

Characteristics of Changsha folk songs in Hunan, China

Zhang Yanchun and Watchara Prempree

Bangkokthonburi University, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

The history of Changsha folk songs can be traced back to ancient times and has a deep connection with Chu culture. In ancient times, the people in Changsha formed folk songs with regional characteristics in their labor, life and sacrificial activities. Ancient documents such as The Ci of Chu contain a large number of folk songs related to Changsha area. These songs reflect the life state, emotional expression and cultural characteristics of people at that time. At present, a number of excellent folk song inheritors have emerged in Changsha area, who are committed to inheriting Changsha folk songs to the younger generation, and spreading and promoting them in various forms. The government and all sectors of society have also attached great importance to and supported the inheritance of folk song culture. In the books such as Discussion on the Current Situation of the Protection and Development of Hunan Folk Music Culture, the inheritance status and protection measures of Changsha folk songs are introduced in detail, and the living state and development prospect of Changsha folk songs in the contemporary society are shown.

Keywords: Characteristics; Changsha; Folk Song; Hunan; China

Introduction

On the basis of inheritance, some folk song inheritors began to try to integrate modern music elements into Changsha folk songs for creation and adaptation. This innovation not only enriched the expression form of Changsha folk songs, but also made them more in line with the aesthetic needs of modern people. Wang Guess and Xu Yulan's Research on the Artistic Characteristics of Piano Improvisation accompaniment in Hunan Original Ecological Folk Songs focuses on the application of piano accompaniment in the interpretation of Hunan original ecological folk songs, and aims to reveal the characteristic performance and unique charm of Hunan folk songs with piano accompaniment through in-depth analysis of the performance effect of accompaniment, the selection and application of timbre, as well as the control and change of rhythm (Wang & Xu, 2019). This kind of paper deeply discusses the innovative way of combining Changsha folk songs with modern music elements and its artistic characteristics.

With the increasing protection of the intangible cultural heritage, Changsha folk songs, as an important part of Hunan folk songs, will receive more policy support and financial investment. This will provide a strong guarantee for the inheritance and development of Changsha folk songs. By integrating Changsha folk songs into the school music education course, students can be exposed to this excellent traditional culture in the class. This will help to cultivate more folk song lovers and inheritors, and inject new vitality into the inheritance and development of Changsha folk songs. Using modern scientific and technological means, such as the Internet, new media, to spread Changsha folk songs to a broader field. This will

enable more people to understand and love Changsha folk songs, and create more opportunities and space for their inheritance and development. Cross-border cooperation with other music cultures, such as integration with modern pop music, rock music, etc. This will help Changsha folk songs to absorb new musical elements and styles, and form a more unique and diversified form of artistic expression.

Characteristics of Changsha folk songs in Hunan

The Source of Changsha folk song lyrics in Hunan folk songs

As an important area of the ancient state of Chu, its folk songs and lyrics were deeply influenced by the Chu culture. From Qu Yuan's Ci of Chu created according to the folk songs of Chu, we can see the style of folk song lyrics in Changsha at that time, full of romantic color and bold imagination. Many lyrics of Changsha folk songs come from local folklore and stories, which are often closely related to People's Daily life and labor production, reflecting the thoughts, feelings and ideal aspirations of the people of Changsha.

As an important part of Changsha folk songs, the lyrics of Changsha folk songs often come from people's labor scenes. For example, there are corresponding folk song lyrics in inserting fields, heavy water, cutting firewood, and herding cattle, which directly reflect the working life and emotional expression of the people in Changsha. In addition to the labor scene, the lyrics of Changsha folk songs also come from People's Daily life. For example, when walking, farming, cutting firewood or folk singing parties, people will express their feelings and wishes through singing. These lyrics often have strong life atmosphere and regional characteristics.

