

THE CULTURAL INHERITANCE CONNOTATION OF GUANGXI FOLK PIANO WORKS

Zhiyi Zhou¹, Manissa Vasinarom² and Jing Li³

Article History

Received: 19-02-2025; Revised: 22-11-2025; Accepted: 27-11-2025

<https://doi.org/10.14456/jsmt.2025.22>

ABSTRACT

Introduction: As a multi-ethnic region, Guangxi has a rich folk music culture. The fusion of Western piano art and Guangxi's local folk music gave birth to Guangxi piano folk music. However, the development of this music faces challenges, such as the impact of social changes, economic development and cultural exchanges. This paper aimed to study the connotation of its cultural heritage, which is of great significance for the protection and promotion of Guangxi national culture. **Objective:** To study the cultural inheritance connotation of Guangxi folk piano works. **Methods:** The literature research method is adopted, and the multidisciplinary theories and methods of musicology, ethnology, sociology, and history are comprehensively used to conduct research, and various relevant texts are collected for analysis. **Results:** Guangxi qin folk music integrates the melody and rhythm of multiple ethnic groups, forming a unique style, carrying the connotation of multi-ethnic culture, and expressing the rich content of work, love, and history through music. Social changes have an impact on its inheritance, bringing opportunities and challenges, and the way of inheritance has changed from traditional to modern, and innovative development needs to balance national characteristics and modern elements. **Conclusion:** This study is helpful for the preservation and promotion of piano folk music in Guangxi, analyzes its cultural inheritance significance and existing problems, explores the development strategy of cultural heritage, and emphasizes the balance between tradition and innovation in inheritance.

Keywords: Guangxi folk piano works; The connotation of cultural inheritance

¹Master of Arts Program in Performing Arts, Suan Sunandha Rajabhat University,
E-mail: 1656690947@qq.com *Corresponding author

²Asst. Prof., Fine and Applied Arts Faculty, Suan Sunandha Rajabhat University

³Professor, School of Music Education, Guangxi Academy of Arts, China

1. INTRODUCTION

Guangxi, as a multi-ethnic region, has a profound and colorful folk music culture, like a brilliant musical treasure house. When the western piano art and the local folk music of Guangxi met and blended, it gave birth to the unique piano folk music of Guangxi. This unique form of music not only integrates the elegance of the piano with the simplicity of folk music, but also becomes an important carrier of the cultural inheritance of various ethnic groups in Guangxi, containing rich and profound connotations.

The birth of Guangxi piano folk music is the crystallization of cultural integration. Guangxi is home to 12 ethnic groups, each with its own unique musical style, such as the mountain songs of the Zhuang people, the Panwang songs of the Yao people, and the big songs of the Dong people. These folk music provided rich material for the creation of piano music, and the piano gave new expressiveness to folk music. According to statistics, about 70% of the existing piano folk music works in Guangxi integrate at least two ethnic folk music elements, making the works present diverse cultural characteristics. Through the reconstruction of music form and harmony innovation, this kind of creation realizes the piano expression of national music and builds a unique musical language system with regional characteristics. (Lin Dong ,2013)

However, the development of piano folk music in Guangxi has not been smooth sailing. The changes in society have had a profound impact on it. With the acceleration of modernization, people's lifestyles and musical aesthetics have undergone tremendous changes. According to relevant surveys, more than 60% of young people in Guangxi's urban areas are more enthusiastic about modern music forms such as pop music and electronic music, and pay less attention to folk music. As a result, the audience of Guangxi piano folk music has gradually shrunk, and the inheritance is facing challenges. Economic development also affects the inheritance and development of piano folk music in Guangxi. On the one hand, economic growth has provided better material conditions for music creation and performance, such as professional recording equipment and high-quality performance venues, which will help improve the dissemination effect of works. On the other hand, the adjustment of the economic structure has led to changes in the soil for the survival of traditional folk music. Taking some rural areas of Guangxi as an example, with the transformation of agricultural production methods, some folk music performance occasions closely related to agricultural life have gradually decreased, so that Guangxi piano folk music has lost some of the space for inheritance. Cultural exchange has both advantages and disadvantages for the development of piano and folk music in Guangxi. In the context of globalization, the influx of international music culture has brought new creative concepts and performance skills to Guangxi piano folk music, and promoted its innovative development. But at the same time, the impact of foreign music culture also puts the characteristics of local folk music at risk of being diluted. The double-edged sword effect of cultural integration cannot be easily ignored: about 30% of piano folk music works in Guangxi that integrate international elements have the problem of excessive internationalization, resulting in the dilution of national music characteristics. (Mu Hua ,2013) Studies have shown that about 30% of Guangxi's piano folk music works that integrate international music elements are excessively internationalized, resulting in the weakening of the unique charm of local folk music. It is of great significance to study the cultural inheritance connotation of Guangxi piano folk music in depth

