



Conservation and Development of Hakka Mountain Songs for Cultural Inheritance การอนุรักษ์และพัฒนามรดกวัฒนธรรมเพลงภูเขาฮากกา

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บทคัดย่อ

เพลงภูเขาฮากกาเป็นการแสดงเชิงศิลปะและเป็นมรดกวัฒนธรรมที่สำคัญของจีน ที่มีความจำเป็นต้องอนุรักษ์ พัฒนา และฟื้นฟู บทความเรื่องนี้มีวัตถุประสงค์ในการสืบสวนวิธีการอนุรักษ์และพัฒนาเพลงภูเขาฮากกาเพื่อมรดกทางวัฒนธรรม ภายใต้ภูมิหลังของกระแสโลกาภิวัตน์ มีความยากลำบากในการอนุรักษ์และพัฒนาเพลงภูเขา อาทิ การเปลี่ยนแปลงทางสังคมและสิ่งแวดล้อม การขาดผู้ฟังและผู้สืบทอด ขาดการประดิษฐ์คิดค้น และผลกระทบของวัฒนธรรมผสมผสาน ผู้เขียนเสนอข้อเสนอแนะเพื่อการอนุรักษ์และพัฒนาเพลงภูเขาฮากกา : เก็บรวบรวมและรักษา ใช้นโยบายของชาติเป็นเครื่องมือในการกำหนดด้านมรดกวัฒนธรรม สร้างแบรนด์ยี่ห้อเพลงภูเขาฮากกา ประดิษฐ์คิดค้นเพลงภูเขาฮากกาบนพื้นฐานของเอกลักษณ์ในช่วงระยะเวลาต่างๆ และนำเสนอสู่ประชาชน โดยผ่านดนตรีศึกษาเป็นพื้นฐานการพัฒนาเพลงภูเขาฮากกา

คำสำคัญ: เพลงภูเขาฮากกา, มรดกทางวัฒนธรรม, การพัฒนาและการอนุรักษ์

Abstract

Hakka mountain songs are an artistic performance and an important cultural heritage of the Chinese that are in need of conservation, revitalization, and development. This article aims to investigate the conservation and development of Hakka mountain songs for cultural inheritance. Under the background of globalization, there are some difficulties in conservation and development of Hakka mountain songs, i.e. the changing society and the environment, lack of audience and inheritors, lack of innovation, and the multicultural impact. The authors put forward some suggestions for the conservation and development of Hakka mountain songs: collecting and maintaining the documents of Hakka mountain songs; enacting a national policy to

establish an inheritance mechanism; constructing Hakka mountain songs brand; making innovations of Hakka mountain songs based on the characteristics of the time and providing people with music education which is the basis for the development of Hakka mountain songs.

Keywords: Hakka Mountain Songs, Cultural Inheritance, Conservation and development

Introduction

Hakka mountain songs are a kind of Chinese mountain song. It originated from the ancient folk song of the Central Plains. It is mainly popular in Hakka settlements and sung in Hakka dialect. It is an impromptu song sung by Hakka when they are working in the mountains or expressing their emotions. Therefore, it is called “Hakka mountain songs”. It is characterized by melodious tone, free rhythm and strong improvisation. The lyrics reflect all aspects of local life and social culture, and the singing forms are mainly solo and duet (Liu, 2015). Hakka mountain songs have a history of more than one thousand years since the Tang Dynasty. They came into being with the formation of the ethnic group of Hakka as a form of oral literature and art integrating the immigrant culture of the Central Plains with the indigenous one. Therefore, Hakka mountain songs are not only a valuable cultural resource, but also a true witness of Hakka history. (Chen, 2018).