Therefore, "the folk songs of Central Hunan are unique in regional culture", economic change and historical traditional charm, and their spreading characteristics are rich cultural landscapes interwoven by many factors (Liang, 2004). These refinements not only retain the original meaning of the lyrics, but also make them more refined, vivid and expressive. The transmission of Changsha folk songs is mainly through oral transmission, and the transmission of lyrics is often accomplished through the process of the older generation to the younger generation. This way of inheritance makes the lyrics of Changsha folk songs preserved and continuously enriched and developed.

The lyrics of Hunan folk songs are also recorded in the ancient literature, such as "Chu Ci" and other documents about the lyrics of Hunan folk songs. Lin He (1984) introduced in "On Chu Ci and Folk Songs of Southern Nationalities" that although Song Yu wrote "Xialiba" and mentioned Ba songs, the exact lyrics have been lost. In the "Source of Ancient Poetry", we have to see a "Ba Ballad song", the style of this song is quite similar to the popular folk songs of seven characters and five sentences in Baling area of Hunan Province (today's Yueyang), showing the simple folk charm. It is worth noting that the original song may contain "Xi, Hu, Hu" and other ancient Chu particle words, which are omitted when recording, so that we can not fully appreciate the original style and rhythm. In short, as a precious sample of Ba people's songs, although it is slightly incomplete due to the simplification of historical inheritance, it can still be seen that it is closely connected with Xiangdi folk songs in the genre, and jointly reflects the rich folk culture color. These documents provide an important reference for us to understand the sources of lyrics of Changsha folk songs. In modern times, with the emphasis on the protection of intangible cultural heritage, the lyrics of Changsha folk songs have been collected and sorted out more systematically. In the Collection of Chinese

Folk Ballads in Changsha County Volume compiled in the 1980s, nearly 1,000 folk songs of Changsha were collected and sorted out, which provided valuable materials for the inheritance and development of Changsha folk songs.

To sum up, the sources of Changsha folk song lyrics are diverse, which are not only influenced by historical origins and folklore, but also reflect the true portrayal of labor production and daily life. At the same time, in the process of inheritance, through artistic processing and refining, it has formed a unique artistic style and form of expression. Through literature records and modern collection, we can better understand and inherit the lyric culture of Changsha folk songs.

Characteristics of Changsha folk songs

In terms of language, Chen Fangfei mentioned in a Brief Analysis of the artistic characteristics of Han Folk songs in Hunan -- Taking "Washing Cabbage Heart" as an example that Changsha folk songs mainly use Changsha Mandarin as the musical language, showing its unique language characteristics. Changsha folk songs are sung in Changsha dialect, and the pronunciation of Changsha dialect is different from that of Putonghua. Changsha dialect has a high tone and a long tone at the end. The six tone characteristics of Hunan language family are: Yin ping, Yang ping, upper voice, into voice, Yang go, Yin go, more than Mandarin Yang go, Yin go tone. This linguistic feature makes the song more local and recognizable. For example, the pronunciation of the lyrics of songs such as "Washing Vegetable Heart" is significantly different from that of Putonghua, showing the unique charm of Changsha dialect (Chen, 2017).

Changsha folk songs also often use lining words and unique moistening skills, such as playing tongue, etc. These elements not only enrich the expression of the song, but also increase the interest and artistry of the song.

In terms of melody and form, Zhang Mengyun analyzed the form characteristics of Hunan Folk song "Washing Cabbage Heart" in the origin and song characteristics, and showed the characteristics of Changsha folk song in terms of melody and form. Free and open melody, not bound by the fixed score, the singer can play according to their own understanding and emotions. This freedom makes Changsha folk songs more individuality and appeal (Zhang, 2019). Changsha folk songs have various forms, but usually have typical structural characteristics. For example, "Washing the Heart of Vegetables" belongs to the minor style, the neat variation of the three-stage structure, which makes the melody of the song more smooth and easy to sing.

