



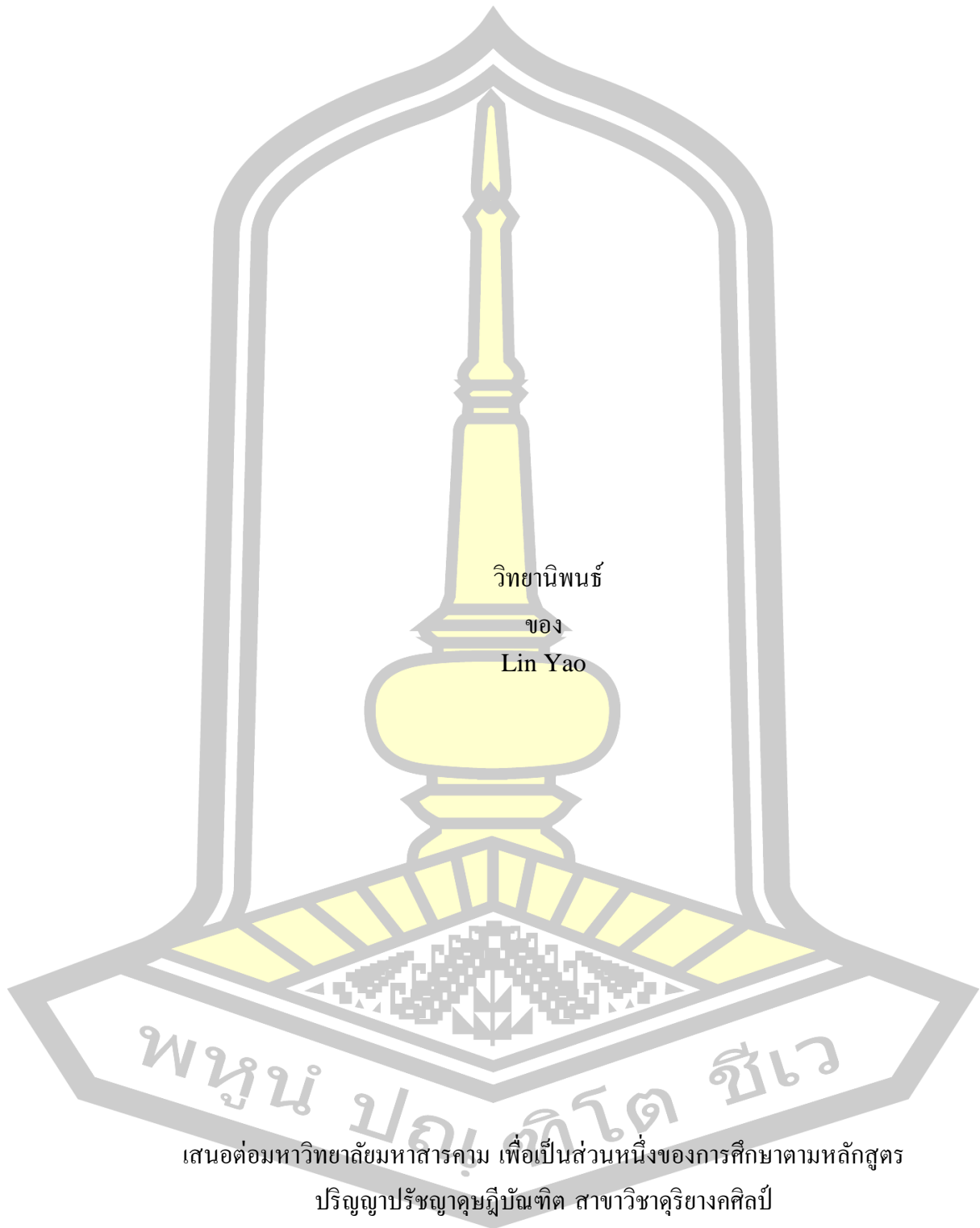
The transmission process of Meizhou Hakka mountain song in Guangdong, China

Lin Yao

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
November 2023

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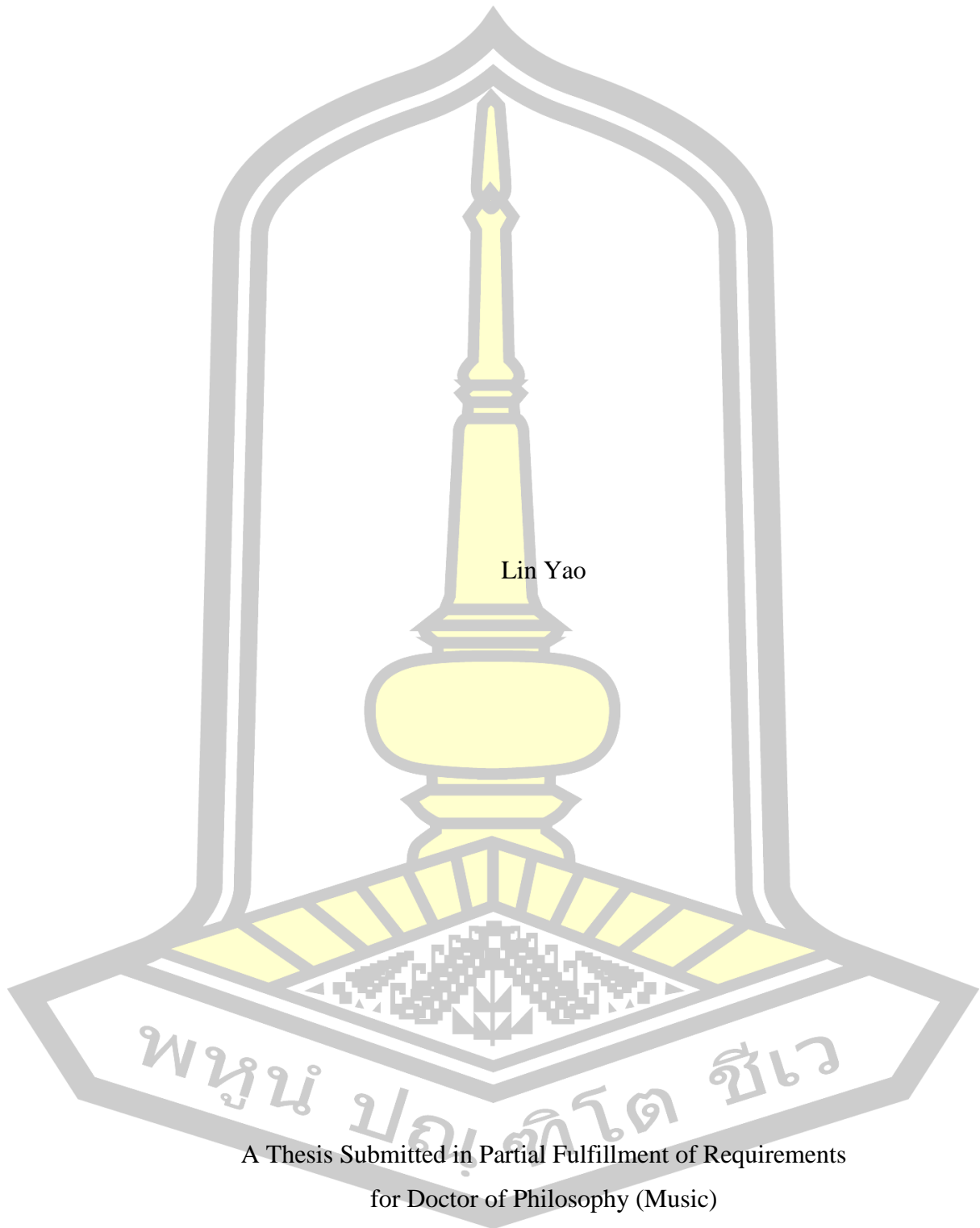


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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**TITLE** The transmission process of Meizhou Hakka mountain song in Guangdong, China

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### ABSTRACT

This research adopts qualitative and interview methods with the objective were to: 1) To study the history and development of Meizhou Hakka mountain songs in Guangdong,China2)To analyze the music characteristic of Meizhou Hakka mountain songs in Guangdong, China3)To propose the methods for the transmission and preservation process of Meizhou Hakka mountain songs in Guangdong,China.The data were mainly collected from fieldwork with the key informants :Mr.Zhao Wenyoun and Ms Tong Aina,Ms Rao Jianling and presented in the descriptive analysisformat.

The results are as follows: 1) The history of Meizhou Hakka mountain song were from A.D.265 to A.D.1912 originate from the north folk song in China added Jiangnan folk song and combine with Guangdong folk song. The development were from 1912 to 2022. The mainly sing love song called Zhengban folk song, appear the four phrase eight part Hakka folk song for continuing express the feeling of love song mainly Kuaiban folk songs for singing life song and new folk song for festival perform by using new lyrics 2) The lyrics about love and life. The song structure of Meizhou Hakka mountain song except Hao zi folk song is two sentences, the others is four sentences. The melody mainly use four and five tones. The rhythm were mainly moderato and slow. The technique used modal voice register. 3) The transmission process used in formal method in school education and informal method is teach somebody who interested in it at home. The preservation process have in formal method is establish data platform and informal method is field work by themself who interested in.

Keyword : Meizhou Hakka mountain song, Transmission, Development, Music characteristic

