

Hezhe Ethnic Group and Hezhe Folk Music in China

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Abstract

The Hezhe ethnic group is one of the six smallest ethnic groups in China. It is a minority group living in the "three river basins" of Heilongjiang, Songhua and Ussuri Rivers. Its origin can be traced back to the Black water Mohe in the Sui and Tang dynasties, and it belongs to the Wild Jurchen in the Ming Dynasty. The word "Hezhe" first appeared in the Record of the Qin Dynasty's Holy Ancestors. In 1663, Emperor Kangxi of the Qing Dynasty "ordered four Kuha and others to pay sable fur, following the example of Hezhe and others. Collect it at Ningguta." This is the first time that the word "Hezhe" appears in historical documents. In 1950, when the New China carried out the identification of ethnic components, "Hezhe" officially became the title of the ethnic group, meaning "people living in the East and the lower reaches of the river." Judging from the formation and evolution history of the Hezhe ethnic group, this group is a widely distributed, multi-source and multi-flow ethnic group. Hezhe ancestors are a part of the Sushen clan, which historically includes Sushen, Yilou, Buji and other ancient ethnic groups. According to the records of the Grand Historian, between the White mountains and the black waters in the north, there is a state called Sushen. This article presented the Hezhe ethnic group and Hezhe folk music in China.

Keywords: Hezhe; Ethnic Group; Folk Music; China

Introduction

The living environment of the Hezhe people is primitive and isolated, its "original ecological" ethnic music is gradually lost in oral transmission, and its national culture is gradually integrated into the components of foreign nationalities. With the deterioration of national language and culture, the expression methods of original ecological music are gradually transformed and developed in many directions (Xing, 2022).

Therefore, the author believes that to prevent the traditional art of the Hezhe ethnic group from being lost into the lost traditional art of the Hezhe ethnic group, we must act without delay.

Western Musical Instruments express the Chinese national style of music works, showing a certain sense of balance between timbre and musical effect, each voice part according to the arrangement of the instrument method skillfully cooperate to form an organic whole (Li, 2014).

The Hezhe people have only language but no writing, and there are very few people who can speak the Hezhe language, so it is very difficult for young people to learn Imakan. Moreover, at the sixth session of the UNESCO Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage held in Bali on November 23, 2011, the "Hezhe Imakan Rap" declared by China has been listed as the seventh item in the List of Intangible Cultural Heritage in Need of Urgent Protection (Li, 2007).

On the other hand, the existing Hezhe people are also too few, and the difficulty of bringing together artists who are proficient in Hezhe folk music is conceivable. Therefore, the only way to understand and learn the folk music of the Hezhe ethnic group is to visit the experts who are proficient in the folk music of the Hezhe ethnic group, and to sort out the interview content and record it. In this way, the consumption of time and energy is also a particularly enormous challenge (Liu, 2017).

Hezhe Ethnic Group and Hezhe Folk Music

The Hezhe ethnic group is one of the smallest ethnic minorities among China's 56 ethnic groups, with only 300 people in the early days of the founding of the People's Republic of China. It is the New China that has enabled the Hezhe ethnic group to avoid extinction and become prosperous. According to the 2000 census, the population of the Hezhe ethnic group has grown to more than 4,640 people. Before the reform and opening up, the traditional economic employment of the Hezhe people was fishing and hunting. After the reform and opening up, the position of agricultural economy became more and more prominent. The main inhabited areas of Hezhe ethnic group are Jiejinkou Township and Bacha Township in Tongjiang City, Heilongjiang Province, Sipai Township in Raohe County and Aoqi Village in the suburb of Jiamusi City (Ge, 2006).

The Hezhe ethnic group is the only minority group with "fishing and hunting culture" in China. "Hezhe" is a Manchu language, meaning "people of the East" is one of the smallest ethnic groups in China. They have different names according to different regions: those who live in Datun of Fujin County along the upper reaches of the Songhua River are called "Na Bei", those who live in Erdang Tun to Jinkou village are called "Na Na", and those who live in Ledeli Village along the lower reaches of the Heilongjiang River to the Ussuri River are called "Na Ni Ao". In the Qin Dynasty, it was called Feyaka. There are several groups of Hezhe people outside Russia, in Russia called the nana (Russian: nana Qunxue) number of about 20,000 people, Urqi, Oro, Udge, also Hezhe, the total population of the original Nyuzhen in Northeast Asia is close to 100,000 (1989). Sanjiang Plain (Songhua River, Heilongjiang River, Ussuri River convergence) is the birthplace of the ancestors of the Hezhe people. They have been hunting and fishing for a living for generations. Through hard work, they have contributed their share to the motherland. The Sanjiang Plain is still home to the largest population of the Hezhe ethnic group, with a few scattered in Tongjiang, Raohe, Fuyuan, Qindeli, Fujin, Jiamusi, Daqing, Harbin, Changchun, Beijing, Xinjiang and other cities (Bai, 2014).