In terms of culture and history, Changsha Folk Songs (Changsha County and Liuyang Hakka Folk Songs) introduces the historical origin, basic content and cultural value of Changsha folk songs, and shows its importance in historical and cultural aspects. Changsha folk songs are a true portrayal of the living customs and labor production of the Changsha people in the past dynasties. It records the living conditions, emotional expression and cultural characteristics of the local people. And it has a profound cultural heritage and historical inheritance value. It is not only an important part of Changsha regional culture, but also one of the treasures of Chinese traditional culture.

In terms of subject matter and content, Changsha folk songs have a wide range of themes and rich content, involving all aspects of social life. These songs often follow labor production, daily life, love and marriage, and vividly express the emotional waves aroused by real life in people's hearts. At the same time, Changsha folk songs also reflect the local people's customs, values and aesthetic taste.

In the aspect of song style, Zhao Xianxiao (2019), in "On the Artistic Characteristics of Hunan Folk Songs", analyzed the formation reasons and main characteristics of the artistic style of Hunan folk songs, which also involved the artistic characteristics of Changsha folk songs. Changsha folk song has a strong romantic color, rich lyrics, beautiful rhythm, is an important art form for local people to express their emotions. At the same time, there is no shortage of realistic expression techniques. The lyrics and language of Changsha folk song are simple and straightforward, which makes people feel in the countryside and fields of Hunan province when they hear the song. This is the interesting "vulgar flavor" reflected in the language in the song. The forms of expression are diversified, including solo singing, duet singing, and combination of singing and dancing. These forms make Changsha folk songs more artistic charm and ornamental value.

Aesthetic characteristics of Changsha folk songs

The aesthetic characteristics of Changsha folk songs in Hunan folk songs can be summarized into the following points.

Language and rhyme beauty

Changsha dialect plays an important role in Hunan folk songs. For the songs with strong language characteristics, the singers need to accurately grasp the language characteristics, and adopt the appropriate singing methods combined with the language characteristics. When dealing with songs with strong melody, it is possible to use Mandarin as the main singing language, or to use minority languages according to the needs of the songs to highlight the national characteristics. For example, the folk song "Liuyang River" is mainly sung in Mandarin, but in some specific words, the pronunciation with local characteristics is adopted, such as "Lu" singing "Lou" and "Out" singing "qu", which enhances the regional characteristics and affinity of the song. In the process of singing, decorative sounds can be used, according to the actual situation, to enhance the artistic appeal of Hunan folk songs, and to highlight the uniqueness and diversity of language use and singing skills.

Beauty of melody and rhythm

Liu Xiaofeng pointed out in his Research on the Aesthetic Characteristics and Cultural Value of Hunan Folk Songs that the beauty of Hunan folk songs is embodied in three aspects: first, it is natural and spontaneous, such as mountain songs, singing with one's heart, free rhythm and expressing sincere emotions; The second is simple and powerful, such as labor songs, can inspire people, with the rhythm of labor, show the spirit of the working people; Third, the melody is beautiful, Hunan folk songs in the inheritance of innovation, integration of various elements, the creation of many beautiful masterpieces (Liu, 2013). The melody of Changsha folk songs is usually free and smooth, and the rhythm is bright and changeable. Its melody lines are smooth, ups and downs, with a strong expression and appeal. The lyrics and music score of Liuyang River are relatively simple. The two lyrics adopt the form of question-and-answer, and the melody adopts the Chinese five-tone national scale of Gongshang Jiao. There is no fa and si in the whole song, so the music sounds catchy and endless. At the same

time, the rhythm of Changsha folk songs is also rich and varied, with both regular rhythm type and free scattered form, which makes Changsha folk songs more dynamic and energetic when singing.

Emotional and artistic conception of the beauty

Changsha folk songs have unique characteristics in emotional expression and artistic conception construction. They often take daily life, labor and production, love and marriage as the theme, through vivid lyrics and beautiful melody to express people's inner emotional waves. At the same time, Changsha folk songs are also good at using metaphors, symbols and other techniques to create artistic conception, which makes the songs more profound and rich.