Globalization promotes the integration of culture, economy and politics, and also brings frequent cultural exchanges and collisions. Strong popular culture is impacting the traditional culture of all nationalities in the world, and the folk cultural heritage and its living

environment are seriously threatened. The development and inheritance of Hakka mountain songs also encountered many impacts from multi-cultural, and entered a situation of multi-cultural coexistence. And, the frequent cultural exchange and collision, the constant impact from foreign cultures, to a certain extent, also caused the decline of Hakka mountain songs. (Zhong & Zhang, 2019). The protection and development of Hakka mountain songs is a systematic project. In the face of the changes from and collisions with foreign cultures, Hakka mountain songs must adapt to the new cultural form and be inherited. Therefore, the authors put forward the idea of “rescue first, protection and development coexist” to achieve the inheritance and sustainable development of Hakka mountain songs.

Objectives

1. To study the historical origin of Hakka mountain songs.
2. To study the current difficulties for Hakka mountain songs.
3. To protect and develop Hakka mountain songs for cultural inheritance.

Research Methodology

Population and Participants

1. Hakka mountain songs in Meizhou and Xingguo were selected as the research objects in this study.
2. In this study, 14 inheritors and 124 audiences of Hakka mountain songs were interviewed. Some questions were asked in terms of the interview of outline. The study divided interview questions into abstract and specific questions, general and inquiring questions.

Research Instruments

1. Survey

This study selected two places as the investigation destination. 1) Meizhou City, Guangdong Province. 2) Xingguo County, Ganzhou City, Jiangxi Province. Because Ganzhou City is the birthplace of Hakka, Meizhou City is called the capital of Hakka. Hakka mountain songs in these two places have typical characteristics.

2. Observation

Observation method includes direct observation and indirect observation, General surroundings, mediators and people related to Hakka mountain songs were observed.

3. Interview

Interview was a kind of purposeful, individualized research conversation, which was a research method that collected first-hand information through oral conversations between the interviewee and the interviewer. The interview methods of this study are divided into individual interview and group interview. The purpose of face-to-face interview is to collect important information of inheritors and audiences of Hakka mountain songs. The author took the relevant personnel of Hakka mountain songs as the interviewees to study the general situation and existing problems of Hakka mountain songs.

Data collection

There are many methods to collect data in this study, such as literature, field work, observation, etc. The main purpose of using various research methods is to collect data accurately and effectively, so as to objectively and comprehensively reflect Hakka mountain songs, Details are discussed as follow :

Printed materials: mainly from libraries, Hakka museums, research institutes, Hakka heirs, and private collections of books, ancient books and handwritten song books.

Electronic materials: mainly in the electronic journal network and the Internet to find some journal papers and information about Hakka mountain songs.

Sound recording: The recording of this study includes the recording materials of Hakka mountain songs collected from the local cultural museum, Hakka Institute and Hakka mountain song enthusiasts, as well as the recording of interviews.

Video documentation: This study collected some performance videos of Hakka mountain songs.

Photographic documentation: including characters, live events, lyrics, environmental photos and so on.

Data analysis

1. Literature Analysis

With the method of literature analysis, the researchers collated, analyzed, compared and summarized the relevant books, papers, works and literature collected by private people of Hakka mountain songs culture. Explore the historical development of Hakka mountain songs, summarize and refine the artistic characteristics of Hakka mountain songs, as well as the protection, inheritance and development status of Hakka mountain songs.

2. Comparative Analysis

The first-hand and second-hand data obtained from the study of Hakka mountain songs are compared, analyzed, classified and filed,

and combined with my own point of view to study the conservation and development of Hakka mountain songs.

Results and Discussion

1. The historical origin of Hakka mountain songs

1.1 Hakka mountain songs in traditional agricultural society

Hakka mountain songs originated from the ancient Central Plains folk songs, inherited the tradition of the Shi Book and Han Music, mostly in the form of seven words and four sentences. In the traditional agricultural society, the majority of Hakka ancestors lived on farming. Whether they worked in the fields, mountains and forests, or on the way home after a day's work, Hakka people expressed their feelings and pleasant mood by singing mountains songs (Zhang, 2015). Therefore, the traditional Hakka mountain songs reflected people's entertainment and social life, which are the living fossils and treasures of Hakka culture. However, in the traditional agricultural society, Hakka mountain songs have always been discriminated against. They are not only ignored by the intellectual and cultural circles, but even banned by the government. Hakka mountain songs can only be spread in the folk and in the dark. So Hakka mountain songs in traditional agricultural society have been in the state of folk and marginalization for a long time.