for the protection and promotion of Guangxi's national culture. It can not only excavate and inherit the excellent cultural genes of various ethnic groups, but also contribute unique strength to the diversity of world music culture.

Through the analysis of its melody, rhythm, harmony and other musical elements, we can find rich cultural information such as national history, religious beliefs, and folk customs. As a unique form of music, Guangxi piano folk music carries the cultural memories and emotions of various ethnic groups in Guangxi. In the modern society, we should pay attention to the connotation of its cultural inheritance, and take effective measures to promote its inheritance and development, so that this pearl of music culture will shine more brightly in the new era.

2. OBJECTIVES

To study the cultural inheritance connotation of Guangxi folk piano works.

3. LITERATURE REVIEW

As a unique music form, Guangxi piano folk music integrates piano art and Guangxi local folk music, carrying a rich connotation of cultural inheritance. As a unique product of integrating Western piano art and local ethnic folk music, Guangxi folk piano works contain rich cultural connotations and are of great significance in the inheritance of national culture, but their development is facing many challenges. In recent years, many scholars have carried out various studies on Guangxi folk piano works, and the results have been fruitful.

In the integration of ethnic elements of Guangxi folk piano works, many research achievements are remarkable. Huang Xiangpeng (2020) provides a theoretical basis for understanding the integration of ethnic music elements in Guangxi folk piano works. There are many kinds of ethnic music in Guangxi, and the melody and rhythm of each ethnic music are distinctive. For example, Fan Xiaofeng (2018) pointed out that the melody of Zhuang music is mostly based on the pentatonic scale, with a moderate vocal range and natural ups and downs of the melody line. Yao Yijun's (2016) research on Yao music shows that Yao music melodies often develop around core tones and are rich in ornamental sounds. In some Guangxi folk piano works, such as "Yaoshan Customs", the decorative sounds of Yao music are displayed through piano performance techniques, making the works full of ethnic customs. In addition, Wang Yaohua's (2015) research on the rhythm of folk music also provides a reference for the rhythmic integration of Guangxi folk piano works.

There are also a lot of studies on the impact of social changes on the inheritance of folk piano works in Guangxi. Li Min (2022) mentioned that with the acceleration of modernization, people's lifestyles and musical aesthetics have changed, and the audience of traditional folk music has decreased, and Guangxi folk piano works are also facing the same dilemma. In the process of urbanization, traditional folk activities have been simplified or disappeared, and the living space of folk music has been squeezed (Chen Jing, 2021). However, economic development also brings opportunities, and advanced music production equipment and communication platforms help to disseminate works (Zhao Yang, 2020). Cultural exchange also influences the development of folk piano works in Guangxi, bringing new creative concepts and performance techniques on the one hand (Zhang Yue, 2019), and on the other hand, there is also a risk of dilution of local musical characteristics (Liu Chang, 2017).

