

The Singing Art of Hakka Folk Songs in China

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Abstract

Hakka folk songs, known as the "living fossil of Han traditional songs" with the natural sound of the legacy of the book of songs, are a wonderful flower in the jungle of traditional folk songs in China. Investigate and study Hakka folk songs on the spot, trace the origin of the development of Hakka folk songs, and explore Hakka dialects, folk customs and their inheritance, transmission and evolution; Analyze the forms and singing techniques of Hakka folk songs, and summarize the singing styles and methods of Hakka folk songs; Study the social function and value of Hakka folk songs, excavate its connotation and expand its extension. Summarize the art theory of Hakka folk song singing, and provide materials and nutrients for the construction of Chinese traditional music system. Therefore, the research of Hakka folk song singing art aims to reasonably, comprehensively and scientifically interpret the unique charm of the folk traditional music culture, and find the development strategy of Hakka folk song singing art, so as to promote the creative transformation and innovative development of Hakka folk song culture.

Key words: Hakka folk song Singing art

1. Introduction

In the 1950s, the ideological trend of "cultural relativity" rose, abandoned the concept of western culture as the center, and believed that "the culture of each nation" should be respected ". Mr. Lu Xun, a Chinese writer, said: "only things with national characteristics are world-wide." (Lu.1973.) . After entering the 21st century, in the context of globalization, the traditional culture of all countries and nationalities has been impacted to varying degrees, or acculturation, endangered, or extinction. UNESCO promoted and adopted the Convention on the protection of intangible cultural heritage and the Convention on the protection and



promotion of the diversity of cultural expressions in 2005, which made the protection of human intangible cultural heritage reach a world consensus, and promoted the development of national culture all over the world. In August 2004, the Chinese government acceded to the convention adopted by UNESCO. In May 2006, Hakka folk songs were included in the national intangible heritage list. Hakka folk songs have a history of more than 1000 years since the Tang Dynasty.

1.1 Research objectives

The objectives of this study include four aspects: 1) the inheritance and development of Hakka folk songs; 2) Research on Hakka folk songs; 3) Hakka folk song singing technology research; 4) Research on social function and value.

1.2 Research issues

The research on the singing art of Hakka folk songs mainly involves four issues:

1) How to inherit and develop Hakka folk songs? 2) What are the characteristics of Hakka folk songs? 3) What is the singing technique of Hakka folk songs? 4) What are the social functions and values of Hakka folk songs in contemporary times?

1.3 Scope of study

The research scope of this paper is defined from the content, population and time scope of Hakka folk song singing art research. 1) Content scope. Including: Hakka folk song singing art inheritance and development; The form analysis of Hakka folk songs; The art law of Hakka folk song singing; The contemporary social value of Hakka folk songs. 2) Variable range includes dependent variable and independent variable. Dependent variable, refertomh to the inheritance, dissemination and development of Hakka folk song singing art, including the evolution of Hakka folk song works, the evolution of singing technology, the evolution of social functions and values of Hakka folk songs, and the current state of existence. Argument.) Population range. Including: staff of cultural departments of governments at all levels, experts and scholars, representative Hakka folk song researchers, creators, performers, intangible cultural heritage inheritors, teachers, students and the masses related to Hakka folk song research. 4) Time range. It is limited to the period from the Qing Dynasty (i.e. Xu Xu first put



forward the concept of "Hakka people" in his article Fenghu miscellany in 1815, and Wu Qi collected more than 50 Hakka folk songs) to 2020.

2. Combing the research history of Hakka folk songs

There are two theories about the origin of Hakka music: first, Hakka music is formed with the integration of Hakka people with folk music along the line and in their places of residence. Luo Xianglin discusses that Hakka people are Han people in the Central Plains. After five large migrations to the south, they gradually form the existing pattern; The second is that Hakka people are descendants of ancient Yue people. The main basis for this view is "language" and "Tianzu"(Luo.1989.P3). For example, Xie Chongguang said: "from both theoretical and empirical aspects, Hakka folk songs are basically the product of southern culture. Its root is not in the Central Plains, but in the Hakka areas on the border of Fujian, Guangdong and Jiangxi." (Xie.2007.P5)Whether Hakka music originates from the Central Plains theory, or the origin theory of "rooted in the Hakka areas along the border of Fujian, Guangdong and Jiangxi" produced by Hakka music and the descendants of ancient Yue and the she, Yao and Zhuang nationalities, all illustrate the close relationship between Hakka folk songs and the national folk music in the Central Plains and the Hakka areas. Therefore, the two "source and flow theories" have reached an agreement that Hakka folk songs are the acculturation of Han people in the Central Plains and local indigenous folk music.