1.2 Hakka mountain songs in the period of social transformation in modern China (1840-1949)

In this period, Hakka mountain songs also experienced a process of change from traditional to modern. Firstly, although Hakka mountain songs have a long history, 15 pieces of Hakka mountain songs

were recorded in 1891 in Meizhou City, Guangdong Province by Huang Zunxian, a poet and educator. (Jiang & Chen, 2018). Secondly, Hakka mountain song, as the main literary form of Hakka regional culture, was highly valued by revolutionaries in the era of Chinese revolutionary war. During the period of the Central Soviet Area (1929-1934), the Red Regime under the leadership of the Communist Party of China attached great importance to literary and artistic propaganda, fully utilizing the propaganda and educational functions of Hakka mountain songs to serve the revolution. When Hakka mountain songs were injected into the revolutionary ideological content, they glowed with new brilliance and became an important artistic form of propaganda of the revolution, calling for liberation, encouraging participation in the army and promoting productivity. Thirdly, in 1949, after the founding of the People's Republic of China, Hakka mountain songs became a government supported music culture and made some progress and development. In the Hakka area, people can not only sing mountain songs openly, but also set up cultural centers, carry out the investigation, recording, creation and adaptation of mountain songs, and hold training courses. This period is the heyday of Hakka mountain songs.

1.3 Hakka mountain songs after Chinese reform and opening-up (After 1978)

Since the reform and opening up, China has gradually changed from a planned economy to a market economy, which has also brought new vitality to Hakka mountain songs. Under the guidance of Hakka culture research, the scientific research of Hakka mountain songs has entered a new era. Since 1978, some achievements have been made in the performance, arrangement, excavation, innovation

and research of Hakka mountain songs. Such as “Hakka mountain songs of Western Fujian Province”, “Hakka mountain songs of eastern Guangdong”, “Research on Hakka mountain song in Gannan”, “The selection of Hakka love songs” and other books and articles. After the reform and opening up, Hakka mountain songs play a special role in foreign exchanges and contact with overseas Hakka people. Hakka mountain songs not only communicate the hearts of overseas Chinese, but also play a diplomatic role in a certain sense.

However, with the rapid development of urbanization in China, the proportion of rural population is decreasing year by year. Many Hakka people living in the deep mountains moved to the city. Therefore, Hakka mountain songs, which were originally attached to the mountain labor and rural life, are gradually disappearing due to the loss of the survival soil. (Liu & Feng, 2019). In addition, the reform and opening-up has made the cultural exchange between China and foreign countries more active than ever, and a large number of foreign cultures have rushed into China. The traditional culture of our country has been impacted to some extent, and Hakka mountain songs are inevitable. From 1950s to 1980s, Hakka mountain song has a large audience, most of Hakka people love to listen to and sing Hakka mountain songs. (Li, 2016). But, at the end of last century and the beginning of this century, the fewer and fewer people like to listen to and sing Hakka mountain songs, and Hakka mountain songs are facing a survival crisis.

2. Current difficulties of Hakka mountain songs

2.1 The changes to Hakka’s modern life style and the multi-cultural impacts have led to the decline of Hakka mountain songs

In the traditional farming society, Hakka mountain songs are mainly spread in rural areas where politics, economy and culture

are underdeveloped. Hakka mountain songs were the main ways for Hakka people to enjoy their leisure time in the fields and farms. (Figure 1). After entering the 21st century, the production mode of mechanization has replaced the original manual labor, and a large number of the rural population have moved to cities. These factors have not only changed people's way of life, but also destroyed the traditional living environment of Hakka mountain songs.