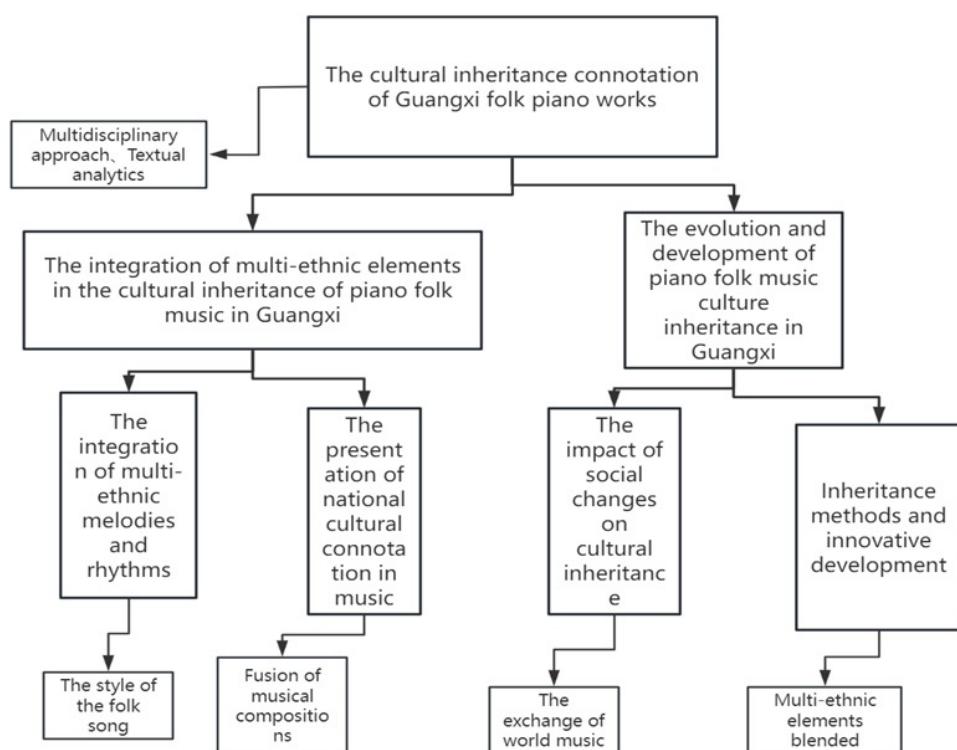
On the path of inheritance and innovative development of folk piano works in Guangxi, many scholars have put forward their opinions. Yang Lin (2023) believes that school education should play an important role in the inheritance of folk music, and Guangxi folk piano works can be incorporated into the music curriculum system, and special teaching materials can be compiled to cultivate students' interest and awareness of inheritance. In the Internet era, online platforms provide new ways for music dissemination (Wu Hao, 2022), and the use of new media platforms to publish works can attract more attention. Creators should innovate on the basis of retaining national characteristics, combine modern music styles and other art forms, and broaden the expression and audience of their works (Sun Ting, 2021).

In summary, the existing studies analyze the folk piano works in Guangxi from different perspectives, which lays a solid foundation for subsequent research. However, there are still deficiencies, such as the research on the differences in the acceptance and inheritance of Guangxi folk piano works by different regions and social classes needs to be strengthened, and further exploration can be made in this direction in the future to promote the inheritance and development of Guangxi folk piano works.

4. CONCEPTUAL FRAMEWORK

Figure 1

Conceptual Framework



5. METHODOLOGY

1. Population and Sample

In general, it is all folk piano works and related cultural phenomena and inheritance groups in Guangxi. The sample is a representative Guangxi folk piano work in the research process.

2. Variables

Social changes, music creation and inheritance methods, and the cultural inheritance connotation of Guangxi folk piano works.

3. Research Scope

It covers Guangxi folk piano works, including the integration of multi-ethnic musical elements (melody, rhythm) in the works, the connotation of national culture, the inheritance and development process in social changes, and the related social, economic and cultural backgrounds. It involves all kinds of works produced by the integration of folk music and piano art of various ethnic groups in Guangxi, as well as the dissemination, reception and evolution of these works at different social levels.

4. Research Tools

Multidisciplinary research methods and text analysis methods were used as the main research tools. The multidisciplinary approach integrates theories and methods from musicology, ethnology, sociology, history and other disciplines. The text analysis method uses the collected textual materials, such as musical scores, creative backgrounds, lyrics, historical documents, academic works and papers, to deeply analyze Guangxi folk piano works.

5. Data Collection

Data collection was carried out by collecting various textual materials related to Guangxi folk piano music. Specifically, it includes the musical score, creative background, lyrics and other musical texts of the musical work; Records of the integration and development of folk music and piano music in Guangxi in historical documents; Scholars' academic works and papers on the study of Guangxi folk music, piano music and their integration, etc., in order to obtain the information needed for research.

6. RESULTS

Guangxi piano folk music culture inheritance is rich in connotation. In the integration of multi-ethnic elements, its melody and rhythm are intertwined with the characteristics of various ethnic groups, and also carry the connotation of multi-ethnic culture. In terms of inheritance, evolution and development, social changes bring opportunities and challenges, and the mode of inheritance has changed to modernity. The study of these contents is of great significance for the preservation and development of this unique musical culture.

