to assimilate themselves into the interesting and abundant ethnic instrumental music

performance scenarios consciously, so as to form a passion about ethnic musical instruments and moral feelings for traditional ethnic culture. Teachers should hearten students to collect materials on background knowledge of the course autonomously and inspire students to share the playing method of folk instrumental music and external structural features they are aware of. By participating in the autonomous learning process of music subject, students can form a new experience and impression on the exploration and learning process of music course, which can help further improve students' musical aesthetics.

Well-Established Measures for the Integration Between Guangxi Minority Musical Instruments and Operas

Guangxi has a relatively rich variety of minority musical instruments, with extensive and diversified forms of performance. The working people of local minorities are good at expressing the common affections of mankind through the presentation mode of musical instrument performance. At the same time, the traditional classical operas in Guangxi are plentiful and after long evolution and development in history, form opera culture with rich connotations and unique performance forms (Lu, 2021). On this premise, so far, an innovative realization path to integrate with opera art should be taken for the inheritance and promotion of traditional minority musical instrument culture in Guangxi, and the performance form of ethnic musical instruments should be expanded by integrating and penetrating classic operas, so as to inject a fire-new vitality into minority musical instruments.

Minority operas can accurately reflect the real-life scenarios of local people; classic ethnic operas contain profound emotional connotations and repose the inner expectation of minority working people who love and yearn for a better life. For this reason, during innovative integration with local classic opera culture, the key is to have an accurate command of the stage manifestation form and humanistic emotion motif of classic opera, and then choose appropriate ethnic musical instruments to perform. There is an internal connection between ethnic opera culture and ethnic musical instrument culture, which decides that the performance process of local operas of minorities should fully associate with the innovative form of musical instrument accompaniment, and rationally expand the thinking of practical solution of artistic inheritance of ethnic musical instruments.

For example, both Guangxi Opera and Cantonese Opera are time-honored classic opera types in Guangxi. The above-mentioned classic ethnic operas are characterized by tactful and melodious tunes, so it has long been loved by local people. If the classical music can be properly blended into the stage performance form of ethnic musical instruments, the appeal of classical operas proper can be dramatically increased, thus achieving a good performance effect that strongly appeals to the audience's emotions. At present, relevant departments should spur necessary perfection of the guarantee mechanism for the integrated development between local classic operas and classic ethnic musical instruments, and intensify efforts to carry forward and protect classic ethnic music culture by employing a reasonable and innovative guarantee mechanism.

Conclusion

It can be seen through the analysis that the classical musical instrument culture of Guangxi minorities should be carried forward and developed in a more vigorous manner, and a preservation and inheritance mechanism for classical musical instrument culture of minorities should be established rationally. As things stand, the local musical instrument culture of minorities has been incorporated in the conservation practice of the inheritance of ethnic culture, and achieved a remarkable effect on the promotion, protection, and inheritance of ethnic musical instrument culture. Specifically, in the practical work of the integration with opera culture, the important

perfection and implementation idea at the current stage should be evidenced in the innovative application of opera culture elements and blend the humanistic emotional connotations of local minorities. The existing traditional instrument culture of Guangxi minorities should be mingled with the modern cultural elements as appropriate, innovate and expand the living space of ethnic musical instrument culture.

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