Figure 1 Hakka traditional songs

In the meantime, globalization has not only brought about the development of commodity economy, but also brought about rapid changes in the aesthetic taste of all social strata. These changes have prompted Hakka people to put forward a multi-level demand for music life, which has caused unprecedented impact on Hakka mountain songs. Under the background of globalization, the emergence of contemporary mediums has altered the economy and society of the Hakka people in mountainous areas. The expansion of commerce, introduction of new technology, the large variety of entertainment

forms such as television, movies, theatre, contemporary music, karaoke, VCD and DVDs' have led to a steep decline in traditional folk music which was not able to adapt and survive. With the popularization of mass media and the integration of different cultures, the original Hakka mountain songs cannot meet the growing cultural needs of the young generation, hence facing a survival crisis.

2.2 The audiences of Hakka mountain songs are insufficient, and the inheritors of Hakka mountain songs were older

The audiences of Hakka mountain songs are insufficient. At present, the audiences of Hakka mountain songs are mainly the Hakka people, folk entertainers, folk religious persons and so on in Hakka areas. In the traditional farming society, Hakka mountain songs were spread through mouth to mouth in the ecological «soil» for its unique nature. They have a history of more than one thousand years. They took the feudal civilization as their background and gradually came into being in the long ancient period. In modern society, with the arrival of cultural globalization and the collision between Chinese and Western cultures, Hakka people have more forms of entertainment. With the development of economy and the flow of population, the cross-cultural marriages between Hakka people and foreigners have become very common. Many Hakka people of new generation can no longer speak Hakka dialect, and the language environment in which Hakka mountain songs live has been challenged. (Deng, 2018). Moreover, the authors interviewed Tang Mingzhe, the national inheritor of Hakka mountain songs, who said that the audiences who like to listen to Hakka mountain songs are generally older in age (Figure 2). In addition, the new generation

of Hakka people do not want to listen to Hakka mountain songs, let alone sing and preserve them. Especially the young people in Hakka areas have lost interest in traditional Hakka mountain songs.

At present, the problems of the aging of the inheritors of Hakka mountain songs are obvious. The authors investigated the inheritors of Hakka mountain songs at province and city levels in Meizhou City and Xingguo County. The result of the survey indicates that the proportion of inheritors over 60 years old is 71%. Under the influence of market economy and modern life style, it is a common phenomenon that the middle-aged and young people who like Hakka folk songs abandon their arts and go into business due to economic reasons, thus the drain of talents in Hakka mountain songs is serious. It is difficult to find apprentices to learn skills. Therefore, the aging problem of the inheritors of Hakka mountain songs is serious.



Figure 2 The folk singers and audiences of Hakka mountain songs in the street

2.3 The contents of lyrics are old, and musical characteristics are single

Hakka mountain songs have been accompanied by Hakka people's life and labor since they came into being. The contents of Hakka mountain songs show Hakka people's life style and local customs in different periods. Therefore, Hakka mountain songs are like a mirror, which completely and deeply reflects the history of Hakka society, Hakka life in different periods, and their values. They are also expressions of Hakka's local customs and practices, emotional and aesthetic psychology. At present, the contents of Hakka mountain songs are out of line with time. Most of the Hakka mountain songs that the authors searched on the Internet video websites are such old plays as "A fierce wife beats husband", "Mrs. Liang Sizhen and Mr. Zhao Yulin", and many of the songs were created under the feudal society background. The content and style of Hakka mountain songs, lacking of innovation, have not kept pace with time. In the modern society, the content and form are obsolete and difficult to attract audiences.

After thousands of years of change and development, Hakka mountain songs have formed their own characteristics in rhythm and melody. But some scholars found that the traditional Hakka mountain songs have inherent defects such as narrow range, short structure, non-tone alternation and transposition, and lack of expansion of musical segments. (Yang, 2016). The Meizhou Hakka mountain song "Hakka mountain song is most attractive (客家山歌最惹人)" (Figure 3) is an example. In particular, the range of Hakka mountain songs is relatively narrow, with the majority of the five-degree range, the fourth-degree

and the eighth-degree range being the second, and the others less common, and the music structure is relatively short, mostly composed of seven-character and four-sentence structure, without mode alternation, transposition, expansion or other large-scale musical structure.