The 1930s was an important period when the Hezhe ethnic group was included in the view of domestic academic research, also the stage when the Hezhe Imakan began to attract academic attention. In the spring and summer of 1930, Mr. Ling Chunsheng and Mr. Shang Zhangsun, both famous ethnologists working at the Institute of History and Language of the Central Research Institute of the National Government, made a field study of the Hezhe ethnic group. From Yilan to Fuyuan, they investigated the living conditions and social conditions of the ethnic group, which lasted for three months, and got a lot of materials and specimens. After the study and collation, the two periods of the cold and summer into a book "The Lower reaches of the Songhua River Hezhe" and was officially published in 1934. This is an early representative achievement of Chinese scholars using modern western ethnography to study Chinese native ethnic groups. Once this achievement was published, it caused widespread

concern and attention in society (Xu et al., 2013).

Although the Hezhe people did not create characters, they have rich contents and various themes of folk oral creations, which reflect all aspects of the social life of this ancient nation from the side. Among the many Hezhe folk oral literature and art, the most famous is Imakan, which is the most widely spread, the most influential and the most popular among the masses. It is an ancient national art form, similar to the "Dagu book" of the Han ethnic group and "storytelling" of the Mongolian ethnic group. It is not only rich in content and twists and turns in plot, but also sings in rhyme. It has the characteristics of national epic. In the absence of musical instrument accompaniment, there are recitation, singing, saying a paragraph singing a paragraph, loose rhyme combination, lively and free form. According to statistics, there are about 40 Imakans of the Hezhe ethnic group. By the folk literature workers collated, has been published in "Heilongjiang folk Literature".

The Hezhe people call the folk story "Shuohuli". The word "Shuohuli" not only exists in the Hezhe ethnic group, but also exists in some other Tunguska ethnic groups that are close to the culture of the Hezhe ethnic group. In the Nanai language, "Shuohuli" not only has the meaning of a story, but also has the meaning of "foreign stories" and "stories heard by foreigners", which are used in the past to indicate those works that are thought to be absorbed from the Manchu, Russian and other foreign ethnic groups. The collection and collation of "Shuohuli" of the Hezhe people is also very important. Fortunately, in the 1980s, many scholars, such as Wang Shiyuan, Ma Mingchao and Huang Renyuan, realized the "rescue value" of "Shuohuli" and went deep into the Hezhe area, looking for opportunities for the elderly of the Hezhe people to speak "Shuohuli" on the beach by the river and in the fields, and collected a large number of precious materials. He wrote and published the Selected Folk Stories of the Hezhe People, leaving the precious literary wealth of the Hezhe people.

Telungu is an ancient folk legend of the Hezhe people, also an encyclopedia reflecting the folk production and life of the Hezhe people. Together with Shuohuli, Telungu is often talked about by Hezhe people, reflecting the history of ethnic migration, ethnic resistance and struggle, local scenery, scenic spots, historical sites, customs and festivals, etc. Some Hezhe people do not know whether Shuohuli or Telungu but believed that there is no strict boundary between national stories and national legends. Shuohuli and Telungu do have many similarities, but there are also differences. In recent years, some scholars believe that Shuohuli is broader and freer in form, while Telungu pays more attention to people's recognition of the plot. Shuohuli and Telungu, which spread in Hezhe ethnic group, have been collected and sorted out, and most of them have been included in the fifth set of Heilongjiang Folk Literature (Yang, 2011).

