

Research on the Inheritance and Development of Guangdong Hakka Folk Songs

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Abstract: Guangdong Hakka folk songs are an important part of Chinese minority music. The unique regional cultural background has formed the unique folk music culture of Guangdong Hakka folk songs. However, the continuous development of modern social economy and culture has brought great cultural impact and inheritance challenges to Guangdong Hakka folk songs. In this regard, the modern protection and inheritance of the Hakka folk song culture in Guangdong has become an urgent problem to be overcome. Based on the analysis of the characteristics of Guangdong Hakka folk songs, this paper explains the expressions of Guangdong Hakka folk songs, in order to provide professional insights on the modernization of Guangdong Hakka folk song culture.

1. Research Background

1.1 Literature review

Guangdong Hakka folk songs are mostly sung in the form of singing, and these folk songs have diverse characteristics. The special geographical environment and living habits have prompted the Guangdong Hakka to produce many excellent works of music and art. In order to further study and inherit the culture of Hakka folk songs in Guangdong, many scholars have carried out research. Ye Huiwei believes that Hakka folk songs have always been passed down through the “spoken heart”, and the development of modern society has led to the change of such inheritance, the way of inheritance and the way of transmission tend to be diversified, and present new features (Ye, 2014).Luo Weili believes that learning Hakka folk songs. It can enrich the campus cultural life of students, and can play a good role in promoting students' physical and mental development and comprehensive quality improvement. The introduction of Hakka folk songs in the music classroom of primary and secondary schools can gradually change the phenomenon that students do not pay attention to the traditional folk song culture, so as to achieve the purpose of inheriting and carrying forward Hakka folk songs (Luo, 2015). Li Jianwei carried out a database construction of Hakka folk song culture on the basis of comprehensive collection of traditional Hakka folk songs in Meizhou. The database platform can explore the implementation of characteristic information services based on characteristic databases and the inheritance of traditional folk art culture protection in the region (Li, 2015). Zhang Lizhen believes that Hakka folk songs have a strong local color and unique artistic style, which is the most popular and popular art form among Hakka social groups. The author analyzes and compares the musical characteristics of Hakka folk songs in three different provinces, including Fujian, Guangdong and Anhui, and further proposes the inheritance and development (Zhang, 2010).

1.2 Research purpose

Under the background of economic and cultural integration, the cultures of different nationalities in different countries also influence the social life of the people of all nationalities in an unavoidable trend. Under the influence of such cultural assimilation, many ethnic minority art cultures are gradually disappearing, and the diversity and individuality of national culture are facing the threat of disappearance. The same is true for the inheritance of Guangdong Hakka folk songs. The development of modern information technology has led people in the region to pursue a modern lifestyle. Compared with the previously closed living environment, the cost of modern lifestyle is at

the expense of the disappearance of the outstanding art culture of Guangdong Hakka folk songs. Past scholars have also conducted some research on the outstanding folk music of Guangdong Hakka folk songs, but have not conducted more in-depth research on how to maintain the uniqueness of Guangdong Hakka folk song culture. Therefore, from this aspect, this paper focuses on the coordinated development of Guangdong Hakka folk song culture and modern culture.

2. The Musical Features of Guangdong Hakka Folk Songs

The interpretation of Guangdong Hakka folk songs is mainly based on Hakka dialects. However, with the development of society and the influx of foreign populations, Guangdong Hakka folk songs have begun to develop towards new folk songs. The Hakka folk songs pay attention to the rhyming on the lyrics. Such rhymes occur mostly in the second and fourth sentences. In terms of tunes, the range of the Guangdong Hakka folk songs is not wide, and the span is also controlled within a certain range of the midrange. As far as the structure of the music is concerned, the phrases of the Hakka folk songs are not long, and generally consist of two or four phrases. In terms of music melody, Hakka folk songs are generally relatively simple, and the application of decorative sounds such as portamento, vibrato, and treble is relatively free. Under the background of such folk song music, Guangdong Hakka folk songs are extremely diverse in terms of rhythm and beat. In terms of rhythm, Guangdong Hakka folk songs usually use attachment points, eight points and sixteenth notes as the main form of expression (Zhou, 2015). There are also a large number of words in the Hakka folk songs in Guangdong, and the words in these folk songs still have strong Hakka regional characteristics. Similarly, the words in the folk songs are also directed at the change of position, there are various ways of deduction. For example, the first sentence of the mountain song calls for similar words, which are mostly used to show an impromptu performance of the Hakka people; and the use of the lining words at the end of the folk songs will give people an endless feeling of endless slogans; The introduction of lining words usually emphasizes the meaning of the previous sentence and smoothly transitions to the semantics of the next sentence.