Previous relevant research literature includes: Chinese folk song singing art, traditional music aesthetics theory, Hakka folk song culture, inheritance and communication, form, singing method, dialect folk custom and style and its contemporary social value. The research achievements in the development of Hakka folk music are remarkable. The previous research on Hakka folk song singing mainly studied its inheritance and development from the perspective of its singing form, content and style. The research content is substantial, the academic vision is broad, and the research results are fruitful, which broadens the thinking for the research of Hakka folk song singing. These achievements are far from covering all aspects of Hakka folk songs, such as the absence of theoretical research on the performing art of Hakka folk songs; 2. The area of the research object does not cover the national Hakka folk songs;



There are few studies using discipline theory.

3. Research methods of Hakka folk song singing art

3.1 Interview and investigation

Go deep into the field to interview with Hakka folk song singers, researchers and other relevant personnel. Before the interview and investigation, do a good job in basic work (for example, contact the interviewees, prepare recording equipment, etc.). After the interview, sort out the interview records as soon as possible to form words. The interviewees include intangible cultural heritage inheritors of Hakka folk songs, folk artists, Hakka folk song research experts, etc. The purpose is to understand the history, living state, singing style, research status of Hakka folk songs, development ideas and approaches of Hakka folk songs, and to study the singing theory and style of Hakka folk songs from the perspective of subject culture in a more detailed and accurate way. Interview structure includes: structured interview (one question and one answer); Semi structured conversation (questions from the interviewer and played by the respondent); Open interview (free play of respondents). Academic standard of interview: respect the subject's speech; Properly express the interviewer's views; When the opinions of the interviewer and the respondent conflict, the text is written according to the folk opinions. On the basis of folk speeches, reflect on the differences and commonalities of self knowledge system.

3.2 Questionnaire survey

Questionnaire survey for the public, teachers and students. Using the method of quantitative research, firstly, the information resources and data of Hakka folk songs in each interviewed group are counted; Secondly, the information resources and data of each interviewed group are compared and analyzed by category. Thirdly, the information resources and data of Hakka folk songs are summarized to draw the conclusions needed to study the singing art of Hakka folk songs. To formulate the ways and strategies for the protection and development of Hakka folk song singing art.

Independent variable control and description. The questionnaire was distributed in Fujian,



Guangdong, Jiangxi, Hunan, Guangxi and other places. The distribution volume: 400 copies for the public, 400 copies for students, 15 interviews with folk artists and intangible cultural heritage inheritors, and 400 copies for relevant personnel. Age group: folk artists and intangible cultural heritage inheritors, regardless of age in principle, but in practice, they can be interviewed consciously according to three age groups: the old, the middle and the young; People are divided into several age groups: 20-40 years old, 41-60 years old and over 61 years old; Students are 10-22 years old.

3.3 Practical participation

Go deep into the field to participate in local Hakka folk song singing activities and local Hakka folk activities with Hakka people in different regions, so as to understand today's Hakka music and cultural activities and master first-hand materials, so as to better make a subjective speech. Learn about and contact Hakka folk customs and folk song singing activities in Hakka area in advance. Participate in the following projects: 1) participate in Hakka incense fire dragon folk activities; 2) Participate in Hakka "Song fair" singing; 3) Participate in Hakka Folk Song Festival Competition.

4. Discovery and discussion

By means of literature analysis, field investigation, practice participation, interview and questionnaire, this paper has obtained a large number of data and materials related to the singing art of Hakka folk songs. These data and investigation materials are analyzed and discussed in order to explore and demonstrate "Hakka folk song art works", "Hakka folk song singing technology and style", "contemporary social function and value of Hakka folk songs" and their inheritance, dissemination and development. This chapter analyzes and discusses the previous data, materials and demonstration results.

4.1 Inheritance and development of Hakka folk songs

Through interviews and questionnaires, this paper explains the inheritance and development status of Hakka folk songs from the aspects of the respondents' birthplace (whether Hakka region), Hakka language (whether mother tongue), and liking of Hakka folk songs.