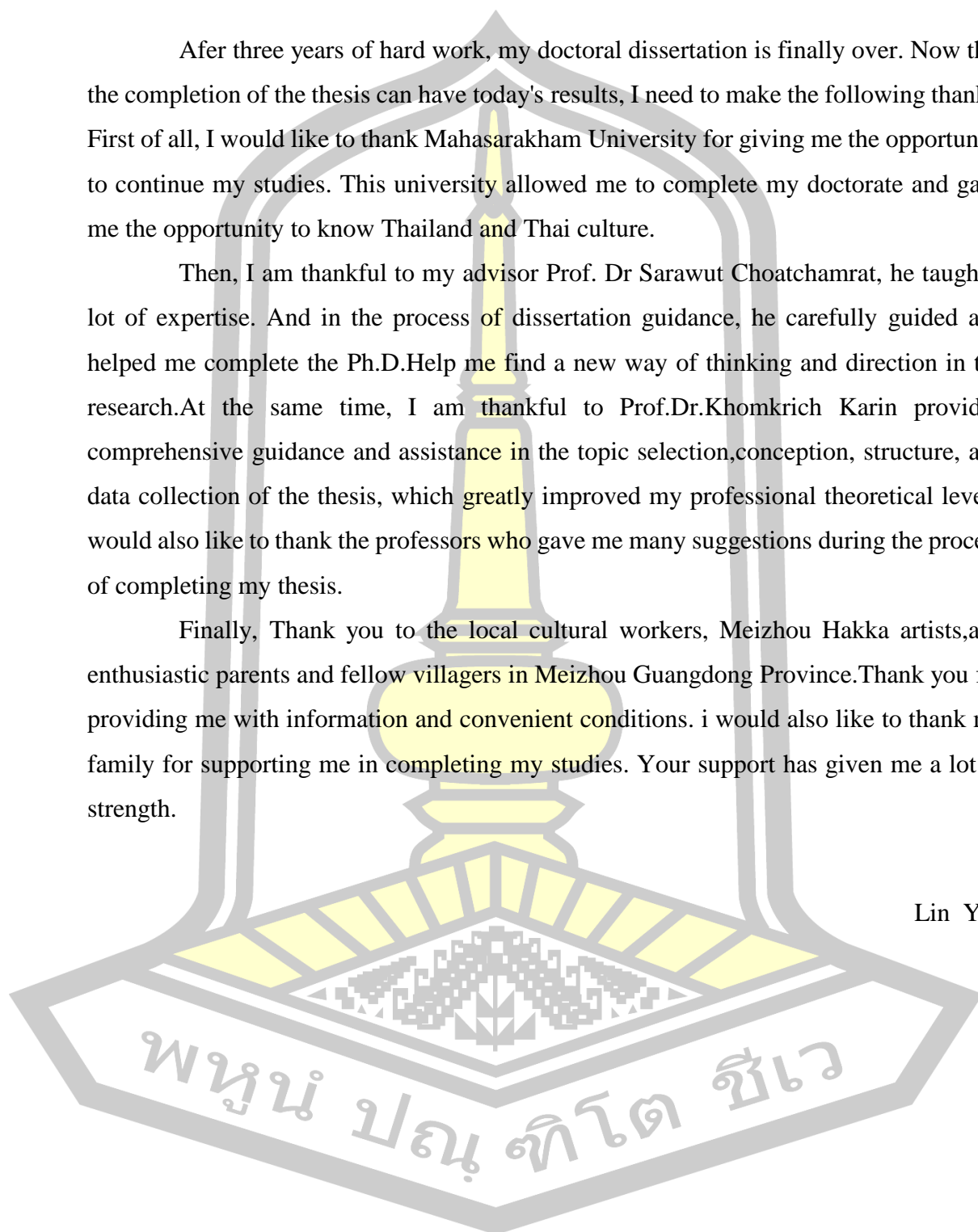
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Then, I am thankful to my advisor Prof. Dr Sarawut Choatchamrat, he taught a lot of expertise. And in the process of dissertation guidance, he carefully guided and helped me complete the Ph.D.Help me find a new way of thinking and direction in the research.At the same time, I am thankful to Prof.Dr.Khomkrich Karin provided comprehensive guidance and assistance in the topic selection, conception, structure, and data collection of the thesis, which greatly improved my professional theoretical level.I would also like to thank the professors who gave me many suggestions during the process of completing my thesis.

Finally, Thank you to the local cultural workers, Meizhou Hakka artists, and enthusiastic parents and fellow villagers in Meizhou Guangdong Province. Thank you for providing me with information and convenient conditions. i would also like to thank my family for supporting me in completing my studies. Your support has given me a lot of strength.

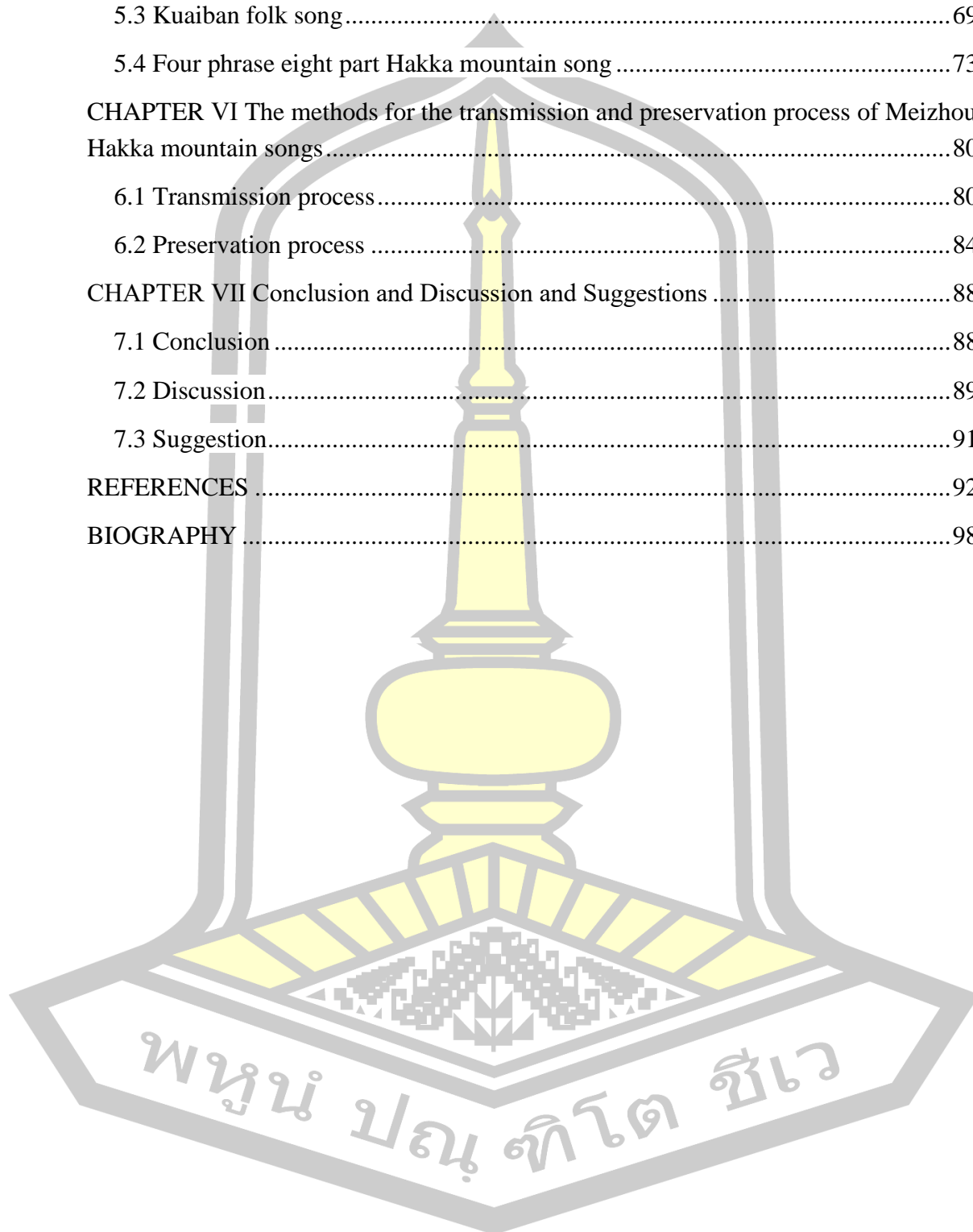
Lin Yao



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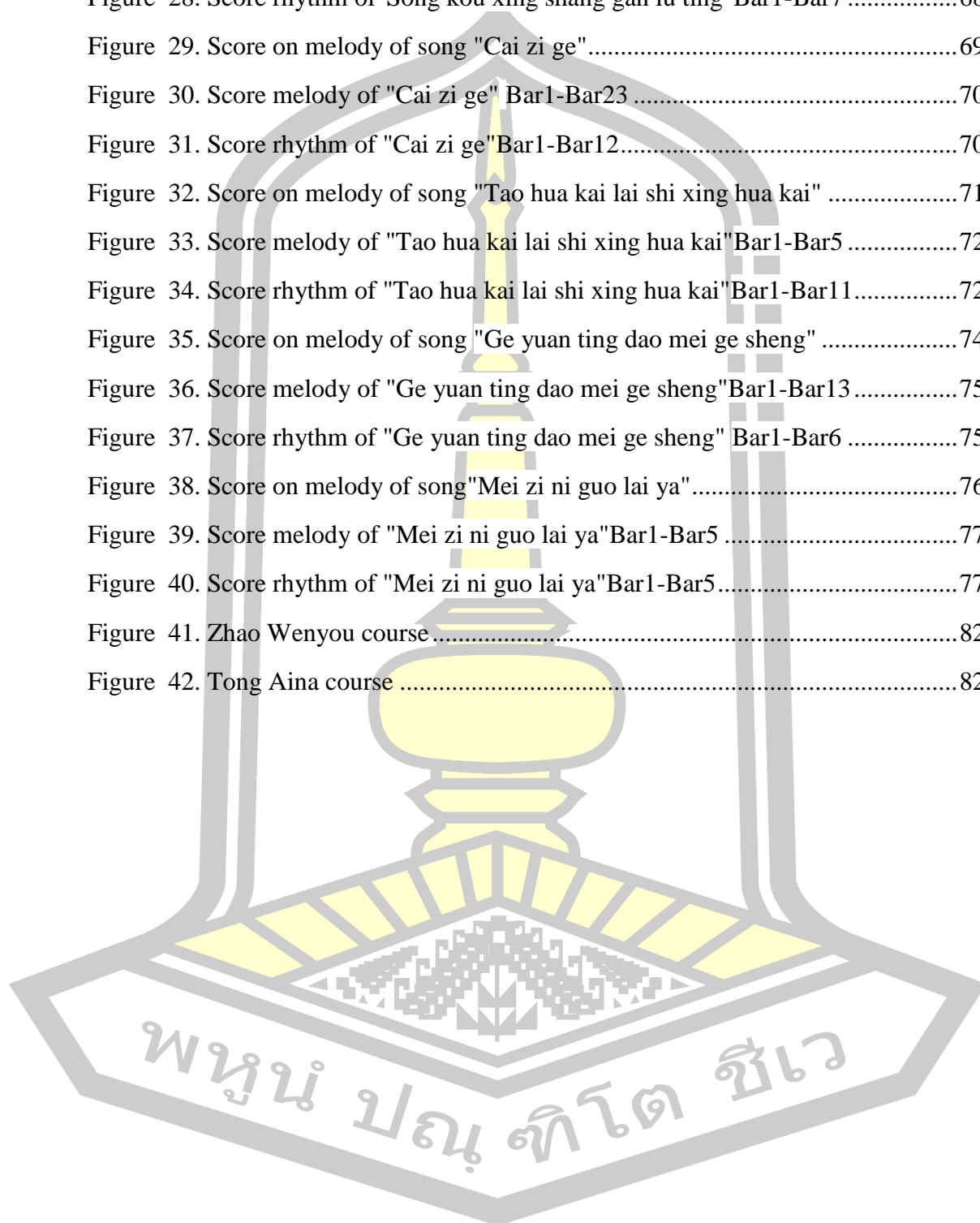