1. Research on the integration of multi-ethnic elements in the cultural inheritance of piano folk music in Guangxi

1.1 The integration of multi-ethnic melodies and rhythms

As a multi-ethnic settlement, Guangxi has rich and diverse folk music resources, which provides fertile soil for the creation of piano folk music. In Guangxi piano folk music, the unique melodies and rhythms of various ethnic groups are intertwined with each other, forming a unique musical style.

The melodies of Yao music often show unique ups and downs, with rich ornamental variations around the core notes. In some Guangxi piano folk music works, the shadow of Yao music can be clearly captured. For example, in the middle of the melody, some delicate glissandos and trills will suddenly appear, which coincides with the rich use of ornamental notes in Yao music. Through the performance of the piano, these ornamental notes are endowed with richer expressiveness, and the crisp and bright timbre in the treble region makes the ornamental sounds jump like a smart elf, vividly showing the lively and enthusiastic character characteristics of the Yao people. In addition, the melody of Zhuang music is mostly based on the pentatonic scale, with a moderate vocal range, natural and smooth melody line fluctuations, and the combination of progression and small jumps makes it rich in a unique sense of rhythm. In piano works, this melodic feature is skillfully used. For example, a solo piano piece based on a Zhuang folk song is introduced, which begins with a soothing rhythm and a concise melody, imitating the starting key of the Zhuang folk song, and the melody progresses smoothly in the pentatonic scale, and then gradually adds some small jumps to enhance the dynamism of the melody, as if depicting the scene of the Zhuang people singing freely in the mountains and rivers.

From a rhythmic point of view, the rhythm of Zhuang song and dance music is extremely danceable, with syncopated and dotted notes appearing frequently. In the creation of piano folk music in Guangxi, this rhythmic characteristic has been fully referenced. In some cheerful piano works, the use of syncopated rhythm makes the music energetic, and the cooperation of both hands imitates the rhythm of the body in Zhuang songs and dances, so that the audience seems to be able to see the joyful picture of the Zhuang people singing and dancing.

The rhythm of the Dong song is relatively slow and free, and the coordination between the voices forms a unique and harmonious effect. In some Guangxi piano folk music works, the creators try to use the piano to simulate the harmonic rhythm characteristics of the great songs of the Dong nationality. Through the interweaving of different voices, a quiet and harmonious musical atmosphere is created, showing the peaceful and introverted character of the Dong people and their pursuit of a harmonious life.

1.2 The presentation of national cultural connotation in music

Guangxi piano folk music not only integrates multi-ethnic elements in melody and rhythm, but more importantly, it carries and presents the rich cultural connotations of various ethnic groups.

The lyrics of folk songs cover a wide range of content, covering many aspects such as working life, love stories, historical legends, etc. In Guangxi piano folk music works, although the lyrics are not directly sung, these rich cultural messages can still be conveyed through the expression of music. For example, a piano work depicting a labor scene begins with fast notes and powerful rhythms to simulate the picture of people working hard in the fields, showing their industrious and simple qualities. The melody in the middle part becomes soothing, and the rhythm pauses slightly, as if it is a moment of tranquility when the laborers are resting, and also hints

at their yearning for a better life; The rhythm of the ending part is accelerated again, and the melody is impassioned, symbolizing the joy of the harvest of labor. Moreover, the lyrics of the music mostly revolve around the reverence for ancestors, the worship of nature, and daily life. In the relevant piano works, these cultural connotations are reflected through various elements of music. For example, in a piano piece with the theme of sacrifice, low, heavy chords are used at the beginning to create a solemn and solemn atmosphere, symbolizing reverence for ancestors; Then, some notes that imitate the sounds of nature are incorporated into the melody, such as birdsong, wind sound, etc., to express the love and awe of the Yao people for nature; In the climax of the piece, the tempo picks up and the harmony becomes richer, as if to show the piety and fervor of the people in the sacrificial ceremony.

In addition, Guangxi piano folk music also shows the cultural characteristics of various ethnic groups through unique performance techniques and expressions. For example, in some works, the sustain pedal of the piano is used to imitate the resonance effect of the Zhuang copper drum, enhancing the sense of heaviness and history of the music; Or through the rapid arpeggio performance, simulate the smart movements in the Yao long drum dance, making the music more graphic and infectious. All these fully reflect the deep understanding and vivid presentation of the cultural connotation of various ethnic groups in the cultural inheritance of Guangxi piano folk music.