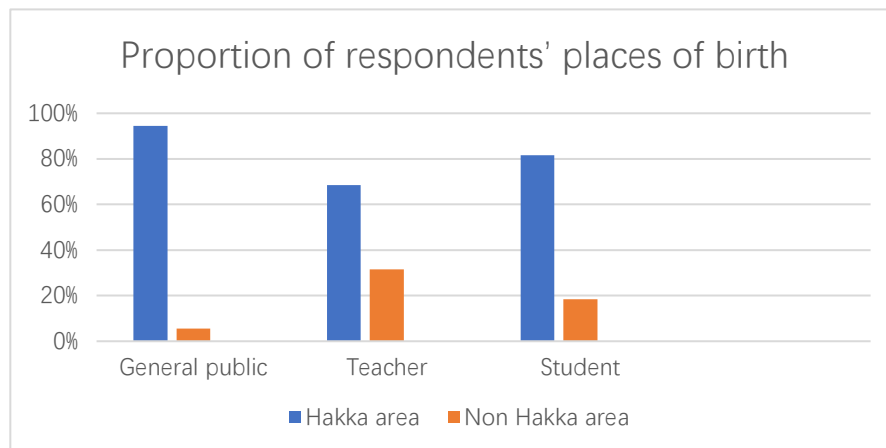


Figure 4-1 analysis of the place of birth of the respondents

According to the survey (in the form of questionnaire), the total proportion of people, teachers and students born in Hakka area is 80.03%, which is very high, which is highly consistent with the reality of residents in Hakka area. This phenomenon is closely related to Hakka cultural history, Hakka geographical environment, Hakka folk customs and Hakka dialect. In Hakka history, Hakka has experienced many migrations to avoid war. After arriving in "Hakka", they choose to live in groups in order to avoid the oppression of indigenous people, and gradually form a group culture; Although Hakka folk customs and indigenous folk customs have experienced a long history of blending, Hakka people respect Hakka traditional culture such as "selling ancestral fields rather than ancestral words", which makes Hakka people abide by their own living customs and traditions all the time; In addition, the inheritance of Hakka dialect is relatively complete, so it is difficult for other ethnic groups or outsiders to join Hakka groups. Therefore, it is normal that the proportion of people born in Hakka area is high.

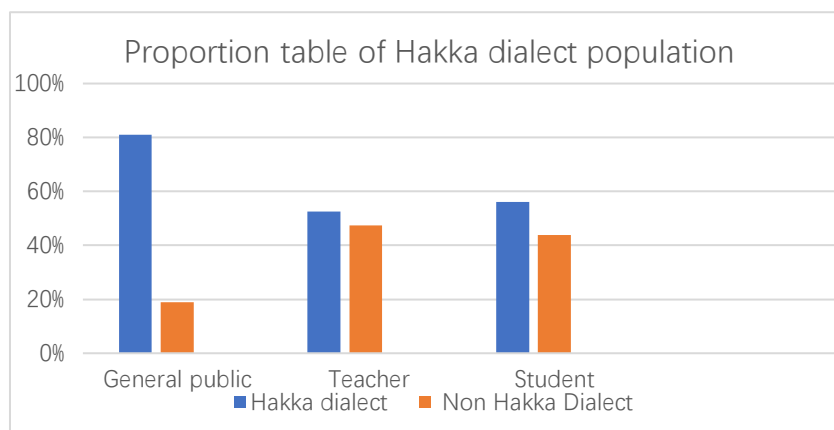


Figure 4-2 analysis of Hakka dialect population

As can be seen in Figure 4-2, 1 Among the people whose mother tongue is Hakka dialect in Hakka area, 80% are people, 52.60% are teachers and 56.10% are students, which means that the mother tongue in Hakka living area is Hakka dialect and non Hakka language (mainly Putonghua), which is in line with the common phenomenon of social development, that is, with the development of economy and transportation, the flow of people in the whole society is becoming more and more frequent; 2. There are also a large number of people born in Hakka area whose mother tongue is no longer dialect (mostly replaced by Mandarin).