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# CHAPTER I

## INTRODUCTION

### 1.1 Background and problem of the research

Meizhou Hakka mountain songs are the folk songs of the Central Plains and the folk songs of the migrated people of the Yangtze River, and then absorbed the Yao and She folk songs in their settlements. They spread and multiplied with the formation of the Hakka mountain songs with distinctive characteristics and unique styles during the Song and Ming dynasties. It is the only ancient music in Lingnan music famous for its folk songs and famous at home and abroad. It is a unique folk song variety of Chinese Han folk music, is the treasure of Chinese folk music and folk literature, and is one of the first world intangible cultural heritages in China in 2006. Since the reform and opening up, Meizhou Hakka mountain songs with their unique artistic charm have played to communicate local feelings, enhance friendship, and promote closer cooperation and development between Meizhou and world economic and cultural exchanges. (Zheng Yuanhui,2011)

Meizhou Hakka mountain songs originated from the ancient Central Plains folk songs and inherited the tradition of the Book of Songs. The Hakka mountain songs and the Central Plains folk songs are in the same vein. The ancient Central Plains folk songs were the basis of the formation of Meizhou Hakka mountain songs, and opened up the way for the formation and development of Meizhou Hakka mountain songs. Hakka mountain songs moved south along with the Hakka ancestors. From the Yellow River basin, through the Yangtze River basin. To the Fujian, Jiangxi and Guangdong areas, the continuous development and maturity. Hakka mountain songs in Meizhou often adopt the feather style, while there are similar feather style folk songs in some places south of the Yangtze River. Especially in many ethnic minorities in the south, there are folk songs with the same melody as the Hakka style. (Huang Dongyang,2012)

Although Meizhou Hakka mountain songs are short in structure, they have rich tunes and have various characteristics in the tune.<sup>1</sup> The melody of the music is also based on the progression, supplemented by jumping through, in which the decorative sound is rich. In the process of melody, if you encounter more than four degrees of

jump, often in the form of decorative sound or passing sound as a transition, so that the melody will not have a sense of insaquity. The musical style has the characteristics of stretch, open. Meizhou Hakka mountain songs use various scales. Meizhou Hakka mountain songs use various scales. Most of the Hakka mountain songs are single sections, which are generally relatively short The music section body. A piece of music composed of only a paragraph is called "a song style". A music emotion is pure, the music structure is not complex and the contrast is not strong.(Chen Zhe, 2017 )

I chose Meizhou as my research place because Meizhou is the origin of the Hakka people. After reviewing the existing literature, I found the current academic research on Meizhou Hakka mountain songs are very rare. Generally speaking, there is a lack of holistic music in research methods, and those researches pay less attention to historical environment and social environment of Meizhou Hakka mountain songs, especially the music characteristic reasons for the transformation of Meizhou Hakka mountain songs, which have not been effectively solved so far. All these have left large academic space for the development of this subject. Meizhou Hakka mountain songs is a unique folk song variety of Chinese Han folk music, and is one of the first world intangible cultural transmission in China in 2006. The Meizhou Hakka mountain songs is representative music of Meizhou city. They have their own musical characteristics and are very important. Chinese contemporary youth prefer pop songs, in recent years by the impact of pop songs. Meizhou Hakka mountain songs has been more and more ignored. In order to protect Meizhou Hakka mountain songs better, I think it is very important to let the new generation of Chinese people interested in learning Meizhou Hakka mountain songs.

Therefore, I focused on ethnomusicology, and combine the methods of sociology, anthropology, ethnography and communication to conduct field investigation and related research on the history and development of Meizhou Hakka mountain songs, the music characteristics of Meizhou Hakka mountain songs, the prsearvation and transmission process of Meizhou Hakka mountain songs in Guangdong, China. In order to provide new theoretical support and reference for the transmission and innovation of Meizhou Hakka mountain songs and also provide relevant information for those interested in further research. I chose this topic to carry

on the study. Only in this way can we change the present situation of Meizhou Hakka mountain songs. Let more people like Meizhou Hakka mountain songs.

## **1.2 Research objectives**

1.2.1 To study the history and development of Meizhou Hakka mountain songs in Guangdong, China

1.2.2 To analyze the music characteristic of Meizhou Hakka mountain songs in Guangdong, China

1.2.3 To propose the methods for the transmission and preservation process of Meizhou Hakka mountain songs in Guangdong, China

## **1.3 Research questions**

1.3.1 What is the history and development of Meizhou Hakka mountain songs in Guangdong, China

1.3.2 What are the music characteristic of Meizhou Hakka mountain songs in Guangdong, China

1.3.3 What are the measures for the transmission and preservation process of Guangdong Meizhou Hakka mountain songs in Guangdong, China

## **1.4 Research Benefit**

1.4.1 By studying the history and development of Meizhou Hakka mountain songs in Guangdong, China. We are able to reformulate the history and development of the Meizhou Hakka mountain songs in Guangdong, China

1.4.2 By analyzing the music characteristic of Meizhou Hakka mountain songs in Guangdong, China. We can learn about the musical characteristic of the Meizhou Hakka mountain songs in Guangdong, China

1.4.3 By proposing the measures for the transmission and preservation process of Meizhou Hakka mountain songs in Guangdong, China. We can find better measures for the transmission and preservation process of Meizhou Hakka mountain songs in Guangdong, China

## 1.5 Definition of Terms

1.5.1 Meizhou Hakka mountain songs refer to Chinese folk music in Meizhou city, Guangdong province, China

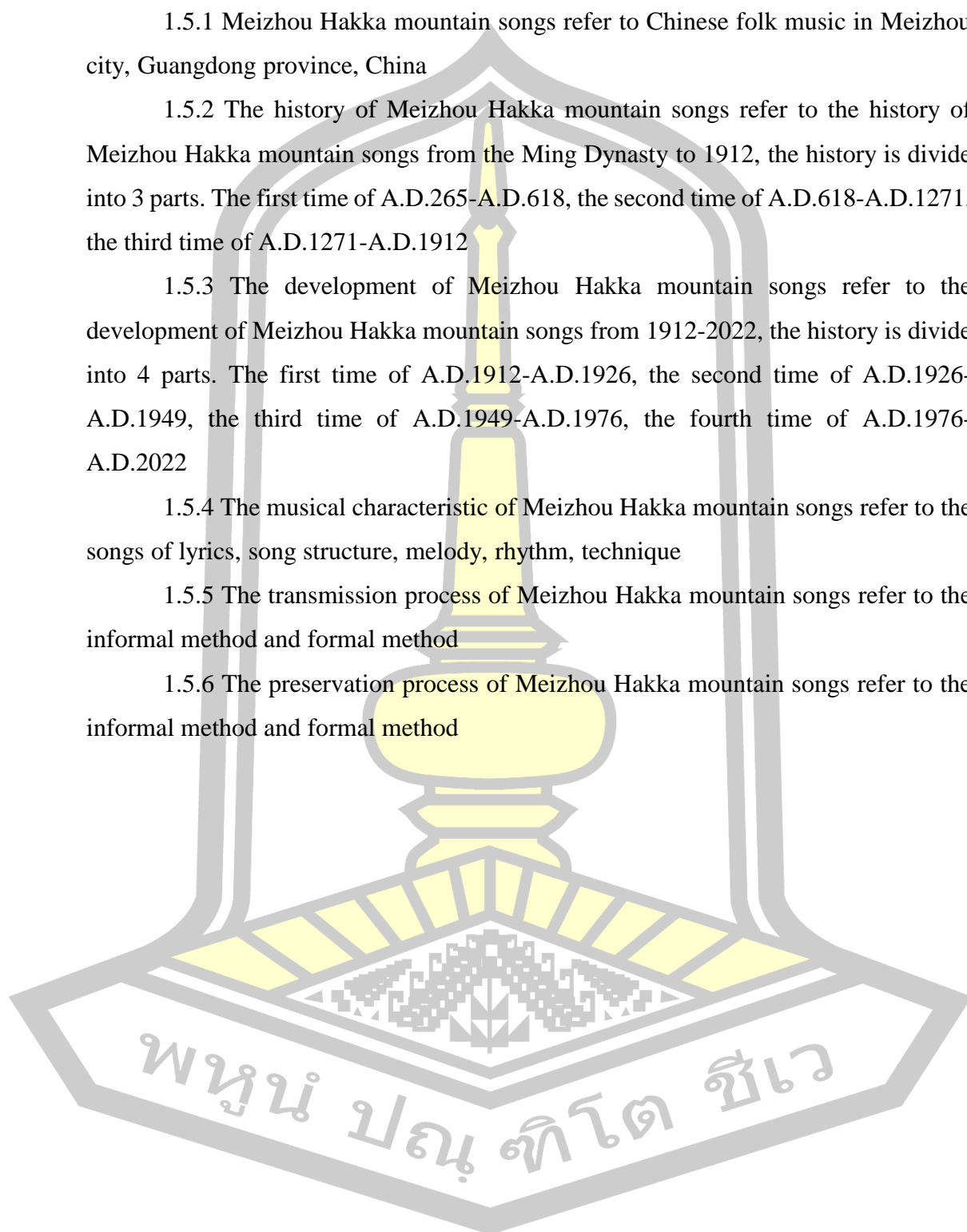
1.5.2 The history of Meizhou Hakka mountain songs refer to the history of Meizhou Hakka mountain songs from the Ming Dynasty to 1912, the history is divide into 3 parts. The first time of A.D.265-A.D.618, the second time of A.D.618-A.D.1271, the third time of A.D.1271-A.D.1912

1.5.3 The development of Meizhou Hakka mountain songs refer to the development of Meizhou Hakka mountain songs from 1912-2022, the history is divide into 4 parts. The first time of A.D.1912-A.D.1926, the second time of A.D.1926-A.D.1949, the third time of A.D.1949-A.D.1976, the fourth time of A.D.1976-A.D.2022