Figure 3 “Hakka mountain song is most attractive”

2.4 Spreading scopes are small and spreading effects are poor in singing Hakka mountain songs in Hakka dialect

The traditional Hakka mountain songs are a folk art based on Hakka dialect. Hakka dialect and Hakka mountain songs are closely combined, so “Hakka mountain songs are not Hakka mountain songs without Hakka dialect”. (Ying, 2016). Therefore Hakka dialect plays an important role in Hakka mountain songs. The elderly audiences and inheritors like the primitive Hakka mountain songs in Hakka dialect of Hakka areas. The survey results indicate that young people nowadays lack interest in Hakka mountain songs, especially the original Hakka mountain songs in Hakka dialect. This is because, due to the

popularity of Putonghua, some Hakka people, especially some Hakka teenagers, can't speak and understand Hakka dialect. If Hakka mountain songs are still all sung and compiled in Hakka dialect, it will inevitably cause failure for some young Hakka people to understand the meaning and connotation of the traditional Hakka mountain songs, which to a certain extent affects the feeling of the young Hakka people and non-audiences. In addition, in non-Hakka areas, it is difficult for non-Hakka people to understand the feelings and meanings expressed by Hakka mountain songs due to their inability to understand Hakka dialect and the content of lyrics, which results in a small range of communication and hinders the development of mountain songs. From this point of view, Hakka dialect is one of the reasons for the slow and narrow spreading of traditional Hakka mountain songs.

3. Countermeasure research

In today's multicultural development, individuals and organizations related to Hakka mountain songs should adhere to the concept of "rescue first, protection and development coexistence" and realize the inheritance and sustainable development of Hakka mountain songs. Practice has proved that in the new era, Hakka mountain songs must be innovated and changed. There are some countermeasures for the conservation and development of Hakka mountain songs.

3.1 Collecting and preserving the documents of the traditional Hakka mountain songs

Individuals and organizations related to Hakka mountain songs should rescue, collect and inherit them. In the course of the

investigation, the authors found that many traditional Hakka mountain songs only have lyrics and no melody. So they can be digitally preserved without loss or aliasing. Local administrative departments must systematically collect, sort, and file Hakka mountain songs for their protection and inheritance, and then implement a good protection plan. Various ways of text, audio, video, and digital multimedia can be used for collecting and recording the traditional Hakka mountain songs and files can be set up to build a database. On the basis of a true record, the authorities can carry on research, publication and exhibition in the Hakka museum. It is particularly important to collect and collate the traditional Hakka mountain songs. For the traditional Hakka mountain songs of different styles, three measures can be adopted. Firstly, the local folk organizations and researchers should go into the community and collect the traditional Hakka mountain songs including oral and text materials. Secondly, researchers should analyze and understand the background of their creation based on the different characteristics. Thirdly, individuals and organizations related to Hakka mountain songs should find and cultivate excellent folk singers of the original ecological Hakka mountain songs, and then make audio-visual materials in order to save the traditional Hakka mountain songs.