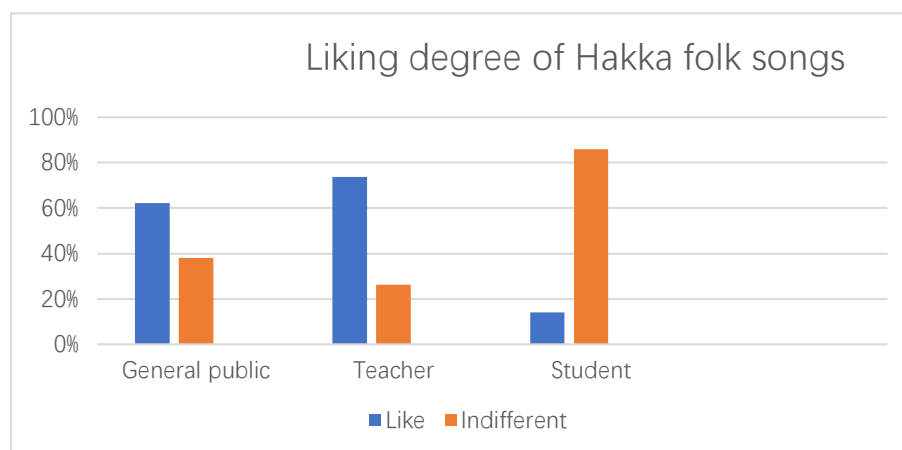


Figure 4-3 Liking ratio of Hakka folk songs

Table 4-3 shows that teachers have the highest love for Hakka folk songs, followed by local people, and students have the lowest love for Hakka folk songs. Problems revealed by the survey results: 1 The inheritance and dissemination of Hakka folk songs need to be improved. The main reason why the students' popularity is low is that they know little about Hakka folk songs, which shows that the dissemination is not strong enough and the dissemination is narrow. 2. The higher the level of education, the greater the tolerance of various cultures. 3. The local residents' love of Hakka folk songs is 62.10%, indicating that the local residents have a high degree of recognition of the traditional music culture of the local ethnic group. However, due to the influence of foreign culture, there is still some distance from a high degree of cultural recognition.



4.2 Form and style of Hakka folk songs

Through literature review, expert interviews and practical participation, it is found that Hakka folk songs have a wide range of contents and simple and vivid language. The lyrics are good at using Bixing, and the lyrics and songs are not fixed. They are usually improvised. The melody structure is relatively short. It is usually a multi sentence structure. It can be sung repeatedly in a song with multiple words. Since the Hakkas migrate later than the locals, most of them "live in" mountainous areas, which are directly related to the mountains.

4.2.1 Artistic form of Hakka folk songs

1) North South compatible music development method. The melody rotation method of Hakka folk songs is mainly the integration of Central Plains music and Hakka southern folk music. The melody is carried out not only by the big jump of northern music, but also by the euphemism level of Southern music.

2) Common traditional national modes. the mode is often seen in the form of plaid and feather, while the other modes are seldom seen. The scale, mode and tonality of Hakka folk songs located in the South also conform to this law, showing this form, that is, the pentatonic scale is mainly combined with the seven tone scale, the sol and La modes are mainly combined with other modes. Generally, four tone la mode is La do re mi and sol mode is sol La do re. When the tune is in progress, la mode often adopts La re (reverse is re LA) or La Mi (reverse is mi LA); Sol mode is often sol-la-do-re (the reverse is re-do-la-sol). The tone is very concise.

3) Diverse musical structures. The structural forms of Hakka folk songs are as diverse as those of other ethnic groups and regions. In addition to the typical structural forms such as square symmetry, there are also staccato structure, asymmetric structure, inversion structure, supplementary structure and so on.

4.2.2 Hakka folk song style

The styles of Hakka folk songs are diverse and difficult to categorize. Because there are great differences in style in different periods and regions. Hakka folk songs not only have the style characteristics of northern folk songs, but also show the characteristics of graceful and graceful



southern folk songs. Their styles are diverse. In Hakka folk songs, we can find traces similar to Sao style, Wu Song and she love song in intonation, tone, sentence pattern and style characteristics. Therefore, it shows the diversity of folk song styles in different Hakka regions. Its musical style is mainly influenced by dialect, lining words and cavity, folk customs and so on.