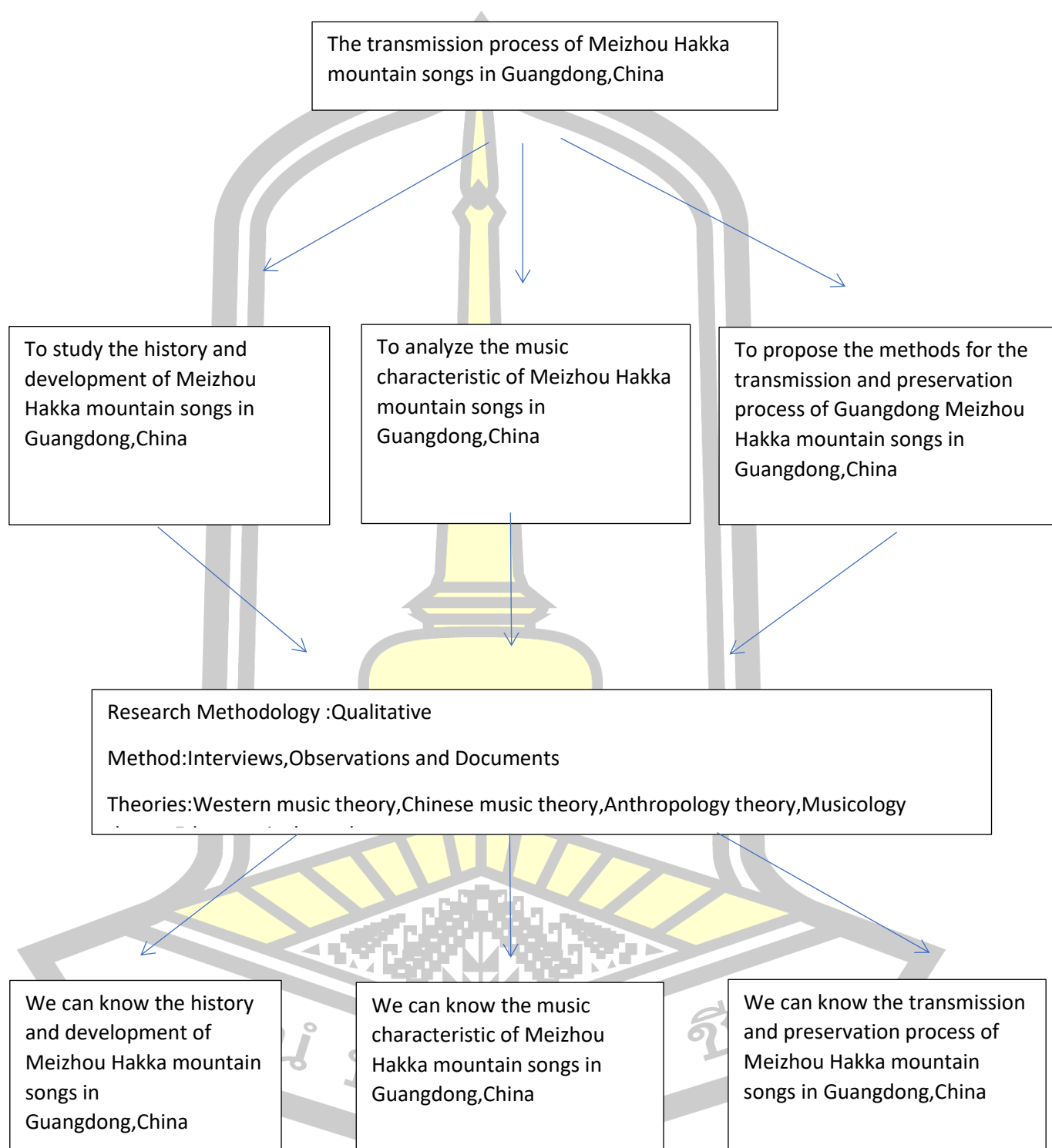
1.5.4 The musical characteristic of Meizhou Hakka mountain songs refer to the songs of lyrics, song structure, melody, rhythm, technique

1.5.5 The transmission process of Meizhou Hakka mountain songs refer to the informal method and formal method

1.5.6 The preservation process of Meizhou Hakka mountain songs refer to the informal method and formal method



## 1.6 Conceptual framework



Conceptual framework and research theory

Source:Lin Yao (2023)



## CHAPTER II

### LITERATURE REVIEW

In this study the researcher reviewed the relevant documents to find most comprehensive information available to be used in this research .The researcher has reviewed the following topics:

- 2.1 The overview of research site
- 2.2 The overview of folk song in Guangdong
- 2.3 The overview of Hakka people and culture
- 2.4 Theories used in this Research
- 2.5 Documents and related research

#### **2.1 The overview of research site**

Guangdong is a province with complete ethnic composition, and its residents belong to 56 ethnic groups. The Han nationality population is more than 81 million, accounting for 98.5% of the total population in Guangdong. The population of ethnic minorities is 1.27 million, among which the five ethnic minorities that have lived for generations are Zhuang, Yao, She, Hui and Manchu. Guangdong has abundant precipitation, developed water system and rich water resources. The main rivers are the Xijiang river, Dongjiang River, Beijiang River and Delta river systems of the Pearl River and the Hanjiang River systems. Followed by the Rongjiang River, Lianjiang River, Luohe River and Huanggang River in eastern Guangdong and the Moyangjiang River, Jianjiang River, Jiuzhou River and Nandu River rivers that flow into the sea alone in the west of Guangdong. Centering on the provincial capital Guangzhou, Guangdong has a transportation network in all directions. It has opened access to more than 1,100 ports for more than 130 countries and regions, which make Guangdong become one of the regions with the most complete and convenient infrastructure in China.(Guangdong Provincial Local Historical Chronicles Compilation Committee,2014)

Guangdong Province is located at the southern end of mainland China, located at between north latitude 20°13 to 25 °31 ' and east longitude 109 °39 ' to 117° 19 '.The



tropic of cancer runs across the middle region. North leaning on Nanling mountain, connected with Hunan and Jiangxi provinces. Fujian provinces is in the east of Guangdong Province, and Guangxi provinces is in the west. The vast south China sea is in the south of Guangdong Province. The southwest of Guangdong Province is Hainan Province that across the Qiongzhou strait. The land area of whole province is 179,700 square kilometers, accounting for about 2.2% of the country's total area. Guangdong province is a tropical and subtropical monsoon climate area. The summer prevailing in the west south monsoon and southeast winds, warm climate, high all-year temperatures, high humidity. Spring February-March often form a large range of low temperature cloudy and rainy days, and the rainy season begins in early April. Typhoon and tropical storms are wide. The eastern province is mainly severe weather, typhoons and tropical storms are mainly concentrated from July to September. Guangdong province is located in the south of mainland China. The landform type is complex various. The mainly mountains and hills are above 500 meters, which are the mountain for 31.7%, hilly for 28.5%. (Lin bo, 2022)

Meizhou city is located in the northeast of Guangdong Province, at the junction of Fujian Province, Guangdong Province and Jiangxi Province. Heyuan city is in the west of Meizhou city. Shanwei city Jiedong city and Jiexi city in Jieyang are in the southwest of Meizhou city, and Chaozhou city is in the southeast. The geographical coordinates of the whole territory are located between east longitude  $115^{\circ}18$  to  $116^{\circ}56$  and north latitude  $23^{\circ}23$  to  $24^{\circ}56$ , with a total area of 15,870 square kilometers. There are six counties, one district and one city within the jurisdiction, namely Mei County, Dapu County, Jiaoling County, Wuhua County, Pingyuan County, Fengshun County, Meijiang District and Xingning City. Meizhou city mainly has four types of landform that are platform, hill, terrace and plain. The territory of hills and mountains wide distribution, large terrain undulating, terrace area accounted for 56.6%. The proportion of arable land area is less than 10%, known as "eight mountains, one water and one field". Meizhou is located in the south of the Wuling Mountains. The mountain system is mainly composed of three mountain ranges, including the Wuyi Mountain vein, the Lotus Mountain range and the Phoenix Mountain range. The undulating mountains and complex terrain in the area are an important factor causing the inconvenience of transportation with the surrounding areas. Basin is characterized by small basins. The

main basins are the Xingning Basin and the Meijiang Basin. The area is 320 square kilometers and 110 square kilometers. Rivers have developed water systems. There are mainly Hanjiang River system, Rongjiang River system and Dongjiang River system. Among them, the Hanjiang River water system is the widest in Meizhou river basin. The largest scope of influence on Hanjiang. A total length of 470 kilometers which is 343 square kilometers long in Meizhou. It is the second largest river in Guangdong province. The Meijiang River is known as the mother river of Meizhou. It originates in southern Jiangxi, and finally in Dapu County, Sanhe Dam and Ting River, Meitan River confluence into the Han River. Meizhou is located in low latitude, long summer and short winter, subtropical monsoon climate. The annual average temperature is high, abundant light, and close to the south China sea that abundant and concentrated rain. In addition, Meizhou located in the mountainous belt of Lingnan. There are rich in natural resources such as yellow clay, rocks and wood, which has become an important construction material. (Tang hua, 2014)

Meizhou city got its name because the local Meixi river, also known as Meijiang river has many plum blossoms on both sides. Since the Song Dynasty, Meizhou developed commerce, shops and merchants, and was the trade center of Fujian Province, Guangdong Province and Jiangxi Province border area. Meizhou area in Guangdong province is the most densely populated Hakka area, and Meizhou city is known as the "guest capital of the world". In 1996, the ministry of the state council awarded Meizhou the title of "Hometown of Chinese Folk Art".

## **2.2 The overview of folk song in Guangdong**

Meizhou mat lion dance is a traditional folk dance unique to the Hakka people in Meizhou. It is also a kind of recreational activity interspersed by monks and nuns in the Buddhist fields during the traditional life etiquette of "fragrant flower and Buddha matter". It is also a sacrificial dance in which Buddhist monks and nuns hanged the people. The original form of the mat lion dance was created by the Buddhist monks in Meizhou. Usually, it is shown in the traditional ritual among the people of Meizhou city, such as the incense and flower Buddhist. It is also performed by Buddhist monks and nuns. The performers take a straw mat as the lion as the main body of the performance, imitating the walking and jumping form of the lion. With its witty

performance style and distinctive Hakka characteristics, it is deeply loved by the people of Meizhou city. (He Yao, 2017)

Bamboo board song is the most distinctive and widely popular folk rap form in the Hakka area of Meizhou, Guangdong Province. It has been listed in the intangible cultural heritage list of Guangdong Province. Bamboo plate song, formerly known as Gannan, Jiangxi province, was introduced to Meizhou in the middle of the Qing Dynasty. After the development of the "bamboo board song", "five sentences of lyrics for more than five sentences a song," "begging for food song" and other names. Up to now, bamboo board song from mixed lake to gallop music industry, from begging song to rap art, and derived a variety of performing art forms. It not only adds color to the art stage, but also becomes a deep influence in the Meizhou artfigure.

(Huang Yan, 2014)

"Buddhist flower" is an existing instrument of the death of Hakka in Meizhou, Guangdong province. The complete Buddhist ceremony includes more than 30 sets, such as Qi Tan, Fa Guan. Buddhism in the contemporary Meizhou, in addition to the formation of Fengshun County Tangkeng Town, Xingning City, Fengshun school and Xingning school respectively. (Li Chunmu,2014)

There are still folk music in the Meizhou area, including Meizhou mat lion dance and Bamboo board song. In addition, there are Buddhist funeral music.