As far as the singing form of Guangdong Hakka folk songs is concerned, there are mainly deductive ways of singing, solo, guessing and table singing. In the specific scene, the Hakkas will adopt different singing methods. Singing as a common form of Hakka folk songs can also be called a barbie song. There are usually male and female vocals, male vocals and female vocals. Solo is usually an impromptu singer of the Hakkas in the field or during their free time. Guessing is a form of singing that one person asks another question, so to a certain extent, guessing can also be regarded as a deductive way of singing. In the singing of Guangdong Hakka folk songs, the sing is connected with the cavity, and the cavity is connected with the word, which also creates the unique singing style of Hakka folk songs. At the same time, Guangdong Hakka folk songs as a form of folk songs passed down by word of mouth, the requirements for biting words and words will be stricter. Therefore, in both the interpretation and the inheritance, Guangdong Hakka folk songs attach great importance to the accuracy of the lyrics and the clear expression of the words.

3. The expression form of Guangdong Hakka folk songs

Inclusiveness and folklore are the most distinctive features of the Guangdong Hakka folk songs. As the singing art created by the Hakka people in a unique social life and production environment, the content expressed by the Guangdong Hakka folk songs in many cases is also their own family life and social production. Generally speaking, the expressions of Guangdong Hakka folk songs can be divided into life songs, love songs, satire songs, folk songs, children's songs and songs (Luo and Wang, 2017).

The first is the song of life. Life songs, as the name suggests, refer to folk music songs that are closely related to the social life activities of the nation. Such a folk song mainly reflects the labor production situation of the Hakka people in Guangdong at sunrise. Therefore, the life songs of the Hakkas in Guangdong are generally what the tribes sing and do, and then convey a certain kind of thinking. Among them, the singing form is more solo and sing. In general, life songs can be divided

into two types: labor mountain songs and lyric folk songs according to the form content. They are widely spread, and the styles are diverse, the number is very large, and the beats are relatively free. For example, in “Falling Songs”, “I have to go to the mountains to eat breakfast, and the two people blow a tree together. The pine trees are blown down to cut the pine trees, and the pine trees are broken.” What is told is the scene of the work of the Hakkas lumberjack. The language directly lays out all kinds of images, giving people a sense of immersiveness.

The second is love song. Love songs are national songs sung by young Hakka young men and women in social activities. Generally speaking, in Guangdong Hakka folk songs, the number of love songs is the most and the most artistic. The characteristic of love songs is that they are good at using metaphors to convey emotions. They are pure and moving. Usually men and women sing and answer each other to express mutual love. For example, “Hakka Mountain Song is famous, and there are sister names in the folk songs. There are sisters in the folk songs, and there is no sister singing. The Hakka folk songs are spread far and wide, and the sings are long and sing. The words sing the heart, the sound Singing the sister's heart.” It is the ultimate expression of mutual affection between men and women.

Thirdly, the song of satire and persuasion. Satirical exhortation songs can also be called “exhortation songs”. There is a view that literature plays a social role in literary works, as well as Hakka folk songs. Past Hakka ancestors worshipped the power of role models and used songs to reflect their aspirations. The lyrics of folk songs created in this way are generally philosophical, profound, clear and touching. For example, “Advising people to stay away from drugs”: “Planting bamboo is the most afraid of bamboo blossom, planting hemp is the most afraid of Aso Sheng Ya. Raising children is most afraid of eating white powder, harming the country, the people and the family. In the above lyrics, it shows a strong patriotic education concept.

The fourth is the folk song. The folk songs mainly reflect the songs of folks and etiquette in Guangdong Hakka, including sacrifices, peace of mind, wedding wishes, etc. Sacrificial songs are usually sung by designated high-profile people. This kind of folk song is pure, similar to rap music. The soul song is generally the sad song sung by the old man who died in the process of funeral. This type of folk song, the tunes are dull, or even crying and singing, the content of the lyrics is mostly the content of mourning for the deceased. Wedding wishes songs can also be called festive songs, and the lyrics are mostly auspicious words that express wishes. As far as the customs songs of the Hakkas in Guangdong are concerned, most of the songs are now sung, the rhythm is free, and there will be euphemistic delays at the end of the sentence.