Style and characteristic beauty

Changsha folk songs also have a unique aesthetic value in their style and characteristics. They are often highly romantic and bold imagination, while also retaining elements of realism. The lyrics of Changsha folk songs are simple and straightforward, with vivid language and beautiful melody, with strong personality and appeal. This style and characteristic make Changsha folk songs unique in Hunan folk songs and even the national folk songs.

Inheritance and development of beauty

As one of the important cultural heritages in Hunan province, Changsha folk song also shows its unique aesthetic value in terms of inheritance and development. The inheritors of Changsha folk songs pass on this art form from generation to generation through oral teaching, and at the same time, they constantly absorb new elements and expression techniques to enrich and develop Changsha folk songs. This process of inheritance and development not only reflects the historical value and cultural significance of Changsha folk songs, but also shows its unique artistic charm and the spirit of The Times.

Typical songs of Changsha folk songs

Washing the Vegetable Heart

The folk song "Washing CAI Heart" is widely spread in Hunan province. It comes from the flower drum opera and has been sung for a long time. Now the widely sung version comes from the Wangcheng County folk songs. This is a form of song and dance, which sometimes with notes, a certain simple plot, to percussion the bamboo orchestra.

In "Analysis of the Cultural Background, Aesthetics and Singing Skills of Several Folk Songs in Eastern Hunan", Li Xiang pointed out that the music tells the story of a young Hunan girl embroider in her room and was called by her mother to wash the cabbage heart, but she fell down on the way to the river and lost her ring, so she told the young boys around her that if anyone could help him find the ring, she would give him sochu, melon seeds and peanuts. I would have married him.

In the pronunciation of "Washing the Vegetable Heart", we will find that we need to make some adjustments of the initials and finals. For example, the word "slave" is read as lou, not nu, as the change of "n" and "l", "suddenly heard" suddenly does not say hu but read fu, as the change of "h" and "f", "sister" does not read "mei" but "mai", changed the finals here. "River" reads "huo", "brother" reads "guoguo" and "half" reads "uan". In addition, there are completely different pronunciation from Mandarin, such as "ring hoop", "read" gai gu zi ". There are also some inherent words in dialects, such as "gold" without gold and "red gold". In order to match the sense of dialect, the song also uses decorative sounds to imitate the

small sound of Hunan dialect. In the song, the dialect flavor lining "wordy," more highlights the local style of Changsha, and the flower tongue sounds to enhance the phonetic characteristics of this dialect. These different pronunciation and words, syntax affect the direction of music melody, achievement in the music "xiang feather" tone, every phrase fall feather "6", but unlike most of the feather tone, Hunan this feather type does not make music sad, it used sol slightly, make music becomes very distinctive, and melody constitute more use "do mi sol la" four sounds, make music simple and lively and lovely (Xie, 2019).

Common big jump in the song, such as the first sentence "slave in the embroidery room, embroidered wow flower which" in the sentence with the octave big jump, song seven octave big jump sometimes upward and sometimes downward like the Changsha area dialect tone, such as dialect "you make yao son cough up" is the first two words for the bass, the second third word suddenly up big jump to the last "cough up" word back to the original bass. In the rhythm, you can find that there are a lot of attachment points and segmentation sounds, which is also derived from the dialect, such as "noisy, noisy" is the use of "X X XX X X. | X X X. X X| " this imitates the rhythm of dialect language.

The song structure of the folk song is divided into three paragraphs: A, B and C, and each paragraph has three phrases. At the end of paragraph C, A 5-bar repetition of repeated phrases is added as coda. The music starts with the prelude to four bars at the speed of the middle plate (moderato), and the first motivation is from the c sound jumping up to the e sound and then down to the A sound, giving people a sense of happiness and joy.

Conclusion

To sum up, in the process of inheritance and development of Changsha folk songs, the joint efforts of the government, all sectors of society and inheritors are needed. Through policy support, education popularization, diversified communication and cross-border cooperation, we believe that Changsha folk songs will be better inherited and developed in the future, and make greater contribution to the music culture cause in Hunan and even the whole country.

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