### **2.3 The overview of Hakka people and culture**

The Hakka people are a civil family of the Han people. From the Western Jin Dynasty to the Tang and Song Dynasties. The Han people living in the yellow river basin were forced to move south due to war, famine and other reasons, and experienced many times. The second big migration has settled in the south, and the local indigenous people after a long-term relationship flow fusion gradually formed a special civil system. It is not only different from the central plains Han people, and different from the local indigenous people, people call it the "Hakka people". The Hakka people are present in a particular calendar under the historical conditions influenced by the local environmental conditions. There are a unique Hakka language was formed spend. Guangdong is the province with the most Hakka people in China, Hakka people

almost all over Guangdong province. But it is relatively concentrated in eastern and northern Guangdong, with Meizhou and Shaoguan are the most. (Guo Shenghui, 2005)

Guangdong Hakka people mainly distributed in Meizhou city and adjacent chaoshan area, including meijiang district, meixian county, jiaoling, pingyuan, xingning, dapu, wuhua, luhe for pure guest county (area). The Hakka people of fengshun, jiexi, jiedong, puning, huilai, raoping, chaoan, shantou, luhe, lufeng and haifeng speak the Hakka dialect influenced by chaoshan dialect, which is different from the standard Hakka dialect of Mei county. They are called "half mountain guest". The Hakka people in Guangdong are mainly distributed in heping, lianping, longchuan, dongyuan, zijin and yuancheng districts in heyuan and huizhou, and in huidong, huiyang, boluo and huicheng districts. Most counties and cities in the pearl river delta are also distributed. Among them, heping, lianping, longchuan, dongyuan, zijin and yuancheng district are pure guest residential counties. North Guangdong is one of the Hakka basic residence, mainly distributed in haoguan, qingyuan city and its counties, including xinfeng is pure guest county, qujiang and lechang part of the region also have distribution. Hakka people in western Guangdong are distributed in the cities and counties of yunfu, zhanjiang, maoming and yangjiang, including some parts of xinxing, yunan, luoding, lianjiang, suixi, xuwen, leizhou, huazhou, xinyi, gaozhou, dianbai, yangxi, yangdong and yangchun. Today, Meizhou area is the place where the Hakka people are most concentrated. In addition, Meizhou area also the first place where the Hakka culture occurred in Guangdong province. It has become the core area of the Hakka culture, is a typical representative of the Hakka culture, and has a strong external radiation function of the Hakka culture. Many Hakka people in northern Guangdong, central Guangdong, western Guangdong and other places have migrated out from now on. (Zhan Jiangu, 2012)

The Hakka dwellings are unique and unique, and have very high historical, cultural and aesthetic value in China and even the world. It is an important material evidence of the historical and cultural course of Hakka people. It has the connotation of reflecting tradition and modernity, transmission and variation, as well as natural geography and humanistic concepts. As one of the important representatives of Hakka culture, Hakka residence is the most important cultural tourism resource in Hakka area. It reflects the aesthetic appreciation of Hakka architectural art, the practicality of

architectural function, the rigor of architectural structure, and also fully reflects the particularity of the thought and belief of Hakka clan. Common traditional Hakka mountain song houses include four turret, mountain house, walking Tower, horse building, square soil house, gate house, dragon house and so on, among which the dragon house and soil house are the most typical. Hakka soil house and enclosed House have long been known. Their round earth buildings are vividly compared to a flying saucer falling from the sky. The mushroom swallows emerging from the ground are all amazed by the rare and complex architectural ideas. Hakka dragon house is extremely geomancy. The site is usually near the mountains and water. It is before two semicircle, the front semicircular pond, the back is the semicircular dragon, the middle is similar to the courtyard square hall house. The house reflect the traditional Chinese concept philosophy of "the unity of nature and man", "round sky and place". Hakka outside dragon house not only has diversified life function and very strong defense function but also strong structure can also play the role of fire prevention, earthquake, generally a family can live for generation. Hakka outside dragon house fully embodies the Hakka people from generation to generation who always have generations of life and very strong family cohesion, also show the Hakka collective strength and superb wisdom and creativity. It is an important part of the excellent culture of the Chinese nation. (Zhang mei, 2013)

The Hakka area is mostly located in the hot and humid subtropical climate in the south, and the crops are mainly rice. In terms of eating habits, the Hakka food culture not only inherits the dietary characteristics of Zhongzhou area, but also has its own flavor. In the long-term local life practice, its own Hakka cuisine and flavor snacks have been formed. Meizhou salted chicken is characterized by cool skin, smooth skin, bone flavor and thick taste, which can be called a unique dish, and is a well-known signature dish in the Hakka cuisine. It takes the ground chicken as raw materials, after slaughter to remove the internal organs, wash, dry, with bamboo dissertation wrapped the whole chicken, put in the fried hot salt with fire slowly cooked, so that the chicken made of meat tender, fragrant, clear and nourishing characteristics. Plum vegetables buckle meat, plum vegetables absorb oil, pork belly will take the fragrance of plum vegetables, pine kernel mellow, plum vegetables, pine kernel and fat pork belly collocation can be said to be just right, its vegetable sauce red and bright, the soup is



sticky and delicious, smooth buckle meat mellow, fat but not greasy. Among the Hakka flavor snacks, the most traditional and the most common food is the "board", the Hakka "board" is made of sticky rice or fine rice ground into other foods. Especially during the festival, it is indispensable to eat or treat guests, or as gifts to relatives and friends. Hakka board there are many kinds of, rich and colorful, each has its own characteristics, such as sweet rebellion, yellow board, counting board, mugwort leaf board, radish board, taro board and so on. In the long-term life, the Hakka people have formed their own unique customs, including the wine culture. Hakka people regardless of men and women will drink all the year round. Wine is the Hakka people usually communication hospitality necessities, as for festivals, birthday festival days, the appearance of pushing a cup for cover is more common. The Hakka people drink mostly yellow rice wine made from their own fine rice. The skill of making yellow rice wine has become one of the criteria in the Hakka area to measure whether a Hakka woman is capable. Meizhou has a long history of tea production, and local residents have the habit of planting tea trees to make tea. In 1974, archaeological experts from Guangdong Province found ancient tea sets of Tang Dynasty glazed pottery in the tomb group of Meixian County, which calculated that Meizhou had the habit of drinking tea in the late Tang Dynasty. Meizhou tea culture is an important part of Hakka culture. As the saying goes, "seven things to open the door, firewood, rice, oil, salt, sauce and vinegar tea". Drinking tea has become an essential thing in the daily life of the Hakka people. (Zhang mei, 2013)

The Spring Festival commonly known as "New Festival", is the largest and most solemn festival of Hakka people in the year. From the 25th of the twelfth month of the twelfth lunar calendar, not far away, people are busy cleaning, stick door god couplets, prepare food, to welcome the relatives far back. During the New Year to eat glutinous rice cones, big cage Paste, as well as braised pork, brewed tofu and other Hakka dishes. On the New Year's Eve, Hakka people have to go home for a "family reunion dinner" and reunite with their relatives. Get up early on the first day of the Chinese New Year to pay New Year greetings to their elders and peers. On the second day of the New Year, women turned to their home. The third day of the New Year is to send the poor day. On the seventh day of the new year, we should eat green onion, celery, garlic, coriander, leek, tofu, fish.

The fifteenth day of the first lunar month is the Lantern Festival, and every family eats dumplings. In the Lantern Festival or three days early, people who gave birth to a boy last year had to prepare three animals to the ancestral hall to worship ancestors. In front of the ancestral hall hung a red lantern with "Deng", called "light". In the evening, fireworks, smoke rack, lion dance head, dance dragon lamp and other activities were held until late into the night. The Mid-Autumn Festival is commonly.

Every family make moon-cakes, fried snails and chestnuts, eat grapefruit, pear and other fruits.

Hakka people's attention to and worship of festival customs not only comes from the traditional Central Plains culture and leaves the uncertain migration of Hakka people. There are many kinds of Hakka mountain song festivals, including the Lantern Festival, the Mid-Autumn Festival and the Double Ninth Festival, such as the Hakka Festival of the Hakka month, on which Hakka people use rice cakes, tofu and rice board as offerings. On this day, the people who had prayed to the gods at the beginning of the year prepared their livestock to return happiness to the temple altar. Every family homemade rice cakes, steamed sweet board, fried pile, fried rice board, etc. In the first day of the festival, the host will entertain guests, visit relatives and friends use the foods as the indispensable gifts. (Zhang mei, 2013)

The Hakka people originated from the Han nationality in northern China, and later migrated to Guangdong Province and settled down. Their living habits are the same as those of the Han nationality, and the Hakka people also inherited these cultures.

## **2.4 Theories used in this Research**

### **2.4.1 Western Music Theory**

Music theme is a common concept of music theory, which refers to the important components of music works with prominent significance, distinctive character, strong expression and great plasticity. Generally speaking, the musical theme is the most characteristic and superior position in the music of the main melody. It expresses a complete musical thought, which is the core of the music. It contains the most basic music and the most core material. At the same time, with a high significance and significance. It has become the basis of music development to a large extent, and it is the unified power of the work and the starting point of the musical process. Music

analysis is essentially a process of capturing, identifying, understanding, and grasping the subject matter. (Liu Guohui, 2010)

Literally speaking, melody is also the lateral pitch relationship of the music, which is the track of the continuous movement of multiple music sounds trace. Melody can largely determine the fundamental nature of the music. The size and direction of the melody determine the basic properties of the melody. Observe the shape of the melody during the melody analysis. Whatever the melody, we should have it Ability, methods, vocabulary to describe its shape, and the special of these shapes Points and expression features. (Liu Guohui, 2010)

In this study, I will use the theoretical knowledge of western music analysis to comprehensively analyze the "theme" and "holistic" of Meizhou Hakka mountain songs , including the analysis of various music holistic elements such as Meizhou Hakka mountain songs musical theme melody, rhythm and so on. And in order to capture, identify, understand and grasp the "theme" development process of Meizhou Hakka mountain songs, so that we can have a comprehensive, objective and rational understanding of Meizhou Hakka mountain songs.

#### 2.4.2 Chinese Music Theory

Chinese music theory has been widely concerned because of its important role in music education, but so far no system and complete system has been established, and it has not been unanimously recognized by the academic figures. In the current training programs of various music colleges, the course of Chinese traditional music theory is different. There are courses based on the corresponding relationship of western music education system, such as Chinese music theory, music music, folk harmony, folk music, Chinese music analysis and so on. There are courses offered according to the characteristics of traditional music, such as cavity and speech relationship, traditional music science, traditional music science, music plate and plate structure, palace tune history, etc. (Li Qiang, 2018)

Chinese traditional music theory is extensive and profound, and its cultural context, development logic and aesthetic consciousness are different from western music. We cannot simply apply the form and structural analysis mode of western music to analyze Chinese music. Traditional Chinese music has specific structural rules,



which are one stage body, two stage body, three stage body, multiple stage body, variation body, circulation body, union body, plate cavity body and complex. Chinese traditional music theory involves folk songs, instrumental music works, opera and other music. (Yang Jing, 2022)

In this study, I will use the research methods of Chinese traditional music theory. By collecting, interpreting and analyzing music structure of Meizhou Hakka mountain songs. To analyze the music score of Meizhou Hakka mountain songs, and feel the characteristics of Chinese traditional scale style. Through the traditional Chinese music theory, we can analyze the rhythm, scale, and pitch-set of the Meizhou Hakka mountain songs.