The fifth is the children's song. Children's songs are simply songs that children sing when they play and play. Most of the Hakka people in Guangdong are co-located, and the way of living is in the form of a townhouse. The shallow space of the row houses is a better place for children to play, and in the process of gathering and playing, the children's songs are also formed. Most of these Hakka children's songs discover things from the perspective of children, and further use the use of Hakka dialect words to present interesting stories in the form of folk songs.

The sixth is a miscellaneous song. The so-called miscellaneous is the meaning of more. In the various categories of Guangdong Hakka folk songs, the miscellaneous song is a classification of folk songs different from any other form of song. For example, when collecting crops, the “grass songs”, the “nive songs” when catching cattle farming, and the “season songs” that are cultivated in the solar terms can be classified into the songs of Hakka folk songs.

4. The inheritance and development of Guangdong Hakka folk songs

4.1 Modernization of Guangdong Hakka Folk Song Culture

For a long time, similar to the way in which other national music was passed down from generation to generation, the inheritance of the Hakka folk songs in Guangdong was also adopted by the ancestors. But with the development of modern social economy, such a word-of-mouth model has changed. On the one hand, the way in which folk songs have been passed down from generation to generation has changed. The progress of society has led to changes in the lifestyle of

young people, and the way of entertainment has been increasing. Hakka folk songs are only a small part of them. This leads to the break of the corresponding song information in the traditional oral tradition, and the intelligent folk music inheritance mode enters people's Vision. On the other hand, the customs of Hakka folk songs are also changing. The Internet era has accelerated the pace of modern life, and the situation of exporting songs has been decreasing. However, the change of modern human aesthetic emotions has also made the Guangdong Hakka folk song culture have the opportunity to be put on the stage, which has greatly expanded the singer degree of Hakka folk songs.

4.2 Rebuilding the Hakka music culture identity

The advancement of modern social economy has led to differences in cultural identity between Guangdong Hakka folk songs. Moreover, with the development of modern information technology, many Hakka young people have abandoned their own folk culture. However, with the resurgence of folk culture, the national cultures have also been rumored and praised by the people. In this context, Guangdong Hakka folk song culture, as a representative of Hakka culture, will also be revived to a certain extent. Although the singing method passed down from generation to generation may no longer exist, but under the stimulation of external factors, Guangdong Hakka folk music activities are also activated to some extent, and re-continued and passed down in a modern way. Moreover, such inheritance will spread in a “aggregate” manner.

4.3 Resource-driven combination of cultural and economic ideals

In the information age, the national cultural power has shown an extremely important role. As a cultural crystallization of the long-term accumulation of a nation's history, national culture has a very distinct regional and national character. The modernization of the Hakka folk song culture is, to a certain extent, a transformation of cultural capital. And such transformation is an inevitable trend of the inheritance of national culture. Therefore, Guangdong Hakka folk songs need to combine their own folk song culture with modern economic power and protect them in continuous development. It is not only the only way for the development of Guangdong Hakka folk songs, but also the inherent requirement of Guangdong Hakka folk songs. Only in this way will the Guangdong Hakka folk songs be perfectly passed down in a conscious and conscious form.

4.4 Establishing the consciousness of conscious competition in folk culture

The modernization of the Hakka folk songs in Guangdong has intensified the ethnic consciousness and ethnic culture of its own people. However, such modernization will inevitably have cultural collisions and conflicts. Such collisions and conflicts are not only the interests of the cultural resources of the Hakka family, but also the assimilation of foreign cultures and their own cultures. But usually, the entry of foreign cultures can arouse the mentality that the ethnic group is eager to change. Therefore, in the era of information technology, the Guangdong Hakka folk song culture has also been further explored. In this process, the people of this ethnic group will actively carry forward their own culture and will show certain wisdom and creativity. Only in this way, the inheritance and development of Guangdong Hakka folk song culture will enter the conscious and conscious behavior from the blind unconscious state, and thus can better carry forward the Guangdong Hakka traditional folk song culture.

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