

Hakka folk song inheritance model in China

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Abstract

Folk songs from the Hakka people have a long and illustrious history that spans generations. These songs are an essential component of the Hakka culture and serve as a reflection of the Hakka people's distinctive experiences, feelings, and traditions. The Han Chinese were the ancestors of the Hakka people, who eventually dispersed throughout China and abroad, taking with them their distinctive language, cultural practises, and musical heritage. Folk songs of the Hakka people, which are renowned for their straightforwardness and profound emotional resonance, have developed throughout the course of time, taking into account the shifting landscapes and experiences of the Hakka people.

Keywords: Hakka; Folk Song; Inheritance Model; China

Introduction

The Hakka ethnic group has a long and illustrious history, which is contributed to by a wide range of customs and practises, such as the singular folk songs that are only performed by the Hakka people. The Hakka people are a distinct ethnic group that can be found in China's Guangdong province. The majority of Hakka people live there. As students in our first year at the Guangdong Vocational College of Posts and Telecommunications, it is essential for us to investigate and gain an understanding of this aspect of Hakka culture (Li, 2021). This guide will provide a comprehensive overview of Hakka folk songs, including their definitions, historical evolution, and types, in order to assist you in appreciating and preserving this priceless cultural heritage. The goal of this guide is to assist you in appreciating and preserving this priceless cultural heritage.

The Hakka people are known for their distinctive language and culture, and their folk songs are the traditional songs and musical expressions that they have passed down through the generations. The songs in this collection have been handed down from one generation to the next. In the Hakka community, these songs have been passed down verbally from one generation to the next (Shun & Boonsrianun, 2023). They serve as a vehicle for conveying the community's history, stories, feelings, and ideals, and they have been passed down from one generation to the next. The Hakka Folk Songs are an essential component of the cultural identity of the Hakka people because of the uncomplicated nature of the songs, the melodic beauty of the songs, and the deep-seated links the songs have to day-to-day life.

Cultural background of Hakka folk songs

The history of Hakka Folk Songs dates back hundreds of years, and it is intricately intertwined with the movement and settlement patterns of the Hakka people. It is believed that the Hakka people originated in the central northern region of China, then moved southward during times of unrest, and eventually settled in various districts of the Guangdong province. As a consequence of this movement, over the course of time, numerous regional variants of Hakka folk songs emerged.

The joys, sorrows, and experiences that the Hakka people have gone through over the course of their history have all been reflected in the evolution of Hakka Folk Songs over the course of time (Zhong & Inkhong, 2022). They frequently centre on themes such as the significance of love and family, as well as nostalgia and the desire to live a better life. The songs served as a method of communication for a group that struggled with challenges and discrimination as a result of the fact that they were newcomers in the locations that they had chosen to call home. Additionally, the songs helped to preserve the group's culture.

Artistic characteristics of Hakka folk songs

Hakka Folk Songs can be categorized into several types based on their themes, forms, and occasions of performance. Here are some of the most common types:

Work Songs: Work songs are sung during a variety of agricultural and other activities that require a lot of physical exertion. They contribute to the coordination of labour efforts, a boost in morale, and the preservation of a sense of community among Hakka workers. These songs frequently have melodies that are repeated and rhythmic, and they are intended to complement the tempo at which the work is being done.

Love Songs: The feelings and sentiments of romantic love are conveyed through the singing of love songs in the Hakka tradition. They are distinguished by the poetry lyrics and beautiful tunes that they use, which portray the yearning, joy, and sorrow that are associated with love and interpersonal relationships.

Wedding Songs: At Hakka weddings, certain songs are performed that tell the storey of the bride and groom's journey together, serving as a symbol of their new life together and their joint destiny (Chiu, 2023). These songs are sung at a variety of rituals and festivals, including Hakka wedding ceremonies, where they are an essential component.

Lamentation Songs: Songs of lamentation are performed during times of sadness and after a loss of a loved one (Viper et al., 2022). They convey the profound sense of loss and desolation that the Hakka people feel when they experience the death of a loved one. These songs provide a medium through which members of the community can express and get through their shared grief.

To fully appreciate and understand Hakka Folk Songs, consider the following logical steps:

Listen and Observe: To get started, you should begin by paying attention to Hakka Folk Songs and watching other people perform them (Zhang & Inkhong, 2022). Pay close attention to the melodies, words, and feelings that are communicated in the songs. If at all possible, participate in Hakka cultural activities such as celebrations and performances.