The Hezhe ethnic group in the Lower reaches of the Songhua River is an ethnographic report completed through field investigation. The area investigated by the author is "from Yilan to Fuyuan" in the lower reaches of Songhua River. Yilan is located at the confluence of Songhua River and its tributaries Mudan River and Weken River, northeast of Harbin City, Heilongjiang Province. Qing Guangxu thirty-one year (1905) as the house, Manchu language called "Yilan Kara", 1913 changed the county. Fuyuan is located at the northeast end of Jiamusi City, Heilongjiang Province, between the Heilongjiang and the Ussuri River. Suiyuan Prefecture was established in the first year of the Xuandong Dynasty of the Qin Dynasty (1909), which was changed to Suiyuan County in 1913 and Fuyuan County in 1929. This survey route, namely the lower reaches of the Songhua River and the Heilongjiang coastal zone from Tongjiang to Fuyuan, is the main distribution area of the Hezhe ethnic group. The

Hezhe ethnic group in the Lower reaches of the Songhua River not only ranks first among ethnography works in China, but also stands out among similar works in the whole world at that time (Qi & Ling, 2012).

Contemporary inheritance of Hezhe traditional arts

The Musical Instruments of the Hezhe ethnic group have been spread to the present day, oval drum and round drum. Also known as "grasping drum", "tambourine". These two kinds of drums were used as accompaniments for shamans to exorcize ghosts. The widest part of the drum face is 100 cm, and the height of the frame is 3.5 cm. The drum circle is made of willow branches cut and curved, and the drum face is covered with shaved roe deer skin. The roe deer skin is glued to the drum circle to dry with the beluga swim. Before use, dry the drum until it hits a high note. Now there are still a few folk waist bells, which were also tied to the waist when shaman practiced in the past, and its shape is like a small trumpet (Ge, 2006).

Mr. Liu Kuili, a folklorographer, believes that festivals are the accumulation and reappearance of historical and cultural traditions. Just as the Naadam Festival is an iconic Mongolian festival, the Urigon Festival has now become synonymous with the Hezhe people. The Urigon Festival was founded in the 1980s and consists of two major parts: artistic performances and sports competitions. The performance mainly includes singing folk songs, rapping Imakan, dancing shaman, swan dance and playing harmonica. By reproducing the traditional fishing and hunting production and lifestyle of the Hezhe ethnic group, the cultural characteristics of the Hezhe ethnic group are highlighted, and the living conditions and spiritual outlook of the Hezhe people are reflected. In the Urigon Festival, the songs sung such as "Ddingzi mountain high and high", "Ussuri manmo", "Fishing song", "Hunting song", "Henina minor" and other works are the most Hezhe flavor of the old tune that has been preserved through the experience of history, absorbing the essence of The Times. Whether it is from the lyrics or from the melody, it gives people a kind of ancient and simple national flavor. Now philosophers say that it is because of the Urigon Festival that these old tunes can be picked up and shown to the people, and without the Urigon Festival, these old tunes would not be sung, let alone listened to. In the process of organizing and preparing for the Urigon Festival, the organizers will continue to excavate and organize the folk songs that best represent the Hezhe ethnic group, and continue to learn the singing of folk songs from the old artists, so as to have a higher audience rating in the Urigon Festival, so as to better show the cultural charm of the Hezhe ethnic group to the outside world, which has played a positive role in the inheritance of the Hezhe folk songs (Wang, 2013).

Fifty years ago, there was a plucked musical instrument, the harmonica. Although it spread in the north and south of many ethnic groups, but the form is different. The "Moocky Angdy" (mouth harp) of the Hezhe ethnic group is made of a frame bent by four iron bars, and the grip part is a blunt triangle. The stretched two thin iron bars are parallel, and a steel wire is mounted in the middle of the two iron bars. The tail of the steel wire is fixed in the triangular ring held by the hand, and the steel wire head protrudes from the opening of the two iron bars. The head of the reed is bent at 90 degrees. The harmonica is shaped like an awl with an iron handle. When playing, the left thumb holds the piano handle, the index finger and middle finger hold the piano frame, put the piano between the upper and lower lips, and use the right index finger to pluck the reed head of the piano, controlling the syllables and tones with breath. The sound is small and monotonous, in the past, most women played at

home, and now it is rare to see in the people.

In the early years, there were three kinds of dances of the Hezhe ethnic group: "Shamanic dance", "Hakamburu" and "Pilesiere". Among them, the "Shamanic dance" is performed during the sorcerer's dance in a trance. In addition to shamans, many people participate in the "Shamanic dance". Sometimes a person holds a big drum in his left hand, a hammer in his right hand, a bell in his waist, beats the drum and twists his waist, dancing in circles, and many people follow at the same time. The latter two dances do not have drums or music, but just clap hands and clap hands (Ge, 2006).