1) Hakka dialect is the main factor affecting the style of folk songs. The intonation of folk songs is closely related to the tune. Due to the inheritance of China's agricultural civilization for thousands of years, and there are few educated people in ancient rural areas, the inheritance and dissemination of folk songs rely on word of mouth (dialect).

2) Lining words and cavity is the symbol of Hakka folk song style. For music, lining words and lining tunes mainly have the function of expression. The local slang and lining words and lining tunes in folk songs often reflect the local style of folk songs.

3) Folk activities are an important carrier to express the musical style of folk songs. The folk customs accumulated by Hakka people for a long time permeate all aspects of people's life. They are the true reflection of Hakka cultural tradition and lifestyle. Hakka folk activities combined with singing mainly appear during the Spring Festival, Lantern Festival, new food festival, new house making, marriage, funeral and illness.

4.3 Hakka folk song singing

No matter what kind of singing technology is, it serves to express the works. The singing technique of Hakka folk songs is formed, summarized and handed down by Hakka people after thousands of years of practice. The singing of Hakka folk songs has something in common with that of other folk songs. It pays attention to vocal skills, pays attention to both sound and emotion, and speaks with words and words. However, the singing technology of Hakka folk songs has its own unique singing characteristics.

4.3.1 Singing method

For a long time, Hakka folk songs have been sung by singers according to their own understanding of folk songs, "singing their own songs and singing their own tunes", showing a highly personalized and blooming scene. Objectively speaking, it is in a disordered state of



singing method. Since the middle of last century, more and more researchers have entered the research field of Hakka culture and Hakka folk music, and then gradually put forward the research on the singing methods of Hakka folk songs. At present, the research literature mainly records the singing methods of Hakka folk songs, mainly in many ways, such as classification according to true and false voice, classification according to voice cavity and classification according to singing content.

4.3.2 Application of breath

When talking about breath, Tang Mingzhe, a master of Hakka folk songs in Meizhou, said: "singing folk songs should have a natural and full breath, be prepared and absorb, absorb deeply, absorb fully, hold steadily and sing evenly." "Singing folk songs is like speaking Hakka dialect. When you speak, you speak and sing." This passage talks about two problems about the use of breath. One is to have the breath state of singing when singing folk songs, and the other is that the use of singing breath of Hakka folk songs can be a very natural state without deliberate adjustment. The use of breath in singing Hakka folk songs really needs to "suit measures to local conditions" and "suit the remedy to the case". Different breath adjustment methods are used according to different folk songs.

4.3.3 Line by word

The necessary condition for singing Hakka folk songs is to be familiar with and master the use of Hakka dialect. Hakka dialect has distinct regional characteristics due to the integration of many factors. If you want to sing Hakka folk songs well, you should be familiar with Hakka cultural traditions, language characteristics and language laws. First of all, we should master the lip and tooth sound. In the process of pronunciation, we should change the cocked tongue sound into flat tongue sound, such as "Shi" in Mandarin and "Si" in Hakka; Second, Hakka dialect retains more breath sounds than Mandarin. For example, "B" does not send Qi sound in Mandarin, but sends Qi sound "P" in Hakka; Third, in terms of tone setting, Putonghua has 1-5 tones, up to 55 tones, while Hakka has only 1-4 tones, up to 44 tones; Fourth, Hakka dialect reads the rhyme of lip and teeth as the rhyme of lips and teeth; Fifth, Hakka dialect makes no distinction between anterior nasal sound and posterior nasal sound. When singing Hakka folk



songs, we should pay attention to the difference between its pronunciation and Putonghua, clarify the difference between pronunciation and word reading, and practice pronunciation in order to sing Hakka folk songs well.

4.4 Contemporary social value of Hakka folk songs

Hakka folk songs play an important role in Hakka people's production and life. It has a great impact on Hakka people's outlook on life, world outlook, values and aesthetics; It plays a positive role in the formulation of ethics and ethics, township rules and regulations, and even the construction of rural civilization. Hakka folk songs contain excellent Chinese traditional culture. Its cultural value, moral code value, cultural economic value and inheritance and dissemination value are of great value in the construction of rural civilization in the Rural Revitalization Strategy of the new era.