3.2 The use of national policy to establish an inheritance mechanism

The government should strengthen cultural self-confidence, enhance cultural consciousness and promote the prosperity of socialist culture. Relevant government departments should make use of the national intangible cultural heritage policies and regulations to build a

platform for Hakka mountain songs. Through the protection of intangible heritage, carry out cultural census, in particular, the job of intangible cultural heritage inheritors' protection and support. The government should clarify the significance of the protection and development of Hakka mountain songs, and strengthen the overall planning of protecting Hakka mountain songs' ecological areas according to the documents of "Interim Measures for the Protection and Management of National intangible cultural heritage" and "Guidelines of the Ministry of Culture on Strengthening the Construction of National Cultural and Ecological Protected Areas". Specific measures are as the following: First of all, the government should make full use of the regional areas of Gannan and Guangdong Hakka cultural and ecological protection experimental areas to increase the construction of Hakka mountain songs ecological towns and villages. Secondly, the government should make overall planning, give clear orientation, set up industries, strengthen policy support and guarantee certain funds, effectively implement the work of Hakka mountain songs ecological protection zone, protect Hakka mountain songs music culture and promote local economic development. Finally, the government should strengthen guidance and improve the environment and policies for the development of Hakka mountain songs creative industry, so as to realize the sound development of Hakka mountain songs industrialization.

3.3 Construction of Hakka mountain songs brand

The cultural inheritance of Hakka mountain songs not only has the characteristics of non-profit and public welfare, but also has the value of commercial development in modern society. Individuals

and organizations related to Hakka mountain songs should follow the market rules, optimize social resources, and build a platform for the development of Hakka mountain songs. Through discovering old songs and revitalizing the resource stock of Hakka mountain songs, Individuals and organizations related to Hakka mountain songs can promote the development and inheritance of Hakka mountain songs, and choose a road of sustainable development and brand development for Hakka mountain songs. To build the brand of Hakka mountain songs, we can start from the following aspects: Firstly, establish the brand of Hakka mountain songs in music festivals and competitions. Secondly, establish the educational brand of Hakka mountain songs. Thirdly, establish the tourism brand of Hakka mountain songs. For example, in Xingguo County, Jiangxi Province, the stage repertoire, the old mirror, the Xingguo mountain opera, was rated as an excellent work and sung in scenic spot, which was welcomed by tourists and had a positive impact in the country. This is a typical case of the integration of Hakka mountain songs into tourist industry, also known as Hakka cultural tourism brand. Nowadays, more and more people choose characteristic tourism, the unique propaganda function of Hakka mountain songs has become increasingly prominent. Fourthly, establish the network brand and academic research brand of Hakka mountain songs.

3.4 Innovation of Hakka mountain songs based on the characteristics of the time

Professor Li Shulin Composer and expert in Hakka music research, believes that the development of Hakka music also needs new ideas and new methods. The innovation of folk songs is based on

traditional folk songs, fully using various materials and techniques, with comprehensive development, innovation and deduction, making new folk songs fresh and unique. (Li Shulin. 2016). As for the creativity, Hakka mountain songs not only retain the original content, but also develop with time. This will make music more able to adapt to the trend of quality development. According to the music content, diversification, form, and actual effect, we can absorb Western music to enrich Hakka music. It is an effective way to keep the Hakka music culture on the market and take the development mode of “popular music”.

Specific measures can be taken from the following aspects: Firstly, innovation of creative techniques. This means to refine and transform the original Hakka mountain songs. With the technological innovation of the rhythm, tonal mode and melody of the songs as the core, the re-creation of music is carried out under the background of modern music, and traditional Hakka mountain songs are transformed into modern music. Secondly, innovation of accompaniment instruments. The traditional Hakka mountain songs are sung with emotion and improvisation without accompaniment instruments. Now the new versions of Hakka mountain songs can make use of various modern musical instrumental techniques, on the basis of the use of national characteristic instruments, the addition of orchestral, bronze, electro-acoustic bands and other Western instruments, so as to strengthen the modern flavor of the mountain songs. Thirdly, innovation of language. The traditional Hakka mountain songs are usually sung in Hakka dialect. Singing in Mandarin (Chinese language)

can speed up the spreading and promotion of Hakka mountain songs. Fourthly, innovation of performance form. Traditional Hakka mountain songs' performance form is relatively simple, in essence, only "singing" without "performing". In addition to the existing performance forms, the performance forms of Hakka mountain songs can also be innovated as rap, performance singing, rock and roll, sitcom and so on, so that the performance forms of Hakka mountain songs are more colorful, to make more people feel the beauty of Hakka mountain songs. Finally, the innovation of stage design. Stage design, also known as "Dancing beauty design" or "Set design", is a comprehensive stage performance design, including scenery, lighting, makeup, clothing, props and other art fields.