#### 2.4.3 Anthropology Theory

With the continuous spread of anthropology concept in the culture and art of anthropology constantly rise like eliam advocated music anthropology is an important representative he proposed in the music anthropology of music with emotion, aesthetic, entertainment, communication, symbol, physical reaction, social control, service and social system and religious ceremony, cultural continuation, social integration of ten functions, Some of the propositions which he presents, from the present view, For example, music anthropology is "music research in culture" and "music research as culture" and so on have become immortal classics. The so-called music anthropology also refers to the discipline that people use the general principles of anthropology, reading and research methods to investigate music and cultural activities, thus forming a study of music art and human music culture. (Wang Yuxi, 2013)

The field of anthropological research spans time and space, covering thousands of propositions. The theories and methods of anthropology are also various. As the saying goes, anthropology is the most scientific discipline in Humanities and the most humane science in science. Interdisciplinary research gives academic support to its diversity. (Brady, I, 2010)

In this study, I use anthropological field work, participation in observation, in-depth description, theme and objective research methods to collect the first-hand data on the formation and development of Meizhou Hakka mountain songs, investigate the rhythm, melody, singing and other music elements of Meizhou Hakka mountain songs and focus on the analysis of the thought, emotion, humanistic background and social

customs embodied in Meizhou Hakka mountain songs, so as to clarify the origin and development of Meizhou Hakka mountain songs background and expression intention, as well as the cultural factors and historical characteristics of Meizhou Hakka mountain songs.

#### 2.4.4 Musicology Theory

Musicology is a scientific study of music. The broad sense includes all the fields of music, such as the study of the performing arts, the study of music style, the study of music creation technology theory, the study of music production and law, the study of composers and works, the research of the relationship between music and social life, and so on. The narrow sense refers to the study of the construction and development of music theory itself. Including: (1) form a systematic conclusion from a philosophical perspective, discuss the problem of music ontology, called music aesthetics; (2) study from the historical perspective, clarify the occurrence, development, change, evolution of different historical periods or a specialized field, called music history; (3) explore the internal laws of folklore, ethnology, linguistics; (4) study the comprehensive discipline of music sounds, called acoustics and music rhythm; (5) special research on the current situation of various fields of music, called music review. Since the 20th century, the development of some natural sciences and social sciences has been combined with this discipline to form many new disciplines. The in-depth study of musicology will influence the music practice at different levels and to different degrees.

(Peng Kejun,1989)

In this study,I will use musicology method to collect the relevant knowledge about the Meizhou Hakka mountain songs.Base on scientific and standardized notation through research, and conducted a detailed analysis on the musical history of Meizhou Hakka mountain songs.From the historical perspective, the historical emergence and subsequent development of Meizhou Hakka mountain songs are clarified. In addition, the relationship between music and social life, as well as the singing style of Meizhou Hakka mountain songs will be studied.

#### 2.4.5 Ethnomusicology Theory

A branch of musicology. The scope includes: literature collection, audio and video recording, music notation, music phenomenological research, music anthropology research, Musical instrument research, literature catalogue data research

and so on. The research method was mainly the field investigation and recording. Ethnomusicology began abroad in the Renaissance period. The printing of the time promoted music and made it spread through printing. In the 1820s, ethnic musicology had sprouted in the works of French scholars. Later, some European composers collected and adapted a large number of excellent folk music works, engaged in folk music theory research. This was in the 1880s, and was known as "comparative musicology". The term "ethnomusicology" was first introduced in the 1950s by the Dutch scholar Kunst, who founded the Ethnomusicology Society in 1956. Due to the adoption of modern means such as audio recording and video recording, folk musicology has made great development in recent years. (Literature and Information Center,1988)

In this study,I will use ethnomusicology research methods to conduct field investigation.Through relevant interviews with performances and singers, as well as the method of interviewing key informants.To study not only the origin development,evolution, transmission and derivation of Meizhou Hakka mountain songs,but also as well as the music structure,musical characteristics of Meizhou Hakka mountain songs.At the same time,I will study the influence of of people's daily life and customs on Meizhou Hakka mountain songs.

## **2.5 Documents and related research**

### **2.5.1 Chinese research**

Tian Lin. Discusses the use of Hakka mountain songs in higher vocational music teaching,2021.The dissertation take Huizhou City Vocational College as an example to teach Hakka mountain songs in class, and carry out ethnic Hakka mountain songs singing class teaching.

Chen Yao. The artistic characteristics and transmission significance of Guangxi Hakka mountain songs,2021.The Guangxi Hakka mountain songs as the cultural treasure of Guangxi Hakka people, highlight their ethnic characteristics and spiritual outlook.Guangxi Hakka mountain songs have strong creativity, and they are a folk art integrating practicality and expression.Guangxi Hakka mountain songs have strong literary and regional, rich cultural connotation and spiritual strength, as well as distinctive tunes and unique artistic characteristics, which have great transmission

significance. This dissertation starts with the analysis of the artistic characteristics and significance of the Guangxi Hakka mountain songs, and explores the basic situation of the Guangxi Hakka mountain songs, so as to let more people understand the Guangxi Hakka mountain songs.

Xiong Jiajia. The musical characteristics and singing analysis of Gannan Hakka mountain songs, 2021. The thesis analyzed the musical characteristics of Gannan Hakka mountain songs, including rhythm, tone, song structure and other characteristics, as well as singing pronunciation, breath and decorative sound.

Dong Xiaomei, Luo Gangqin. The protection countermeasures of Hakka mountain songs in Guangdong and Jiangxi under the perspective of intangible cultural transmission, 2021. The Hakka mountain songs are a fine art in southern China, known as the "heavenly sound" of the Book of Songs, and has a history of more than one thousand years. The author in the process of collecting Jiangxi Hakka mountain song data, which used by China ISBN center published "Chinese folk songs" of the Jiangxi volume. The Jiangxi Hakka mountain song purpose in the detailed investigation, and analyzes the outstanding problems in the investigation, which puts forward the "live protection" related countermeasures.

Wang Yue. The Hunan Hakka mountain songs and Guangdong, Jiangxi Hakka mountain songs comparative study, 2021. The article through the analysis of Guangdong, Jiangxi, Hunan Hakka mountain songs. The dissertation analyzes the causes of musical phenomenon, and believes that it is caused by the influence of culture. The author believes the influence of Hunan color area and the small distribution of Hakka people in Hunan.

Qiu Lihan. The integrity and innovation from the protection and transmission of Hakka mountain songs in the context of "Intangible Cultural Transmission", 2021. The Hakka mountain songs are an important part of Hakka culture. The Meizhou Hakka mountain songs, Ganzhou Xingguo folk songs and Meizhou Xingning Bamboo board songs have been listed in the national intangible cultural heritage protection list, which is both an opportunity and a challenge for the protection and transmission of Hakka mountain songs. In the context of "intangible cultural heritage", the protection and transmission of Hakka mountain songs should not only maintain integrity but also innovate. By keeping the original ecology of Hakka mountain songs is to provide

artistic resources for the innovative development of Hakka mountain songs. The innovative development of Hakka mountain songs can promote the protection and transmission of Hakka mountain songs.

Zeng Lizhi. The Hakka mountain song transmission singing and teaching exploration -Take "New embroidery purse two sides red" as an example, 2021. The dissertation mainly about singing skills, vocal methods, the use of true and false sound to explain how to sing this song.

Liao Xingyao. The analysis of Goethe Art characteristics of Hakka Mountains in East Guangdong, 2020. The Hakka mountain songs in eastern Guangdong inherit the traditional style of the Book of Songs and absorb the excellent essence of other ethnic groups. The rhetoric is widely used in the Hakka mountain songs, vividly depicting people's various complex psychology and thoughts and emotions, reflecting the colorful life of the working people. This dissertation analyzes the artistic characteristics of the Hakka mountain songs in eastern Guangdong from two aspects of lyrics and theme, which aim to better transmit and develop the Hakka music culture.

Wu Juan, He Ping. The interview of Mr. Tang Mingzhe who is the national intangible cultural heritage inheritor of Meizhou Hakka mountain songs, 2020. The dissertation comprehensively recorded the author's answer questions in the interview with Mr. Tang Mingzhe.

Chen Hetian. The analysis of the artistic characteristics of the Hakka mountain songs, 2020. The language of the Hakka mountain songs is very simple and warm, and we can often see that the Hakka mountain songs are life languages repeatedly. This dissertation aims to study and analyze the artistic characteristics of Hakka mountain songs, mainly by analyzing the regional and literary nature of Hakka mountain songs, and by briefly analyzing the few problems and solutions.

Liu Fulin. The spread of Hakka mountain songs in Singapore and Malaysia, 2022. The Hakka mountain songs spread to Singapore and Malaysia with the Hakka people "go to the Nanyang". Before the 1950s, Hakka mountain songs were widely spread among the New and Malaysia Hakka ethnic groups, but in 1951, singing was banned or suspended, and some studies believe that there was a blank since then. Through extensive collection of data, the dissertation found that Hakka mountain songs did not cause blank after the suspension and suspension, and a series of major changes

in politics, economy and education after the 1960s were an important reason for the decline of Hakka mountain songs.

Wu Haiyang, Research on the transmission and development of Jinggang Hakka mountain songs under the threshold of intangible cultural heritage,2022. In Jinggangshan, Jiangxi province, Hakka mountain songs are one of the typical representative folk music, and they have been listed in the list of provincial intangible cultural heritage of Jiangxi Province . Jinggang Hakka mountain songs are not only unique in style, but also condense the long and simple national culture of the region. However, with the development of The Times, Hakka mountain songs, as an important part of traditional culture, also fell into the dilemma of transmission. Based on this, from the perspective of intangible cultural heritage, based on the introduction of Jinggang Hakka mountain songs and their development status, we put forward specific suggestions on the transmission of Jinggang Hakka mountain songs, so as to help Jinggang Hakka mountain songs from generation to generation.

Zhang Zhile, National intangible cultural heritage music — Hakka mountain songs,2022.After Hakka mountain songs were selected into the National Intangible Cultural Heritage List in 2006, many musicians and composers, such as Xu Peidong, Chen Xiaoqi and the famous lyricist Yan Su, all highly praised and affirmed: In 2017, the Hakka Sanbao team in Meizhou visited it for many times. CCTV and local TV stage, from traditional to adaptation, for the world to show the Hakka music culture.

Song Ying, Shenzhen Hakka mountain song innovation transmission and practice path exploration,2021.This dissertation comprehensively summarizes the development status and achievements of Hakka (cultural) folk songs in Shenzhen, and clarifies the importance and sustainable development of Hakka mountain songs in Shenzhen. At the same time, it is pointed out that to explore the multi-dimensional exploration of the cultural value of Hakka mountain songs, the artistic structure innovation, the transmission and development of folk songs, the industrialization of folk songs, and the objective exploration of "innovation and practice" are the inevitable path to promote their healthy survival, transmission and development.

Xiao Jinyong, On the transmission and protection of Hakka mountain song culture,2021.The Hakka mountain song culture is an important part of China's national culture, and its unique art form is one of the indispensable elements of national culture.



