

Exploring the Relationship Between Minority Music and Culture Based on the Historical Perspective

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Abstract

As an important way of expression for people to cultivate their emotions, the development process of music has certain similarity with culture, and the integration of music and culture and its further development and improvement is the key point that people must think about. For minority music, its types and materials have certain ethnicity, so we should start from minority music and integrate culture and music. Only in this way can we promote the further improvement of China's cultural soft power. This paper will focus on the relationship between minority music and culture in the historical perspective, so as to promote the integration and innovation of music and culture.

Keywords: historical perspective, minority music, cultural relations

1. Introduction

There are many kinds of culture, and music as a kind of culture has an inclusive relationship with culture, and this intimate relationship also gives different connotations to both of them. For minority music, it has a strong ethnic character, which leads to the commonality and characteristics of the relationship between ethnic music and historical culture. Therefore, the study of the relationship between minority music and culture in the historical perspective is important for the historical integration and development of music and culture.

2. Minority Music and History and Culture

As a country with many ethnic minorities, China has a variety of ethnic cultures and forms. Different ethnic groups have unique cultural connotations and backgrounds. This has led to many differences in the form and content of ethnic music. Unlike the development of Western music. The music of Chinese ethnic minorities is very different, but in general, it also presents a kind of combination of appreciation and aesthetics, which confirms the relationship between ethnic minority music and culture, so the study of the relationship between ethnic minority music forms and culture can promote the intermingling of music and culture and further inherit the excellent culture and ethnic music (Yao, L., & Li, Y., 2019).

3. The Relationship Between Ethnic Music and Culture in the Historical Context

3.1 Folk Instrumental Music and Material Culture

Analysis of the relationship between minority music and culture must be studied in the context of the historical background of minority groups and the cultural connotations of ethnic music. Material culture is an important expression of cultural inheritance and the main medium of cultural development, so the innovation and inheritance of culture cannot be separated from the development of material culture. For minority cultures, the importance of material culture is also obvious, and this relationship between material culture and minority music also has an impact on the development of folk instrumental music. Ethnic instrumental music is created by the people of each nationality according to their individual characteristics, and there are many kinds of ethnic instrumental music as an important medium of ethnic music expression. According to statistics, there are about 600 different kinds of folk musical instruments, which are mainly divided according to the expression of the instruments, such as blowing and pulling. In addition, ethnic musical instruments have unique individual styles, such as the Uyghur muqam. It originated in the palace of the state through the development of the times, and the muqam nowadays includes both national songs and poems of literati, and this cultural diversity has also contributed to the development and transmission of muqam folk music. Another example is the elephant-foot drum of the Dai people, which is named after its resemblance to an elephant's foot, and the appearance of its

instrument has a strong cultural color. The Wa wooden drums are also similar. The raw materials for their production come from the cliffs, and the tribesmen need to go to the cliffs in large quantities to obtain them, so it is not easy to obtain the raw materials. Morin khuur is the representative of Mongolian musical instrument and has a long history of development. With the travels of Marco Polo, Morin khuur was also spread to Europe from the Mongolian people and provided a reference for the development of European musical instruments and music, so it is also known as an outstanding representative of the cultural exchange between China and the West. There are many national musical instruments like this, and their existence not only promotes the development of national music, but also creates conditions for the inheritance of national culture. Therefore, the integration of national instrumental music and material culture is an inevitable requirement of the development of the times, and only by continuously promoting the communication and innovation between the two can we promote the improvement of cultural soft power.