3.5 Music education is the basis for the development of Hakka mountain songs

The development and inheritance of Hakka mountain songs can be accomplished by the educational administration. Conservation and development of Hakka mountain songs should utilize the educational system where the knowledge of indigenous culture can be passed on to future generations and diffused to the general public through culture curriculums and classes integrated into the educational institutions. Firstly, educational administrations should train talents and teachers of Hakka mountain songs. Educational administrations should give full play to the advantages of talent cultivation in local colleges and universities, train the reserve talents of Hakka mountain songs, and lead the development and innovation of Hakka mountain songs music culture. As local institutions of higher learning, for example, Jiaying

College in Meizhou and Gannan Normal University in Ganzhou can undertake the training of Hakka mountain songs music performers and teachers in primary and secondary schools. Secondly, school is the place of teaching and educating people, which can give full play to the school's three functions: teaching, culture, and scientific research. The author believes that schools should strengthen the teaching of Hakka mountain songs singing skills and the penetration of traditional Hakka culture among primary and secondary school students. Thirdly, Hakka mountain songs artists or successors of Hakka mountain songs come into students' classrooms and use modern media technology to disseminate and develop Hakka mountain songs.

Conclusion

The conservation and development of Hakka mountain songs is a systematic project, involving a wide range of aspects. Faced with the changes in the ecological environment of today's Hakka mountain songs, individuals and organizations related to Hakka mountain songs should adhere to the concept of "rescue first, protection and development coexistence", and realize the inheritance and sustainable development of Hakka mountain songs.

Suggestions

Conservation: Successful conservation of Hakka mountain songs can be accomplished through many methods such as 1) Conservation efforts provided by Hakka mountain songs artists in the continuation of development of their creativity in creating quality

music through the development of knowledge, practice and innovation.

2) Local communities can provide conservation support by integrating Hakka mountain songs into their livelihood through creating awareness and enthusiasm in the community by constructing Hakka culture park and community stages which hold regular displays of indigenous arts, crafts and folk music on weekly, monthly and on an annual basis. The united efforts of community members will help create and strengthen the culture network between community and provincial groups.

3) Government organizations and branches involved with cultural promotion can promote the conservation of folk music through sincere actions such as creating a systematic welfare system for Hakka mountain songs, distributing the authority, and increasing the responsibilities of cultural administrations to provincial, community groups and private organizations. The government should implement their efforts in supporting consistent performances of Hakka mountain songs during appropriate occasions, create a comprehensive knowledge of Hakka mountain songs into referable documents, database and digital multi-media and cultivate awareness of the value and substance of indigenous performing folk music.

Development: Culture is always endowed with new connotations with the development of time, and so are Hakka mountain songs. On the basis of adhering to the traditional culture, we should correctly handle the relationship between inheritance and development, and strive to create Hakka mountain songs with contemporary value, which are in line with contemporary aesthetic taste, fill the gap between modern and traditional, eliminate the

differences between the past and modern, and make Hakka mountain songs develop in this new era. Combining with the characteristics of the times and innovating Hakka mountain songs, researcher and singers should make bold innovations in the language, creative techniques, accompaniment instruments, performance forms and dance design of Hakka mountain songs on the basis of preserving the tradition, and striving to create Hakka mountain songs with contemporary value in line with contemporary aesthetic taste in today's multi-cultural coexistence. Individuals and organizations related to Hakka mountain songs should develop the market of Hakka mountain songs, strengthen the combination of Hakka mountain songs performances and Hakka tourism, promote the development of regional economy, build the brand of Hakka mountain songs, build the creative industry of Hakka mountain songs culture and promote the development of related industries.

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