In the specific natural conditions, the Hezhe ethnic group formed an inherent national fishing and hunting culture, which also provided material for birch bark painting. The fertile Sanjiang, where Hezhe people have been living for generations, has a wide range of mountains and rivers with verdure trees. There are evergreen pine trees, towering poplars, fast-growing willows, and dozens of precious woods such as elm, Tilia, birch, tussah and Manchuria. These natural birch trees provide sufficient materials to produce birch bark paintings. Since ancient times, Hezhe ethnic settlements are rich natural fishing grounds and hunting places, here rich in famous fish "three flowers five Luo" and sturgeon, the beluga fish, salmon, living red-crowned cranes, swans, Siberian tigers, black bears, deer, sable, raccoon dogs, roe deer and other exotic animals. People often use "stick hit river deer scoop fish, pheasant fly into the rice pot" to describe the wealth here. As a folk song of the Hezhe ethnic group says, "' two boards' can jump through a ditch, and 'three boards' can cross the sea." Vividly delineate the fierce image and heroic labor of Hezhe people who galloped in the three Rivers valley, which naturally endowed Hezhe's wealth and provided an inexhaustible source for the creation of bark paintings. Fu Zhanxiang learned from the folk artists of Hezhe ethnic group and based on studying the traditional craft of birch bark, he created a series of birch bark paintings reflecting the folk customs of Hezhe ethnic group. He pasted the patterns on the traditional birch ware to the drawing board, and the techniques include engraving and flat pasting, ironing, painting, painting, etc., and created 14 folk clip art series, including summer fishing, winter fishing, Hezhe hunting, Hezhe marriage customs, etc., the pictures are vivid and lifelike. Now this batch of birch bark painting classification is introduced.

Traditional Hezhe folk art mainly adopts the primitive technique of collage of fish skin, and carries on pyrography on birch bark, pressing and carving various patterns. In the traditional folk art of Hezhe ethnic group, artists like to collage various fishing and hunting scenes in their lives with fish skin. The special texture of the surface of fish skin has long been a favorite material of artists. Fish skin art is a great invention in the history of human beings. Fish skin art is the folk art that can best reflect the style of the Hezhe ethnic group. The unique texture changes and layers of fish skin are unmatched by other materials. Folk artists followed the traditional collage techniques. In order to give full play to the characteristics and advantages of fish skin, they chemically soaked, processed and polished fish skin of different textures, and combined them with special techniques and materials into the picture, such as rubbing, spraying wine, washing, etc. Some also added chemicals, cotton and sand to the pigments. Paper, wax to show the special texture. Other artists experimented with techniques such as gold-leaf collage, rubbing, and spraying. It is conducive to the creation of comprehensive materials, combining animal bones, twine, leather rope bark and other materials. The continuous exploration and application of techniques and materials improve the formal beauty of the picture and bring a new visual effect to the picture. The expression of techniques and the clever use of materials are essential to the artist's painting

creation. Artists also experimented with painting on animal skin, birch bark, and carving on fish bones. At the same time, the fish skin art is combined with modern painting, lacquer art, costume decorative art, sculpture. Artists' exploration of creative techniques has never stopped, and creative techniques are infinite, which are constantly derived from traditional techniques. Art is a practical knowledge, and any combination of creative techniques and materials is carried out according to specific creative practice and specific circumstances. It is a means for artists to create art, which is summarized and refined in countless failures. Only by persevering in trying and practicing can we create works of art that conform to the spirit of The Times.

The shape of the traditional design art of clothing, food, housing and transportation of the Hezhe people is relatively complex. Based on the size of the shape form and the close contact with people, the shape and concept of clothing and eating utensils are divided into "near form", and the shape and form of housing and transportation are divided into "far form". Although Hezhe people's aesthetic needs for "near body form" and "far body form" have certain similarities, but the degree of difference is still more obvious. Such a division, the research idea is clearer, is conducive to the comprehensive and comprehensive analysis of the shape of the traditional clothing, food, housing and transportation of the Hezhe ethnic group. The house decoration of the Hezhe ethnic group is very little, and only the relatively wealthy families have ability to decorate and beautify the house. Such as a rich family with five main rooms, the general room walls are built with black bricks, ridge boards, doors and Windows are usually engraved with carved and patterns, Windows are equipped with glass, indoor paper paste ceiling, oil floor, kang edge, walls, partitions are also painted on the pattern, painted on the paint, very beautiful. The phenomenon that Hezhe people seldom decorate their houses shows that the economy of Hezhe people in the early years is still relatively backward.

