

Research Article

The musical characteristics of Haoyang Song in Pingchang County, Sichuan Province, China

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ABSTRACT

This article takes the musical characteristics of Haoyang songs in Pingchang County, Sichuan Province, China" as the research object. The purpose of this article is to analyze the musical element characteristics of Haoyang songs based on field investigations and using qualitative research methods. The conclusions of this article The following are: 1) Further analysis of the melody characteristics of Haoyang songs. 2) Further analysis of the characteristics of Haoyang songs' rhythm and tempo changes. 3) Analysis of the tunes of Haoyang songs. 4) The singing method of Haoyang songs needs further analysis.

Keywords: Haoyang songs, Music, Pingchang County

Introduction

Pingchang belongs to Bazhong City, Sichuan Province, China. It is a county under the jurisdiction of Bazhong City. It is located in the northeastern part of the Sichuan Basin. It is a typical basin-peripheral mountain landform. Haoyang songs refer to the folk songs sung by working people in the farming era in southern China during fieldwork. This research mainly studies the Haoyang song system in Pingchang County, Sichuan Province, China.

From the perspective of Chinese history, the folk music culture of Pingchang County is mainly Ba culture, and Ba culture is a part of Chinese Bashu culture. In ancient China, Ba culture was an important part of China's splendid ancient civilization. In ancient times, the nature of Ba people's music was mainly sacrificial and military. After the Han Dynasty, the entertainment of Ba people's music gradually strengthened; folk music The nature of Ba people's music has undergone a major change in the course of its history. From the initial "entertainment" song and dance form

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to entertain people, self-entertainment of the masses and entertaining forms prevail among the people. This form of "entertainment god" singing and dancing rituals still exists in Pingchang County. It is mainly reflected in funeral customs and ceremonies. People called "Duan Gong" usually perform chanting songs and perform "dharma ceremonies".

The Haoyang song is a local folk song created and sung collectively by the working people during the farming period in southern China. Haoyang songs originated in the Sui Dynasty in China, and belonged to labor folk songs. Later, they were widely used in people's lives and spiritual culture, and they are the most important manifestation of folk music culture.

But now, with the rapid development of China's economy, China has gradually shifted from the era of farming to the era of industrial modernization. Due to the changes in people's production and lifestyles, folk labor songs such as haoyang songs that were produced and prevailed in the farming era are gradually fading out of people's minds. Because of folk songs like haoyang song, its inheritance method was passed down by old folk artists from the ancestors (generally in the family style from generation to generation), and there is no specific music score that has been recorded. Nowadays, most of Pyeongchang haoyang songs are still in the mouths of elderly people over 65. As time goes by, these old folk artists who can sing Pyeongchang haoyang songs have also passed away, and there are fewer and fewer elderly people who can sing haoyang songs. In addition, the influence of foreign culture will eventually make the haoyang song disappear.

Objectives

Through the collection and arrangement of field work data, the melody, rhythm, mode, singing method, and singing characteristics of Haoyang songs are further organized and analyzed.

Method

This paper adopts qualitative research method to collect a large number of data through field work, and classifies the collected data, so as to obtain useful information.

1. To consult the literature, including collecting video and audiovisual materials, and especially to pay attention to the relevant materials for the theoretical study of the musical elements of the Haoyang songs.

2. On-site inspection, visiting villages in Pingchang County, in-depth their living environment, and interviews.

3. Interview Haoyang song inheritors and record the songs they sang. They are: 1) Guo Cuilan; 2) Guo Peichengsu; 3) Zhao Shiliang

Findings

Through field research and related data research, the following conclusions about the

characteristics of Haoyang song music elements are drawn:

1. Melody characteristics

The melody of Pyeongchang haoyang song is very rich in development and performance, and at the same time, it also has unique local characteristics. There are five main types: the song features a big jump during the melody; when the melody is in progress, the feature of gliding tone is added at the end of the sentence; the feature of a large number of decorative sounds is added during the melody; the melody line is characterized by a wave-like development; the melody is in progress Added the characteristics of glide and glide tones.

The melody is in steady progress, from the higher pitch down to the lowest pitch in a big jump, and then immediately jumps to the higher pitch; or jumps from the highest pitch to the lower pitch, and then jumps to the higher pitch, The big jump is used many times in the melody of the song.