4.4.1 Cultural value of Hakka folk songs

Hakka folk song is an important part of Hakka culture and an excellent representative of Chinese traditional music. It inherits the traditional style of the book of songs and absorbs the excellent elements of folk songs from all over the south. It is known as the sound of nature with the legacy of the book of songs. It is "the Pearl of Hakka Literature"(Xie.2007.P5), It is a national intangible cultural heritage. The following discusses the cultural value of Hakka folk songs from three aspects.

4.4.2 Ethical value of Hakka folk songs

Hakka folk songs contain rich traditional Chinese virtues. Among them, exhortation songs, exhortation songs, education songs and filial piety songs constitute a "textbook" of Hakka ethics. For example, Hakka's "exhortation song" exhorts people to respect heaven and earth, filial piety to their parents, love their brothers, don't fight, don't be licentious, don't gamble, don't be a thief, don't harbor bandits, and don't incite... "Is a moral song and a township regulation. There is no doubt about the value and significance of this pure folk custom, promoting the inheritance and dissemination of Chinese traditional virtues, rural cultural construction and standardizing rural ethics. Excavating the traditional virtue concepts



contained in it, such as advocating benevolence and love, valuing benevolence and righteousness, abiding by integrity, emphasizing etiquette and filial piety, is of great value to the construction of today's rural civilization.

4.4.3 Economic value of Hakka folk songs

Rural civilization is one of the five objectives of the Rural Revitalization Strategy. The construction of rural civilization includes not only the construction of spiritual civilization such as morality and culture, but also the construction of natural environment civilization and material civilization. Therefore, the study of local music culture and rural civilization is of great value for promoting the construction of new countryside, building a modern rural cultural system and building a beautiful countryside in an all-round way. Hakka folk song culture has the value of tourism economy and cultural brand. From this point of view, the coordinated development of Hakka folk song culture and rural economy not only has important academic value, but also has important economic value for realizing the strategic goal of Rural Revitalization.

4.4.4 Media value of Hakka folk songs

Under the background of thousands of years of farming culture, Chinese excellent traditional culture has developed mainly through the inheritance of education, the influence of rural style and the inheritance and dissemination of folk art. Hakka folk song is one of its carriers. It undertakes the function of inheriting and spreading traditional culture in its own development process. Hakka folk songs contain rich thoughts of traditional Chinese virtues, and have a subtle impact on all aspects of Hakka life in the form of popular communication. In the contemporary era, Hakka folk songs have the functions of inheriting and spreading the noble and righteous family style, advocating culture and education, and pure and upward folk style, contributing to the construction of socialist rural style civilization with new era characteristics. Since the past dynasties, Hakka folk songs have carried the functions and tasks of the inheritance, dissemination and construction of excellent traditional culture in their unique way, and have become an important way for Hakka people to inherit the excellent Chinese traditional culture. Hakka folk songs, which are lively in form and close to life in content, are the natural



carrier for the inheritance and dissemination of civilized rural customs,

5. Conclusion

The original lyrics of Hakka folk songs carry Hakka people's history, culture, ethics, folk customs, feelings and labor life, and contain the pronunciation, rhyme and semantics of Hakka dialect. Hakka folk songs have well served this important task of inheritance; Hakka folk songs retain the original language expression in the process of oral transmission, and the regional Hakka dialect affects the trend and development of its melody; The structural forms of folk songs are as diverse as those of other ethnic groups and regions. Hakka folk songs show their unique charm of traditional music culture. Promote the root keeping and innovative development of national and folk music, and make the traditional music culture enter the road of sustainable development. Clarify the relationship between national folk music culture tradition and modernity, root preservation and innovation and development, let national folk music ride the express of the new era, close the beat of the pulse of the new era, and plug in the wings of science and technology, so as to become a powerful carrier for inheriting and spreading Chinese excellent traditional culture.

Most of the Hakka gathering areas live together with the Yao and she ethnic groups. In addition, about 20million Hakka people are distributed in Hong Kong, Macao, Taiwan and more than 80 countries and regions such as Indonesia, Malaysia, Thailand, Singapore, Vietnam, the United States, Peru and Mauritius. The current situation and development of overseas Hakka folk songs are worth studying. Therefore, it is suggested to pay attention to the comparative study of Hakka music with Yao and she ethnic music while studying Hakka music, so as to study Hakka music more clearly, objectively and systematically. In addition, the research object is expanded to overseas Hakka folk songs and music culture.



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