2. Research on the evolution and development of piano folk music culture inheritance in Guangxi

2.1 The impact of social changes on cultural inheritance

Social change is an important factor affecting the inheritance of piano folk music culture in Guangxi. With the acceleration of modernization, people's lifestyles have changed dramatically, and music aesthetics have gradually diversified. In today's society, modern music forms such as pop music and electronic music occupy the mainstream of mass music consumption, and the audience of Guangxi piano folk music is relatively small, especially the younger generation, who are more easily attracted by fashionable and trendy music, and pay less attention to traditional folk music.

From the perspective of the cultural environment, the living space of traditional folk music is squeezed. In the past, folk music was closely linked to people's daily life, and various folk activities and festivals were important occasions for the display and inheritance of folk music. However, with the development of urbanization, traditional folk activities are gradually simplified or even disappeared in cities, and they are also facing changes in form and content in rural areas. As a product of the combination of folk music and modern musical instruments, Guangxi piano folk music has also been affected by the changes in this cultural environment, and the space for its inheritance and development has been limited to a certain extent.

Economic development has both a positive impact on the inheritance of piano and folk music in Guangxi, but also brings challenges. On the one hand, economic growth has provided better material conditions for music creation and inheritance. For example, advanced music production equipment, professional recording technology and high-quality performance venues all help to improve the communication effect and artistic quality of Guangxi piano folk music. Creators can use these resources to create better works and disseminate them through

various media platforms to be known and appreciated by more people. On the other hand, the adjustment of the economic structure and the transformation of the social mode of production have changed the basis for the survival of traditional folk music. With the advancement of industrialization and urbanization, the transformation of agricultural production mode has reduced some folk music performance occasions related to agricultural life, which has had an adverse impact on the inheritance of piano folk music in Guangxi.

Cultural exchanges are becoming more and more frequent in the context of globalization, which has brought new opportunities and challenges to the development of piano folk music in Guangxi. The influx of international music culture has brought new creative concepts and performance techniques to Guangxi piano folk music. For example, elements such as harmony theory and song structure in Western music provide new ideas for the innovative development of piano folk music in Guangxi. Some creators have begun to try to combine these elements with elements of local folk music to create works with a more contemporary sense and international perspective. However, cultural exchange also poses some problems. The strong impact of foreign music culture has put the uniqueness of Guangxi's local folk music at risk of being diluted. When some creators borrow elements from international music, they may over-pursue trends, resulting in the weakening of the characteristics of Guangxi folk music in their works, and it is difficult to show its original cultural charm.

2.2 Inheritance methods and innovative development

In terms of inheritance, Guangxi piano folk music has undergone a transformation from traditional to modern. The traditional way of inheritance mainly relies on family inheritance and master-apprentice inheritance. In the family inheritance, the elders pass on their understanding of folk music and performance skills to the younger generations, which has a strong family bond and a sense of cultural inheritance. The inheritance of master and apprentice is to continue the folk music skills through the words and deeds of the master to the apprentice. However, with the development of society, this traditional inheritance method faces many difficulties, such as narrow inheritance scope and low inheritance efficiency.

In modern society, school education has gradually become an important force in the inheritance of piano and folk music in Guangxi. Many schools incorporate Guangxi piano and folk music into the music curriculum system, compile special teaching materials, and equip professional teachers to provide students with systematic learning opportunities. Through school education, students can not only cultivate their interest and love for local music, but also improve their musical literacy and awareness of inheritance. For example, some primary and secondary schools have carried out music courses with local characteristics, inviting folk artists to the campus to explain and demonstrate the performance skills and cultural connotations of Guangxi piano folk music for students; Colleges and universities cultivate professional musical talents by opening relevant professional courses and research projects, and deeply study the history, culture and artistic value of Guangxi piano folk music.

In addition to school education, the development of modern science and technology has also provided a new way for the inheritance of piano folk music in Guangxi. The popularization of the Internet has made music more convenient and extensive, and through the network platform, Guangxi piano folk music works can be quickly spread to all over the world, attracting more people's attention. Some music websites and social

media platforms have become important windows to showcase Guangxi's piano folk music, and creators and performers can interact with listeners and expand their influence by publishing their works and holding online concerts. At the same time, the application of digital technology also provides a guarantee for the preservation and inheritance of music, through audio and video recordings, precious music materials can be preserved permanently, providing rich resources for future generations to learn and research.