3.2 Folk Songs and Spiritual Culture

In the history of civilization of ethnic minorities, the development of both material and spiritual culture is inseparable from the driving force of material culture. In order to meet the growing spiritual and cultural demands of the people, ethnic music has been innovated and developed to different degrees throughout history. The development of folk music has gradually created many excellent song works, which have been widely circulated in the local area and become the main repertoire sung by people, effectively promoting the spread of folk culture. Unlike popular music, the development of ethnic music has a strong regional character, and we can feel the cultural characteristics of a nation through the process of blowing as well as pulling instruments. Take Tibetan as an example, a lot of Tibetan music will use a lot of drums, which also makes people feel a majestic atmosphere as soon as they hear Tibetan music, which is also the performance of ethnic music and cultural integration, while for Uyghur, it contains a lot of songs praising love and working people, which also reflects the Uyghur people's concept of love and love of labor. For example, the well-known song "My Wish" fully reflects the Uyghur people's rebellion against the old society and criticism of arranged marriages (Ge, S.-Y., 2019).

Many composers reflect the social situation and people's ideology at that time through the form of musical expression, and the ideology, as an important embodiment of spiritual culture, also highlights the characteristics of ethnic music and cultural integration to a certain extent. Take the Wa nationality as an example, due to the backward economic development, many Wa people still have a certain degree of backwardness in their ideology, which affects the economic and social development, but provides them with more content and materials in ethnic music. In many Wa folk music, they praise and sing different kinds of myths and legends, and this formality has formed a kind of musical attitude of returning to simplicity.

Music is an important expression of the people's thoughts. When studying ethnic minorities, we find that many of them have developed through hunting and nomadism, and this historical background has given many of them a bold character, which is also reflected in their music. All in all, ethnic music is an important form of ethnic identity and self-confidence, and it is the culture of ethnic minority people that has been accumulated during their historical development.

3.3 Folk Dance Music and Religious Culture

The development history of ethnic minorities is richer than that of the Han Chinese, which has led to the influence of religious culture in the development of ethnic minorities. It can be said that it is because of the development of religious culture that the development and integration of ethnic music has been further promoted, making ethnic music richer in terms of dance music and the variety of music. For example the Tibetan people revered primitive religions during their historical development. But with the introduction of Buddhism, this religious culture also underwent innovation and fusion. This is also reflected in Tibetan folk music, which has a variety of dance songs that praise nature. In addition, the Tibetan people arrange for monks to perform dance music on important festivals, and their dance music also has a strong religious color, and many of the dance songs such as the exorcism dance in today's film and television works are derived from Tibetan religious dance music. For example the Uyghur people have historically been more shamanistic due to their geographical location, and with the development of history and the integration of religions. Some Uyghur people also began to believe in Islam, which eventually became the official religion of the Uyghur people, and this cultural inculcation has also made their folk music full of faith in religion. For example, the Uyghurs' twirling dance song was created by the ethnic group to reflect their religious beliefs. For the Korean people, they believe that everything has a spiritual nature, so they have a lot of ritual music in their music to express their reverence for all living things. In conclusion, the development process of folk music contains many cultures, and the fusion and innovation of these cultures have contributed to the spread of folk music and the expansion of its forms (Long,

H.-Y., 2020).

3.4 Ethnic Music and Folk Culture

The daily life of ethnic minority people has a strong cultural dimension, which is an important expression of the fusion of ethnic culture and musical communication. For example, the Korean people perform songs and dances at weddings and birthday banquets because they have attached great importance to filial piety in the course of their history, therefore perform dances on important festivals or special days can show their respect for the elderly. The Uyghurs, for example, perform different types of dances on important days, and the most typical Panzi dance is composed with musical instruments such as strings. Only men can learn it, while women are not free to perform it, and this is due to the influence of local folk culture.

Ethnic culture is very important for the creation and development of ethnic music, such as the Mongolian court music, which mainly originated from the development of Genghis Khan's time. This court music is not performed in ordinary homes except by royalty, which is a form of respect for the royal family. In addition, many ethnic groups have unique music for marriages and funerals, which is played only on special days and not on ordinary days. All of the above are due to the influence of ethnic and cultural customs. Unlike other ethnic groups, most of the music of this ethnic group is praised by the male personnel, while the female personnel are not free to learn it. So for the development of ethnic music, both the promotion of ethnic culture and the improvement and optimization of the backward culture in folk culture are required in the process of integration with folk culture, which can take the essence, remove the dross, critically inherit, and use the past for the present, making the folk culture develop in a better direction (Cao, X.-Y., 2019).