Therefore, in the process of the protection of national culture, we must not ignore the transmission and protection of Hakka mountain song culture.

Li Qiuyu, Transmission and development of Guangdong Hakka mountain songs,2021.The development of Guangdong Hakka mountain songs, a traditional and ancient art, has gradually encountered some problems. From the perspective of the development of The Times, according to the actual artistic value and artistic characteristics of Guangdong Hakka mountain songs, carry forward the humanistic spirit and cultural value of Guangdong Hakka mountain songs, and explore the path of the development and transmission of Guangdong Hakka mountain songs. I hope to provide help to the transmission and development of Guangdong Hakka mountain songs.

Li Meiqun, The transmission and protection of intangible cultural heritage are seen from the traditional maintenance and urbanization process of Hakka mountain songs,2012.This dissertation develops from the tradition of Hakka mountain songs and the new development in the process of urbanization transmission and protection of intangible cultural heritage from two aspects to discuss the survival and development of Hakka mountain songs The resulting phenomenon, and the problems it faces.

Liu Xiaolan, Singing art exploration of Gannan Hakka mountain songs,2008. Gannan Hakka mountain songs are a bunch of unique and wonderful flowers in the folk art garden. This dissertation takes the artistic exploration of Gannan Hakka mountain songs as a breakthrough point, discusses its vocal luck skills from its singing art, such as its voice and auxiliary words, and analyzes its origin and morphological characteristics. This is of positive significance to summarize the singing art of transmission Hakka mountain songs.

Chen Zhe, On the musical characteristics and singing characteristics of Meizhou Hakka mountain songs,2017.The culture of each region has its own unique characteristics, and these cultures have one Meizhou Hakka mountain song, which is the most important part of the Hakka culture component. Meizhou Hakka mountain songs cooperate with the local indigenous people in their lyrics, tone, expression techniques and structure Songs have been fusion, but in the process of development, also gradually formed their own characteristics.this text From the formation and

characteristics of Meizhou Hakka mountain songs and Meizhou Hakka mountain songs singing characteristics of these aspects It's done.

Lu You, The musical characteristics and singing characteristics of Hakka mountain songs,2019.As an indispensable part of the Hakka culture, the Hakka mountain songs also play a very important position in the process of carrying forward and inheriting the traditional culture. Among them, the Hakka mountain songs and other traditional music, the Hakka mountain song art, rhythm has a unique characteristics, loved by the locals and popular, at the same time, the unique artistic form of Hakka mountain songs, also listed in the intangible cultural heritage in our country, in order to be better, more understanding of the characteristics of Hakka culture and singing characteristics, this dissertation mainly on the Hakka mountain song performance content, Hakka mountain song music and singing characteristics and analysis, research, so as to better carry forward and develop China's traditional folk art.

Wu Weijie, Feasibility analysis of Hakka mountain song singing courses in vocal music major,2018.The Hakka mountain songs, with their special rich national characteristics and incomparable artistic charm, have been spread for thousands of years. For a long time, China's vocal music teaching widely introduced western music system, draw lessons from the western voice method, the introduction of local music is always relatively narrow, there is no good to China's national vocal music and regional folk music culture, which not only leads to the lack of national vocal music education, at the same time for China's excellent traditional music culture also has a certain damage.

Guo Xiaogang, Sociological interpretation of the communication field of Hakka mountain songs,2020.The communication field of Hakka mountain songs is divided into three types: first, the original ecological communication field is mostly old people "singing ancient songs" in the park square; second, the competition and performance of "new Hakka mountain songs", but controversial; third, the network transmission field breaks the space and time limit, "WeChat song" becomes the unique way of the folk communication, and Hakka mountain songs gain "new life".

Chen Hetian, Analysis of the artistic characteristics of Hakka mountain songs,2020.As one of the excellent traditional folk songs in China, Hakka mountain songs have a long history and extensive content, which has a history of more than one



thousand years. Hakka mountain songs are mainly popular in Meizhou, Shenzhen, Shaoguan, Heyuan and other places in Guangdong province, where Sanming in Fujian province and Yulin in Guangxi Province are also distributed. The language of Hakka mountain songs is very simple and warm, and the rhymes of the lyrics are neat and they are in good use. Moreover, we can often see that Hakka mountain songs are all used and sung repeatedly.

Liu Songzhang, With traditional music culture, to create local characteristics of art education — to the Hakka mountain song culture into the campus as an example, 2020. This article takes the Hakka mountain song culture on campus as an example, analyzes the teaching status of Hakka mountain song and the educational significance and role of traditional music, on this basis, puts forward the practical measures of Hakka mountain song culture on campus. Implement dual teacher teaching, strengthen music innovation, provide practical platforms and other forms, create local art brands, promote the transmission and development of Hakka mountain song culture, and enhance students' music literacy.

Chen Jufen, The transmission and development of southeast Asian Hakka mountain songs and their motivation, 2011. During Hakka mountain songs occurred, inherited and developed in Southeast Asia with the migration and settlement of Hakka ancestors and the development and change of social life. It has retained the mark of Chinese culture in foreign countries, and inherited and developed the artistic characteristics of the folk song culture in eastern Guangdong. The long historical vitality of Chinese culture, the strong driving force of the culture of Chinese clubs traveling abroad, and the important role played by local guest cultural celebrities have promoted the transmission and development of Hakka mountain songs in Southeast Asia.

#### 2.5.2 Foreign research

Sarawat Choatchamrat, Akapong Phulaiyaw, Thanyalak Moonswan, Awirut .A Guideline for Undergraduate Students at the College of Music, Mahasarakham University to Develop Advanced Solo in Folk Music Skills, 2022. This research aims to study the pattern of Isan folk as a solo and also creative process. Data collections are documents and field study methods—observation, interview of six gurus or scholars, five of folk music teachers, eight of folk music soloists, eight of folk music performers,

and thirty members of the general public. The research results were presented by analytical description. The results are that, the advance of folk music solo happens by learning the principles and concepts of solo performance management.

Sarawut Choatchamrat. *Guidelines for the Development of Silp-Isan Klong Yao Band Performance Style*, 2022. The researchers studied preliminary studies based on research and collect academic dissertations, textbooks, and reports. In addition, the researchers conducted studies based on field data collection from knowledge groups, practitioners, and individual groups. The results showed that. 1) The style and development of the Silp-Isan Klong Yao Band in terms of the form consists of musical instruments used in the Silp-Isan Klong Yao bands, long drum calibration how to play the desired sound, putting a bran drummer on tambourine, a ceremony to pay respects to teachers, dressing, and Isan long drumming patterns and techniques; 2) Guidelines for developing and creating a Klong Yao band performance style can be divided into two styles.

Sarawut Choatchamrat. *A Study of the History and Performance of Paya Artist in Mukdahan Province*, 2021. The study's findings were categorised into three groups based on the history and performance of singers: 1. They still used their ancient format of lum performance, which included Isan musical instruments including the khaen mouth organ, the phin plucked lute, and the chap hand cymbal and drum. The singers were given the opportunity to perform at a number of community feasts to celebrate good deeds. Neither the quality of one's work nor the reputation it has earned extend beyond the immediate vicinity. 2. Lum performances were seen as a second career for the middle stratum of rice farmers. Both ancient and modern styles were represented through their use of Western instruments like piano, guitar, bass, and saxophone, as well as a variety of percussion. Lum Phaya xing or lum Phaya prayuk is a sort of traditional performance that resembles a modern lum xing. During the feasts, they would perform for the entire crowd. Learning from traditional singers is a common practise among these groups At the regional and national levels this was a very well-known display of talent. 3. They're still in their teens and early twenties, and they're spread out throughout both public and private schools of higher learning. The members of Mo Lum Phaya aren't proficient enough. Most of them performed at schools,

blending old and new forms. Just a local or schoolbased performance operation has emerged.

Olan Rattanapakdee. Characteristics of Traditional Thai Folk Song in Modern Recreational Songs, *Kasetsart Journal of Social Sciences*, 2009. This article aims at analyzing characteristics of traditional Thai folk song found in modern recreational songs. It was found that modern recreational songs are used for certain recreational activities among young people. The modern recreational songs are categorized into 4 types: 1) songs with movements 2) dialogue songs 3) songs in games and 4) songs in rituals.

Prakobboon, R. The Curriculum Development of Morlum Folk Song of Thatpanom High School in Nakhon Phanom Province, 2022. The objective of this research was to study Thai folk songs or dramas and factors as well as aesthetics in northeastern Thailand to make learning plans to develop and evaluate the curriculum of the Morlum folk songs as well as to build temporary innovations in the school.

Virunanont P. Traditional Intricate dissertation Cutting Techniques of Southern Thailand: Background, Beliefs, and Cultural Animation of Thai Buddhist Culture, 2020. This study, therefore, aims to examine this art form in Songkhla and Nakhon Sri Thammarat provinces, which have their own cultural identities. The goal is to register this art form as a part of cultural heritage. The compilation of vital data includes (1) dissertation characteristics, (2) dissertation engraving methods, (3) colours, (4) instruments, (5) pattern designing, (6) purposes of the arts, (7) origins and history, and (8) knowledge of transferring methods. The findings reveal the origins of the beliefs and Buddhist faith of the community. The intricate dissertation cutting techniques are still maintained in the form of decorations found at auspicious events, festivals, and cultural ceremonies in every region of Thailand.

Laosuk K, Srisombut R, Wisuttiapat M. Southern Thai Folk Vocal Music in Chumphon Province, 2020. The objectives of this study were to study Southern Thai folk vocal music in Chumphon, and to restore, promote, and preserve this kind of music. The findings indicated that the folk vocal music in Chumphon include Pleng Bok, Pleng Na, Pleng Ruea, and Lam Tat Luk Bot. This music is performed in both propitious and misfortune ceremonies. Pho Pleng and Mae Pleng, male and female lead singers, are the lead vocals, and there is a group of singers, called Lok Kho or Luk Bot, who

response the lead. In Pleng Bok, the rhythm is maintained by Ching and clapping. No rhythmic instruments are used in Pleng Na. The singers in Pleng Ruea use oars to maintain its rhythm, whereas Lam Tat Luk Bot uses Ching and Rammana lam tat that there is an ordinary stroke. The lyrics are in the poetic form.

Satayarak N, Benjangkaprasert C. On the Study of Thai Music Emotion Recognition Based on Western Music Model, 2022. The mood of the song could be identified by tracking the listener's emotion. The research in this area is growing significantly at the present. There are many research studies in western music, but a few in Thai music. Therefore, in this research, Thai songs were chosen because the Thai is a native language and Thai songs are quite popular in the region of research.