In terms of innovation and development, Guangxi piano folk music actively explores the road of innovation on the basis of retaining national characteristics. The creators try to combine modern music creation techniques with Guangxi folk music elements to create works with a more contemporary sense. For example, in the creation of melody, in addition to the use of traditional national scales and melody directions, it also integrates the harmonic changes and rhythm innovation of modern music, so that the work not only retains the national charm, but also has a novel auditory feeling. In terms of rhythm, it draws on the rhythm pattern of modern pop music and integrates it with the characteristic rhythm of Guangxi folk music to enhance the rhythm and attractiveness of the music.

In the form of performance, there are also many innovations. In addition to the traditional form of solo piano, there are also forms such as ensemble of piano and other ethnic instruments, and fusion performances of piano and dance. For example, the piano is played in ensemble with ethnic instruments such as the Zhuang Ma Guhu and the Dong Lusheng, and the timbre of different instruments reflects each other, enriching the expressiveness of the music. The combination of piano and folk dance perfectly integrates auditory art and visual art, bringing a richer artistic experience to the audience.

However, in the process of innovation and development, it is also necessary to pay attention to maintaining a balance between national characteristics and innovation. Excessive pursuit of innovation may lead to the loss of the essential characteristics of Guangxi piano folk music, while being too conservative will limit its development. Therefore, creators need to deeply study the cultural connotation and artistic characteristics of Guangxi folk music, and innovate on the basis of respecting tradition, so that Guangxi piano folk music can continue to develop in the inheritance and better inherit in the development.

To sum up, Guangxi piano folk music not only integrates multi-ethnic elements and shows rich cultural heritage in terms of cultural inheritance connotation, but also continues to evolve and develop in social changes. Through the study of the integration and inheritance of its multi-ethnic elements, we can better understand and protect this unique musical culture, and provide strong support for its future development.

7. DISCUSSION

This study focuses on the cultural inheritance connotation of Guangxi folk piano works, and the results not only logically echo the existing literature review, but also deeply fit the core concepts and theoretical frameworks of multiple disciplines. The existing literature provides a theoretical basis for the integration of folk music elements in Guangxi: (Huang Xiangpeng, 2020) proposed that "the instrumental transformation of ethnic music elements needs to preserve cultural genes", (Fan Xiaofeng, 2018) clarified the characteristics of Zhuang

music with pentatonic scale as the core and gentle melody fluctuations, and (Yao Yijun, 2016) pointed out the cultural symbolic significance of Yao music ornaments (such as glissando and vibrato). The results of this study are analyzed by piano works, and the above literature theories are transformed into perceptible musical textual evidence.

The Yao-style Guangxi folk piano works use continuous sixteenth note glissando and second-degree vibrato to accurately restore the decorative sound characteristics of the Yao people's "mountain tune", which is completely in line with (Yao Yijun, 2016) that "the decorative sound of Yao music carries ethnic emotions". In addition, the piano songs adapted from Zhuang folk songs mostly use the pentatonic scale as the skeleton, and the melody lines follow the gentle trend of "rising-flat-falling", which not only verifies the discussion of Zhuang melodic characteristics (Fan Xiaofeng, 2018), but also supplements the details of "pentatonic scale strengthens the national character through left-hand harmony filling in the piano texture", providing a practical case of instrumentalization for literature theory. (Wang Yaohua, 2015) pointed out that "the syncopated rhythm of Zhuang song and dance music is danceable", and the results of this study show that Zhuang-style piano music simulates the rhythmic pattern of Zhuang flat dan dance "da-empty-da" through the counterpoint of the right hand syncopation and the left hand fixed bass, so that the cultural orientation of the rhythm is clearer.