Learn the Language: Consider taking up the study of the Hakka language or at least being familiar with its fundamentals if you want to delve deeper into Hakka Folk Songs (Wang, 2022). If you understand the language, you will have a deeper appreciation for the cultural intricacies and meanings embedded throughout the music.

Research and Study: Learn more about the Hakka culture and traditional songs by reading scholarly works, novels, and articles. Doing research will provide historical background and insights into the creation of these tunes, so you should definitely get started on that right away.

Engage with the Community: Establish connections with Hakka people and communities, both inside and outside of the college you attend (Liu, 2022). Conversations and other contacts with Hakka people can provide insightful viewpoints and first-hand experiences that are relevant to their folk music, which can be very beneficial.

Hakka folk song inheritance model

Definition of Hakka folk song inheritance model

Hakka Folk Songs play a crucial role in preserving and passing down the cultural heritage of the Hakka people. These songs provide a medium for emotional expression, allowing the community to convey their joys, sorrows, and aspirations. The songs foster a sense of community and identity among the Hakka people, connecting them across generations and geographic locations. The oral transmission of Hakka Folk Songs can make them vulnerable to loss or distortion over time if not documented and preserved. Understanding Hakka songs may be challenging for those unfamiliar with the Hakka language, potentially limiting broader appreciation. In an era of globalization, the younger generation of Hakka individuals may become less connected to their traditional folk songs, leading to cultural erosion.

Hakka folk songs, as part of China's intangible cultural heritage, have profound historical and cultural heritage and unique artistic charm. In the past few decades, with the development of society and cultural changes, the inheritance model of Hakka folk songs has also continued to evolve. This article will conduct a literature review on the definition of Hakka folk song inheritance model, and explore the characteristics and development trends of its inheritance model.

The inheritance modes of Hakka folk songs can be divided into two main types: natural inheritance and oral inheritance. Natural inheritance means that in daily life, people naturally learn Hakka folk songs through exposure. Oral teaching and heart-to-heart teaching means that apprentices learn the skills and charm of folk songs through the master's oral and personal teachings. These two inheritance methods have been dominant over the past few decades (Chong 2007).

However, with the progress of society and changes in culture, the inheritance model of Hakka folk songs is also constantly evolving. In the 1950s, many music professionals began to collect and organize Hakka folk songs, and based on this, a new inheritance method was formed - "half dictation and half set score". The emergence of this inheritance method provides a new way for the protection and inheritance of Hakka folk songs.

In addition to traditional inheritance methods, modern society also provides a new platform for the inheritance of Hakka folk songs. For example, schools can offer courses on Hakka folk songs to allow students to understand and master this intangible cultural heritage during their studies. In addition, the government and social organizations can also promote

Hakka folk song culture by holding folk song competitions and cultural festivals, and improve the public's understanding and protection awareness of this intangible cultural heritage (Yu, 2009).

To sum up, the inheritance model of Hakka folk songs is constantly evolving and developing. Traditional inheritance methods such as natural inheritance and oral transmission are still playing a role, while new inheritance methods such as "semi-dictation and semi-fixed notation" also provide new ways for the protection and inheritance of Hakka folk songs. In modern society, we need to make full use of various resources to provide more opportunities and platforms for the inheritance and development of Hakka folk songs.

Shortcomings of Hakka folk songs

Language barrier: Hakka folk songs are mainly sung in Hakka dialect, which makes it difficult for people in non-Hakka areas to understand and accept them. In terms of promotion and dissemination, language barriers have become a major problem for Hakka folk songs (Deng, 2012).

Single form of expression: Hakka folk songs are relatively single in form of expression, and most of them are solo, duet, chorus and other forms. This single form of expression may limit the development and audience scope of Hakka folk songs.

Lack of innovation: Hakka folk songs are relatively conservative in content and form, lacking innovation and breakthroughs. The lyrics and melodies of some traditional Hakka folk songs are too old-fashioned and differ from the aesthetic needs of modern society (Xia, 2011).

Difficulties in inheritance: With the impact of modern culture and the acceleration of urbanization, many young people are gradually less interested in traditional culture, and the inheritance of Hakka folk songs faces difficulties.

Commercialization and entertainment: In some commercial performances and entertainment activities, Hakka folk songs may be over-commercialized and entertainment-oriented, leading to the destruction of their original artistic features.