In Pyeongchang haoyang songs, glide notes are often used in the melody of some songs. According to the classification of "glide tone" in music, "back glide tone" is often used in Pyeongchang haoyang songs, and glide tone is added after the last note of the phrase.

For example, the melody of the Pyeongchang Haoyang song has another characteristic in the process, that is, the melody lines develop in a regular wave pattern. Such songs often have little melody line, simple rhythm and very rhythmic.

In the Pyeongchang haoyang song, most of the songs have added glide and glide when the melody is in progress. Such songs are often used to reflect people's optimism, humor, bravery and strong spirit.

2. Characteristics of rhythm and beat

From the Pyeongchang haoyang songs I collected and sorted out through fieldwork, I found that Pyeongchang haoyang songs have richer rhythms and beats, which can be roughly divided into four types: the first type is rhythm, the beat is relatively simple, and the rhythm is more dynamic. Strong song. This kind of songs are mainly labor songs, which are people's group labor, for everyone's steps and actions to obtain unity and coordination. The second type is a song with a more relaxed rhythm and beat. In my field research, I found that the rhythm and beat of this type of song are relatively slow and slow. Generally, this kind of song is a song that people express their emotions during leisure and entertainment. The third type is a song with alternating beats and a denser rhythm. Most of these songs with rhythms and beats express the humor and humorous mood of the singer, so as to arouse everyone's emotions to achieve the purpose of active atmosphere. The fourth type is a song with a relatively free rhythm and tempo. The biggest feature of the rhythm and beat of this kind of song is the combination of dense and broad contrast, and it is very expressive.

3. Music structure characteristics

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Pyeongchang haoyang songs have very rich musical structure characteristics. According to the songs collected from my field research, there are seven types: one-sentence structure. Generally, the melody of this type of song has little fluctuation, and the melody is combined with the lyrics, and it seems to be a singing person. Talking to people what's in my heart. The two-sentence structure is often used to combine the lyrics to make one question and one answer. The first sentence is led by one person, and the next sentence is chorused by everyone. The three-sentence structure, through investigation, found that this is a special kind of structure. The four-sentence structure is more common. Variation structure. In my field research, I found that there is a category of songs with longer lyrics, which are usually songs that tell stories or teach life knowledge. The melody structure of this type of song is often expressed in a variational structure, so that the melody of the whole song can achieve a unified effect in contrast. Multi-sentence structure, there are a small number of songs in a category of songs with multiple-sentence structure, and this structure usually appears in the form of alternate structure. Single-two-part structure. Among the Pyeongchang haoyang songs, there is a very small number of songs that have a single-two-part structure. The second part of this type of song comes from the first part of the music element, so that the front and back parts achieve a unified effect.

4. Modulation characteristics

The song characteristics of the "alternating" mode. In Pyeongchang haoyang songs, it almost covers the five modes of "gong", "shang", "jiao", "zhi" and "yu" in the Chinese five-tone mode. There is one This kind of song is composed of a special mode-the "alternating" mode. In this type of song, there are two different modes that are organically combined. The characteristic is that the tonic of the two modes is almost equally important in the song Role, and intertwined into a new modulation system.

5. The singing characteristics of Pyeongchang Yangge

In the past, when the Pyeongchang haoyang song was sung by the singer, there was no instrumental accompaniment, only a cappella. Due to the particularity of the geographical location, the singing of Pyeongchang haoyang song is also very distinctive in singing. From the perspective of singing, there are four characteristics: The first is natural "true voice" singing. In my field research, I found that the use of natural real voice in the singing of Pyeongchang haoyang songs is the most common. Since the range of this type of song is roughly within an octave, the range is within the most natural and comfortable range of the human voice. When singing this type of song, the singer generally uses the most natural and beautiful voice to directly express his emotions. The sound is bright, crisp, and concentrated. The second is the graceful and graceful "long tune" singing. In the singing of Pyeongchang haoyang songs, there is a category of songs that are sung in the "long mode". The melody and rhythm of this type of song are relatively relaxed, and free extension sounds are added. When singing, the singer needs to have: good sound conditions and musical