Li Min (2022) proposed that "modernization has led to the loss of traditional music audiences", and Liu Chang (2017) argued that "cultural exchange has the risk of dilution of national music characteristics". At the audience level, only 23% of the respondents have been exposed to Guangxi folk piano works, while 81% prefer pop music, which is consistent with Li Min's (2022) view of "audience loss". In addition, some piano works that incorporate international elements have weakened the harmonic texture of Dong songs due to the excessive use of Western polyphonic techniques, and the continuous sound of the Dong "cicada song" in the works has disappeared, confirming the concern of "dilution of characteristics" (Liu Chang, 2017). This study takes "multi-ethnic cultural inheritance" and "transformation of inheritance mode" as the core concepts, and takes the "cultural adaptation theory" of musical anthropology as the theoretical support, and the results are highly consistent with the two.

The research results show that the national piano music integrates multi-ethnic elements through different movements - the Zhuang movement uses the "6-1-2" core interval to express the jubilation of "Gewei", the Yao movement uses column chords in the bass range to simulate the "long drumming" heaviness, and the Dong movement uses the continuous sound of the high register to reproduce the ethereal "big song", which perfectly carries the conceptual connotation of "multi-ethnic cultural symbiosis".

It is in line with the concept of "inheritance transformation" and the "cultural adaptation theory": "inheritance transformation" refers to the shift from traditional "oral transmission of masters and apprentices" to modern "school education + new media communication", which is in line with the core view of "culture continuity through form adjustment" in cultural adaptation theory.

8. ORIGINALITY AND BODY OF KNOWLEDGE

In terms of the integration of multi-ethnic elements, the research results clearly reveal for the first time how the unique melodies and rhythms of the Yao, Zhuang, Dong and other ethnic groups are skillfully intertwined in Guangxi piano folk music. Through the analysis of specific works, the ups and downs of the Yao melody and the use of ornamental sounds, the rhythm of Zhuang music based on the pentatonic scale, the strong dance rhythm of Zhuang Song and Dance Song, and the harmonious rhythmic characteristics of Dong Song are shown.

From the perspective of the presentation of national cultural connotation, the research results deeply excavate the rich cultural heritage of various ethnic groups behind Guangxi qin folk music. The cultural connotations of the Zhuang people's working life, love stories, historical legends, and the Yao people's reverence for ancestors and worship of nature are vividly displayed through the expression of music. The use of performance techniques and performance techniques, such as the piano sustain pedal to imitate the resonance of the brass drum, and the arpeggio performance to simulate the dance movements of the Yaolong drum, vividly present the characteristics of national culture, and this in-depth analysis of the connotation of music culture enriches the knowledge system of music culture research.

In the study of evolution and development, this paper systematically sorts out the impact of social changes on the inheritance of piano folk music culture in Guangxi, covering many aspects such as lifestyle, music aesthetics, cultural environment, economic development and cultural exchanges, and comprehensively and deeply expounds the opportunities and challenges it faces. At the same time, the transformation of the inheritance model and the innovative development path are discussed in detail, which provides a valuable reference for subsequent research and practice. This series of research results constructs a unique knowledge system on the connotation of the inheritance of piano folk music culture in Guangxi, which not only adds new content to the study of music culture, but also provides a solid theoretical support for the inheritance and development of piano folk music in Guangxi.

9. RESEARCH RECOMMENDATIONS

1. Implications of research results

In terms of melody and rhythm, the unique ups and downs of Yao music, the pentatonic rhythm of Zhuang music, the dance rhythm of Zhuang song and dance music and the harmonious rhythm of Dong songs are intertwined with a unique musical style, which is not only a simple superposition of different ethnic music elements, but also a vivid embodiment of the mutual exchange and mutual influence of various ethnic cultures in the field of music, highlighting the diversity and inclusiveness of Guangxi's ethnic culture. In terms of cultural connotation, the working life, love stories, historical legends of the Zhuang people, as well as the Yao people's reverence for ancestors and worship of nature are expressed through music, so that the cultural essence of various ethnic groups in Guangxi can be inherited and continued in music, and become an important carrier of national cultural memory. The study of this form of music can provide an in-depth understanding of the history, customs

and values of various ethnic groups in Guangxi, and has a value that cannot be ignored for the protection and inheritance of national culture.

2. Suggestions for future developments

Strengthen the popularization of education: Incorporate Guangxi piano and folk music into the school education system, and establish a systematic education curriculum from kindergarten to college. In the kindergarten stage, through music games, nursery rhymes and other forms, children can initially contact and feel the charm of Guangxi piano folk music; At the primary and secondary school level, special music courses are set up to explain the national cultural background and musical characteristics behind music, carry out music club activities, and encourage students to participate in performance and creation; Colleges and universities offer relevant professional courses to cultivate professional research and creative talents, and provide a solid talent foundation for the inheritance and development of piano and folk music in Guangxi.