Therefore, the folk music and culture of Hezhe ethnic group is an important embodiment of the cultural diversity of the Chinese nation, and it is of great cultural value and significance to study and protect it in depth. At the same time, these traditional musical elements can also provide rich resources for modern music creation and performance.

Category of Hezhe Folk Music

The biggest influence in rap literature is "Imakan". "Imakan" is a kind of folk art of Hezhe ethnic group. Popular in Hezhe ethnic populated areas of Heilongjiang Province. Singing solo, narration, no instrumental accompaniment. Wonderful, the audience issued "ho", "ka" and other calls and praise. Traditional Imakan stories celebrate the leaders of tribal conquests, who are often portrayed as "Mozhigen" (heroes). The works have the nature of national epic. There are also some social life themes that punish evil and praise good, praise noble sentiments, and praise loyalty and love. The repertoire is divided into long, medium and short pieces. He can rap for dozens of days. In the past, there were more than 40 pieces of the repertoire, among which the representative works were "Shirdaru Mozhigen", "Mange Mozhigen", "Iduri Mozhigen", "Antu Mozhigen", "Dubuxiu Mozhigen" and so on. After the founding of the People's Republic of China, there are more than ten books published, all relatively complete.

"Imakan" singers are commonly referred to as "Imakan nai" or "Imakan Chimafa". Folk singers were amateurs who performed in the evening after returning from fishing and hunting, which was one of the important folk-art activities in the old days. Singing begins with "Arang", tells the story first, and the climax of the story and the important plot are expressed in the form of singing. The melody is free, the rhythm is not fixed, and the pentatonic scale forms various modes. According to the line, the length of the sentence is not arbitrary. At the beginning of the chorus, it is mostly carried out in the high register with strong melody, and then it is intoned in the low register, and the singing melody appears at the end. The music has a lively and tragic old man tone, a gentle and gentle girl tone, as well as a joy tone, a pathos tone, narrative tone and so on. The audience can feel the thick history and culture, the calm national character and the unyielding spirit of struggle from the singing, so in a long historical process, "Imakan" is widely spread among the Hezhe people, "Imakan" folk artists are highly respected by the masses.

"Baibenchu" is a form of women's rap story, sing a paragraph first, and then say another paragraph. Each paragraph must begin with "Baibenchu", sing a lyric, sing "Baibenchu" again, and then describe a long paragraph after singing.

"Bobli" is a lullaby, soft and gentle in tone, which is used to hypnotize infants and young children. If there are no words to sing, they repeatedly hum and croon with "Bob Yeah" and "Bob Li".

"Jialingkuo" is the general name of the general folk songs of Hezhe ethnic group. It is popular in Hezhe ethnic group populated area in Sanjiang Valley of Heilongjiang Province. Most of the content expresses love and praises the natural environment of home. The main form of solo singing and duet singing. There are a variety of tunes, clear beat, clear rhythm, commonly used pentatonic mode. The melody is graceful and smooth, gentle and melodious, less use of grace notes, and the combination of four degrees, five degrees, eight degrees of big jump and surround type, the tone is like floating in the water, resulting in the sense of river waves, light swaying. The structure is simple and regular, and most of them are single segment verses. Men and women have different tones, men's tones are long and broad, and women's accents are lively and lively. Some people do not want to say psychological words, choose a suitable tune, only "He Ni Na" this function word to hum the tune, express the mood.

Conclusion

The Hezhe ethnic group, one of China's smallest minorities, has a rich cultural heritage deeply rooted in its fishing and hunting traditions. Despite historical challenges, including near-extinction, their population has grown and their unique cultural practices have endured. Central to Hezhe culture are oral traditions such as Imakan, Shuohuli, and Telungu, which reflect the social life, history, and values of this ancient community. Their folk arts, including fish skin collage and birch bark painting, alongside traditional music and festivals like the Urigon, continue to thrive today, showcasing the vibrant and resilient nature of Hezhe heritage. The preservation and study of these traditions not only safeguard cultural diversity but also provide valuable inspiration for contemporary artistic and musical expression.

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