Development strategy of Hakka folk songs

Hakka folk songs are an important part of Chinese culture, with profound historical and cultural heritage and unique artistic charm. However, with the changes of the times and the development of society, the inheritance and development of Hakka folk songs face many challenges. Therefore, exploring the development strategies of Hakka folk songs has become a topic of great concern.

Many scholars believe that innovation is the key to the development of Hakka folk songs. In today's society, traditional inheritance methods are no longer able to meet people's needs, so new inheritance methods need to be explored. For example, Hakka folk songs can be combined with modern music, dance and other art forms to create new works with the characteristics of the times. In addition, modern technological means can also be used, such as online live broadcasts, short videos, etc., to spread Hakka folk songs more widely.(Jian,2005)

Talents are an important guarantee for the inheritance and development of Hakka folk songs. Some scholars have proposed that the cultivation of Hakka folk song inheritance talents should be strengthened to improve their artistic quality and inheritance ability. For example, Hakka folk song training classes and Hakka folk song competitions can be held to attract more young people to participate. At the same time, the government and social organizations should

also provide more support and assistance to talents inheriting Hakka folk songs, so that they can better develop their talents.

Traditional repertoire is the essence of Hakka folk songs, and protecting traditional repertoire is crucial to the development of Hakka folk songs. Some scholars believe that the exploration and arrangement of traditional repertoire should be strengthened and the original Hakka folk songs should be preserved. At the same time, we should also strengthen the publicity and promotion of traditional repertoire so that more people can understand and appreciate the beauty of Hakka folk songs (Peng, 2006).

The market is an important platform for the development of Hakka folk songs. Some scholars believe that Hakka folk songs should be promoted to a broader market so that more people can understand and love this unique art form. For example, Hakka folk songs can be integrated into tourism development to create a cultural brand with local characteristics. In addition, the market competitiveness and influence of Hakka folk songs can be improved by holding Hakka folk song concerts and performances (Qin, 2018).

As an important part of human intangible cultural heritage, folk music carries rich historical, cultural and artistic value. In recent years, with the global emphasis on the protection of intangible cultural heritage, folk music has gradually become an important part of music education in universities at home and abroad.

In China, folk music courses have gradually become an important part of the music education system in colleges and universities. Many universities offer compulsory or elective courses related to folk music, such as "Introduction to Chinese Folk Music", "Appreciation of Ethnic Folk Music", etc. These courses typically cover aspects of folk music history, theory, performance techniques, and practical performance.

In terms of teaching, domestic universities generally adopt a combination of theory and practice, focusing on cultivating students' comprehensive musical literacy. The teaching team is mostly composed of music teachers with rich teaching experience and professional background. They guide students to gain an in-depth understanding of the charm of folk music through explanations, demonstrations, performances and other forms. In addition, some colleges and universities also actively carry out practical activities such as folk music collection and performances to provide students with more practical opportunities.

Abroad, folk music courses are also valued. Many famous universities such as Harvard and Oxford offer courses related to folk music. These courses usually focus more on the in-depth exploration and dissemination of folk music culture, emphasizing cross-cultural exchanges and the integration of multiple cultures.

In terms of teaching, foreign universities mostly use seminar-based, interactive and other teaching methods to encourage students to actively participate and discuss. The teaching team is mostly composed of music scholars with international vision and rich research experience. They help students comprehensively understand the cultural connotation of folk music by guiding students to read relevant literature, watch performances, and participate in practical activities.

Universities at home and abroad have achieved certain results in folk music curriculum and teaching. However, there are still some problems and challenges, such as insufficient curriculum, insufficient teaching resources, and single teaching methods. It is expected that universities at home and abroad can further strengthen the construction and teaching reform of folk music courses and make greater contributions to cultivating musical talents with global

vision and cross-cultural communication capabilities. At the same time, we also expect more scholars and researchers to pay attention to the research and practice in the field of folk music and promote the inheritance and development of folk music.

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Conclusion

The endurance, adaptability, and rich cultural legacy of the Hakka people are all demonstrated via the songs that are considered to be Hakka folk music. All the way from their beginnings as a means of expression during times of hardship and migration to their contemporary incarnations in popular culture, these songs have undergone continual evolution while yet preserving their fundamental emotional and cultural essence. It is imperative that concentrated efforts be made to conserve and promote this one-of-a-kind musical culture, as

the problems they confront in the modern period underline the necessity of such efforts. Despite the fact that researchers and communities are working towards this objective, it is unquestionable that Hakka folk music will continue to be an active and essential component of Hakka culture, uniting generations from the past, the present, and the future

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