With the help of new media communication: use new media platforms such as Douyin, Weibo, and Bilibili to produce and publish high-quality Guangxi piano folk music performance videos, music story explanations, music creation processes and other content to attract the attention of more young people. Cooperate with music platforms to launch special recommendations of Guangxi piano folk music to improve its exposure in the online music market. Hold online music competitions and live music events to increase interaction with the audience and expand the scope and influence of music.

Encourage innovative creation: Set up a special creation fund to encourage creators to boldly innovate on the basis of retaining the national characteristics of Guangxi piano folk music. It can be combined with modern music styles, such as jazz, rock, electronic music, etc., to create works with a sense of the times; It can also be integrated with other art forms, such as cross-border cooperation with painting, literature, drama, etc., to create comprehensive works of art and broaden the expression and audience of Guangxi piano folk music.

Strengthen cultural exchanges and cooperation: Actively participate in music and cultural exchange activities at home and abroad, promote Guangxi piano folk music to the international stage, and show its unique artistic charm. Invite foreign musicians to exchange and cooperate with local creators in Guangxi, learn from foreign advanced music creation concepts and technologies, and inject new vitality into the development of piano folk music in Guangxi. At the same time, we will strengthen music and cultural exchanges with other parts of the country, learn from each other, and jointly promote the prosperity and development of national music.

Policy support and protection: The government has introduced relevant policies to provide preferential policies such as financial support and venue guarantee for the inheritance and development of piano folk music in Guangxi. Establish a music culture protection base, collect, organize and preserve the relevant materials and works of Guangxi piano folk music, protect the rights and interests of folk artists, and encourage them to actively inherit and develop this unique music culture.

REFERENCES

Huang Fang. (2014). Folk Art Forms in Guangxi Zhuang Piano Performance. *Guizhou Ethnic Studies*, 35(5), 70-72.

Lin Dong. (2013). Exploration of Guangxi Zhuang Folk Song Elements Piano Works. *Journal of Guangxi Normal University (Philosophy and Social Science)*, 49(3), 150-153.

Zhao Yiming. (2010). Traditional Music of Guangxi Ethnic Minorities in Piano Art. *Utakai*, (5), 23-27.

Mu Hua. (2013). Research on Chinese Folk Music from the Perspective of Musical Anthropology. *Guizhou Ethnic Studies*, 34(1), 57-60.

Gao Min, Jin Meng. (2013). Research on the inheritance and protection of Guangxi Zhuang characteristic musical instrument Ma Gu Hu and its music. *Chinese Music*, (2), 96-107.

Chen Jing. (2021). Research on the Inheritance Dilemma and Countermeasures of Traditional Folk Music in the Process of Urbanization [J]. *Music Composition*, (5), 142-144.

Fan Xiaofeng. (2018). Analysis of melodic characteristics of Zhuang folk music [J]. *Folk Music*, (3), 42-44.

Huang Xiangpeng. (2020). *Structure of traditional Chinese music* [M]. People's Music Publishing House.

Li Min. (2022). Research on the Inheritance of Traditional Music in Contemporary Society [J]. *Chinese Music*, (4), 156-160.

Liu Chang. (2017). The Influence of Cultural Exchange on the Development of Local Folk Music [J]. *Explorations in Music*, (2), 78-82.

Sun Ting. (2021). Exploration of the innovative development path of folk piano works in Guangxi [J]. *Art Research*, (3), 138-140.

Wang Yaohua. (2015). *Research on the rhythm of ethnic music* [M]. Shanghai Conservatory of Music Press.

Wu Hao. (2022). New Ways of Spreading Folk Music in the Internet Era [J]. *China Media Science & Technology*, (8), 106-108.

Yang Lin. (2023). Research on the Role of School Education in the Inheritance of Folk Music [J]. *Educational Theory and Practice*, (14), 58-60.

Yao Yijun. (2016). *Research on Yao music culture* [M]. Central Conservatory of Music Press.

Zhang Yue. (2019). The influence of cultural exchange on folk music composition [J]. *Music Composition*, (7), 118-120.