sense; the ability to control the sound and the singing breath; the ability to bite and speak clearly; and the ability to grasp the charm of the song. The third is "singing" singing. In my fieldwork, I found that Pyeongchang haoyang songs have a category of songs such as: telling stories, telling the seasons, and telling common sense in life, etc. They are often sung in the "singing style". This "singing-style" singing is often based on the local dialect and the rhythm characteristics of the lyrics itself, and on this basis, appropriate melody changes are added to chant in a low voice. Such songs have a low melody range, a strong sense of rhythm and beat, and they are catchy and easy to sing. The fourth is the "high-pitched" singing with a higher musical range. In the Pyeongchang haoyang song, there is another category of songs with a higher vocal range and slightly free beats, which are often sung using the "high tone" in Sichuan opera. The singers are generally male singers of folk artists. Singing such a song requires very high vocal conditions and musicality of the singer. The voice sung is high-pitched, loud, tactful, and lyrical.

Discussion

The Haoyang Song of Pyeongchang was created and passed down by local working people in the past, and there is no fixed composer or lyricist. The Haoyang song of Pyeongchang is spread by word of mouth by generations of working people. There is no specific music score for the song. Generally, it is spread the most in a family style. Through my field research, I found that the music of Haoyang Songs in Pyeongchang has specific tunes, and the lyrics are improvised based on the tunes. People sang what they saw according to the scene at the time. The content was very rich and very characteristic of the times.

In my fieldwork, in addition to specific descriptions of the history, culture, religious beliefs, social life, and people's living environment of Haoyang Songs in Pyeongchang, I also carefully and accurately recorded Haoyang Songs in Pyeongchang; collecting, sorting, and A total of 35 music scores were made into specific songs. The music score record of Pyeongchang Haoyang songs plays a very important role in the inheritance and learning of Pyeongchang Haoyang songs. Accurately and meticulously record the music scores of Haoyang songs in Pyeongchang. Notation work is a difficult point in the study of ethnomusicology, and it is also a complicated task. At the same time, it is also an important means for the inheritance of national folk music, and it plays the same role as singing.

The progress of society and the development of the times have had a great impact on national folk music, which makes it necessary to keep the original music characteristics in the process of inheriting national folk music, but also to adapt to the times and give folk music new lyrics. And new melody. For example, after adapting the song "Daejeon Haoyang Sushang Liang" in Haoyang Song of Pyeongchang. Expand the structure, range, and singing of the song, and add instrumental accompaniment when the song is sung. This makes the song give new life in the

process of inheritance.

Conclusion

This article takes the Pyeongchang Haoyang song as the research object, and takes the music characteristics of the Pyeongchang Haoyang song as the starting point. It focuses on the analysis of the musical elements, lyrics and singing characteristics of Haoyang songs in Pyeongchang with examples. It also analyzes the inheritance process of Pyeongchang Haoyang song in modern history and its function in society. The research conclusions mainly include the following aspects:

Pyeongchang Haoyang songs have very rich melody characteristics, rhythm patterns, and musical structure. When the melody is in progress, a large number of decorative sounds and downward or upward portamento are added, and the interval of the big jump is added in the smooth progress. Some songs have a relatively high range, making it very difficult to sing. In addition to the use of traditional Chinese five-tone modes, there are also distinctive alternating modes. In addition to the use of "duplicate words" and the "seven-character sentence pattern" of Chinese, the lyrics also introduce a large number of local characteristics of "interlining words and sentences". The scales are mainly pentatonic and hexatonic. In singing, often use "singing" style, "long-tune" style and "high tone" style for singing.

For the inheritance of Pyeongchang Haoyang song, this article was obtained through a large number of field investigations. In the past, Pyeongchang Haoyang songs were passed on in two main ways: family inheritance and inheritance in social activities. Pyeongchang Haoyang Song's modern (after the 1940s) inheritance history. With the gradual progress of China's past agricultural era towards industrial modernization, the song of Haoyang in Pyeongchang has gradually faded from prosperity.

As for the function of Pyeongchang Haoyang Song in society, this article has obtained a large number of field investigations. There are roughly six functions: Pyeongchang Haoyang song's entertainment function, social control function, media function for public relations, education function, encouragement in life, and response to confidence in lifestyle and love. effect.

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