3.5 The Combination of Institutional Culture

Malinowski said in his "Theory of Culture" that "the continuity of the race depends on the rules of tradition and the transmission of material culture" and that the development of folk music, as the main form of expression of people's consciousness, is characterized by its richness and variety. Ethnomusicology is therefore linked to institutional culture. The taboos of ethnic music are avoided in many folk music, which is a manifestation of local social customs and traditional culture. In terms of institutional culture, such as funerals and marriages mentioned above, they all reflect the traditional institutional culture of the people, and they are highly regulated in terms of performance occasions and performance forms. This also reflects the national ritual system of the time. And in the case of the Mongols, many Mongolian war songs would contain songs of praise to Genghis Khan's battle achievements. This is also a reflection of the people's praise for the reign of Genghis Khan's time, a reflection of the national culture as well as the history of the nation. In short, the relationship between ethnic culture and ethnic music has commonalities and characteristics. This relationship between you and me, and me and you, has also led to the integration of the heritage and development of the two. Nowadays, with the continuous development of people's economic life, everyone's demand for spiritual culture has also gradually increased, so when carrying out the inheritance and development of national culture, it is also necessary to effectively use the expression form of music to promote the dissemination of music on the basis of cultural development.

4. Historical and Cultural Value of Minority Music

Today's minority music has been formed through a long history of development, which has a high historical value in terms of cultural value. In China, minority songs and dances have existed since the Xia Dynasty, and in the Zhou Dynasty, relevant departments were arranged to manage minority music. In the Han Dynasty, under the leadership of Zhang Qian, who went to the West, not only promoted the economic development of the time, but also promoted the cultural exchange, so the Han musical culture also carried out different forms of exchange and integration, which can be found in the history books nowadays. The Wei, Jin, and North and South Dynasties, as an era of relative intellectual development, also saw a fundamental leap in ethnic music and ethnic culture, and the variety of ethnic music became richer during this period, which also laid a good foundation for later cultural development and cultural exchange. During the Sui and Tang dynasties, China's economic status took a qualitative leap forward and became the economic center of the world. The historical background of the time also facilitated cultural exchanges, and traces of folk music could gradually be seen in the court music. Later, during the time of Genghis Khan, the Mongols and the Manchus also began to develop culturally. The female real people of that time composed many ethnic music pieces, and the miscellaneous music of the Yuan Dynasty brought a new form of expression to ethnic music. In short, the fusion of folk music and culture has taken place in every Chinese dynasty, and it is the development of these different forms that has made China a culturally enduring country (Xie, J.-R., 2019).

During the Ming and Qing dynasties, the development of opera at the time led to innovations in folk music,

which led to the emergence of many influential folk musicians of the time. The Uyghur Amanisha, for example, was an important embodiment of the development of ethnicity at the time, and his book *Consultation of the Mind* laid the foundation for the development of ethnic music. In the middle and late Qing Dynasty. With the rise of Peking Opera, Manchu people also made artistic creations and began to study the rhythm and vocal tones on the basis of traditional music, and formed a unique singing voice, which created good conditions for the development of Peking Opera and music development. In conclusion, minority music as well as culture is the witness of China's historical development and the result of cultural intermingling. Therefore, in the historical perspective, it is necessary to pay attention to the relationship between music and culture, and to increase the propaganda of culture in the process of education, which is of profound significance to enhance national cohesion and revitalize national music.

5. Conclusion

In conclusion, through the study of the relationship between national music and culture in the historical perspective, it can be found that in the process of historical development, and the progress of national music cannot be separated from the integration of culture. For cultural development, it cannot be separated from the dissemination of musical forms. Therefore, in the future development process, it is necessary to further promote the connection between music and culture, and only in this way can we use national self-confidence to promote cultural self-confidence, and then enhance the cultural soft power of China and promote the development of the Chinese nation.

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