Yoshida I. Application of Health Promotion Model Utilizing Lao Traditional Folk Songs to Liver Fluke Control, 2019. Liver flukes are food-borne parasitic trematodes that cause asymptomatic infection in mammals such as cats, dogs, pig and humans. Caused by infection with *Opisthorchis viverrini*, also known as the Southeast Asian liver fluke, chronic opisthorchiasis leads to hepatobiliary morbidity, which can progress to the development of diseases such as cholangiocarcinoma and bile duct cancer. This infection poses a major public health concern in Southeast Asia, particularly in countries such as Thailand, Cambodia, Vietnam and the Lao People's Democratic Republic, where an estimated 64 million people are at risk of infection. In Laos alone, over two million people are infected, primarily in the south and central regions of the country. In these areas, infection rates can reach over 90 percent of the population, however, awareness of the condition and its consequences is very poor in these particularly vulnerable parts.

Kaewtapee S, Saeng-Xuto V, Tongthaworn R, et al. Identity and Persistence of Laotian Diaspora via Khap Thum Luang Prabang in Ban Huay Luek Community Wiang Kaen District Chiang Rai, 2021. The objective is to study the identity and persistence of Laotian Diaspora via Khap Thum Luang Prabang in Ban Huay Luek Community Wiang Kaen District Chiang Rai. This study presents a critical analysis of the identity and persistence of the Laotian Diaspora via Khap Thum Luang Prabang, Thailand. It begins by reviewing documents and books about various types of folk music, then leads to study the music, and interview those who participate in singing.

Nicolas, A. *Gongs, Bells, and Cymbals: the archaeological record in Maritime Asia from the ninth to the seventeenth centuries*, 2009. The growth and expansion of maritime trade in the first millennium CE altered the musical landscape of Asia, from earlier Austronesian and Austroasiatic migrations, to the early contacts with India, China, Arabia, and the continuing navigation towards the Pacific and Oceania. Much later in the tenth century, Chinese chronicles describe that peoples from the south called Luzon (Luzon, Philippines) had invaded its southern shores, while Indian histories record the voyages of sailors from western Indonesia. By the eighth century, Austronesian languages from Borneo had spread towards Madagascar. A trade centred on beads, tin, copper, pottery, ceramics, natural products, and food also carried musical instruments and musicians bearing new ideas in music making and ritual life.

Pikulski, C. *Lao Court Music in the Age of Change*. *Journal of Mekong Societies*, 2007. Classical music was a popular practice in the royal palace in terms of musical instruments, ensembles, and compositions. During the period of the Royal Lao government, Lao music was patronized by the king, who enthusiastically supported the development of musical compositions. During the French colonial period (1893-1954) and until the intervention of the United States, there were calls for independence, and Lao classical music was linked with revolutionary songs. After the socialists won control over the country, classical music became the music for the masses.

Lee, Ming-Chao, *Alternate title: Singing Your Own Songs: Comparison of the Development of Hakka Popular Songs between Taiwan and Malaysia after the 1970s*, 2019. This article focuses on the development process of the popular songs of customers, taking the two albums of "No Favor" and "Pasar Scenery" as the starting point for research, and compares the Hakka records of Taiwan and Malaysia over four decades. After the 1970s, it was the turning point of Taiwanese Hakka pop music (1981), but it was the starting point of Malaysian Hakka pop music (1977). Although the Hakka music in both Taiwan and Malaysia is influenced by contemporary Chinese music, the performance of the Hakka songs and the musical style are moving towards a completely different direction. Taiwan emphasizes cultural heritage, tradition and innovation, while Malaysia lacks traditional elements and focuses on contemporary

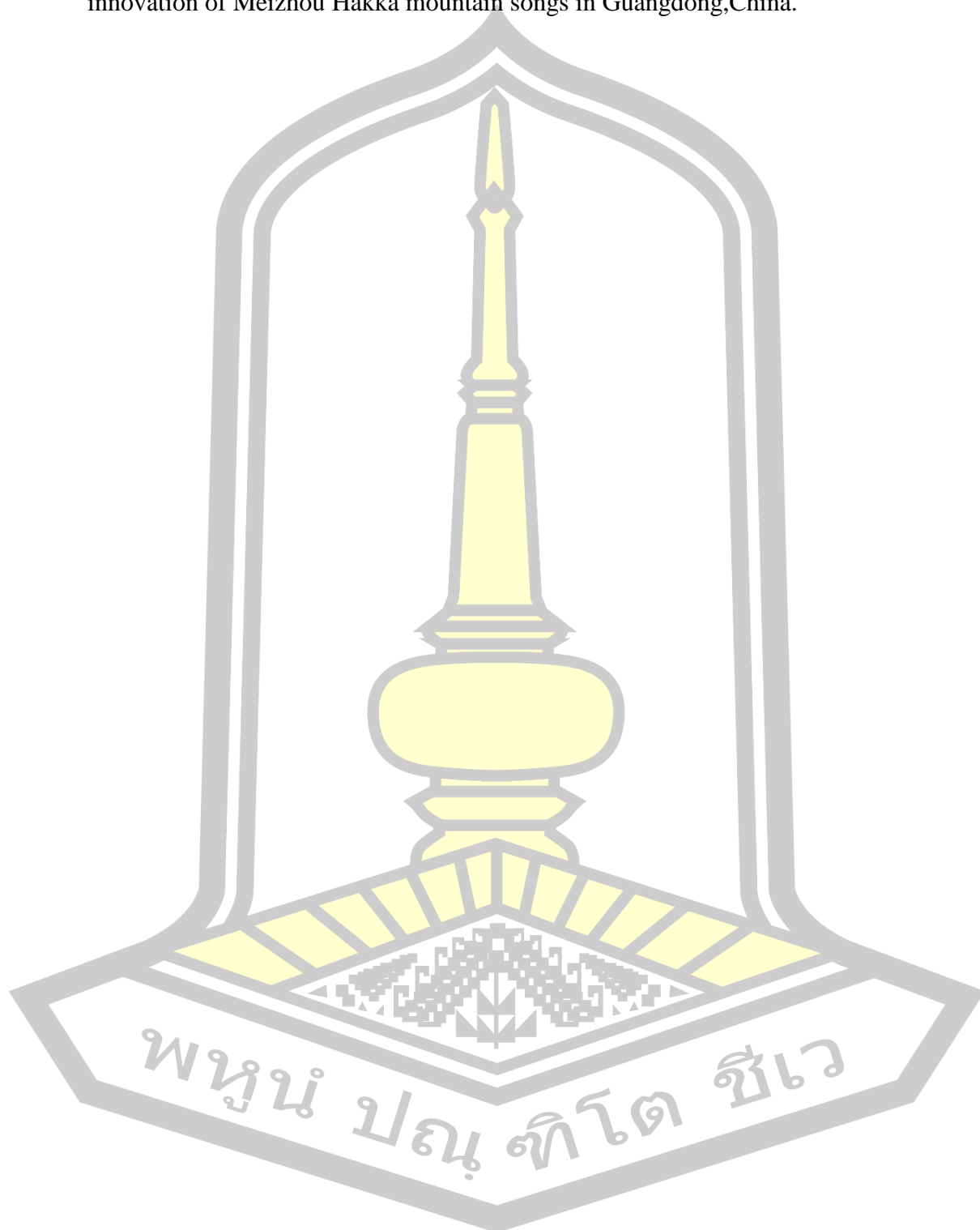
popular pop songs, but the only common point between the two is that music content is influenced by the local social environment.

Lim lim Fan, Kuala Lumpur Hakkas' Contribution to Education : A Case Study on Tsun Jin Schools' Development, 2012. The title of the dissertation is Kuala Lumpur Hakkas' Contribution to Education: A Case Study on Tsun Jin Schools' Development. The Study is focused on the Hakkas' contributions they made to the constructions of Kuala Lumpur and their contributions to the development of Tsun Jin Schools. The discussion will be on Kapitan Yap Ah Loy who was the founder of "Wooi Chiu Kongsi" in 1864 which was renamed The Selangor and F.T. Fui Chiu Association and the development of Tsun Jin from the year of 1884 to 2011.

Sin Kiong Wong, Singapore Hakka: Research Institutions and Publications in Recent Years , 2013. This dissertation surveys the development and research output of the studies on the Singapore Hakka in recent years. The first part introduces academic, governmental and private organizations involved in the Singapore Hakka studies. The second part discusses publications on Singapore Hakka by following categories: migration, dialect group relations and identity, development of associations, education, personalities, economic activities, belief and custom, language and literature, and art. Generally speaking, the recent trends are that the cooperation between academic and private institutions in promoting Hakka studies has been closer, and that more researchers than before have tried to research on the Singapore Hakka from different perspectives and by in-depth analysis.

**Summary:** Looking at the existing literature, the research results of Meizhou Hakka mountain songs are rare. Therefore, other similar folk songs are also introduced, which provide the writing ideas of the dissertation for the study of Guangdong Meizhou Hakka mountain songs. Generally speaking, there is a lack of musical characteristics in research methods. Scholars are pay less attention to the The relationship between music and the humanities, which has left a large academic space for the development of this topic. Therefore, I will focus on ethnomusicology, and combine the methods of sociology, anthropology, ethnography and communication to conduct field investigation and related research on the history and development, music characteristics, presentation and transmission process of Meizhou Hakka mountain songs in Guangdong ,China. In

order to provide new theoretical support and reference for the transmission and innovation of Meizhou Hakka mountain songs in Guangdong, China.





## CHAPTER III

### RESEARCH METHODS

In this research is qualitative research, the author chose Meizhou city of Guangdong Province as the research area of the theme of the transmission of Meizhou Hakka mountain songs in Guangdong ,China .Since this area is the place of Hakka mountain songs , the author chose informants as my research clues.So the process I used is as follows.The chapter three has two parts, research scope and research process.I have gone to the Meizhou City,Guangdong Province to conduct field research, collect information, and find relevant informants. This chapter includes the following basic points:

- 3.1. Research scope
  - 3.1.1 Scope of content
  - 3.1.2 Scope of site
  - 3.1.3 Scope of time
- 3.2 Research process
  - 3.2.1 Selection of research sites
  - 3.2.2 Key informants
  - 3.2.3 Research tools
  - 3.2.4 Data Collection
  - 3.2.5 Data Management
  - 3.2.6 Data analysis
  - 3.2.7 Date Presentation

#### **3.1 Research Scope**

##### 3.1.1 Scope of content

The content includes the history and development of Meizhou Hakka mountain songs in Guangdong,China.The music characteristic of Meizhou Hakka mountain songs in Guangdong,China. The measures for the preservation and transmission process of Meizhou Hakka mountain songs in Guangdong,China.

##### 3.1.2 Scope of site



Guangdong Province is located at the southern end of mainland China, located at between north latitude  $20^{\circ}13'$  to  $25^{\circ}31'$  and east longitude  $109^{\circ}39'$  to  $117^{\circ}19'$ . The tropic of cancer runs across the middle region. North leaning on Nanling mountain, connected with Hunan and Jiangxi provinces. Fujian provinces is in the east of Guangdong Province, and Guangxi provinces is in the west. The vast south China sea is in the south of Guangdong Province. (Lin bo, 2022)

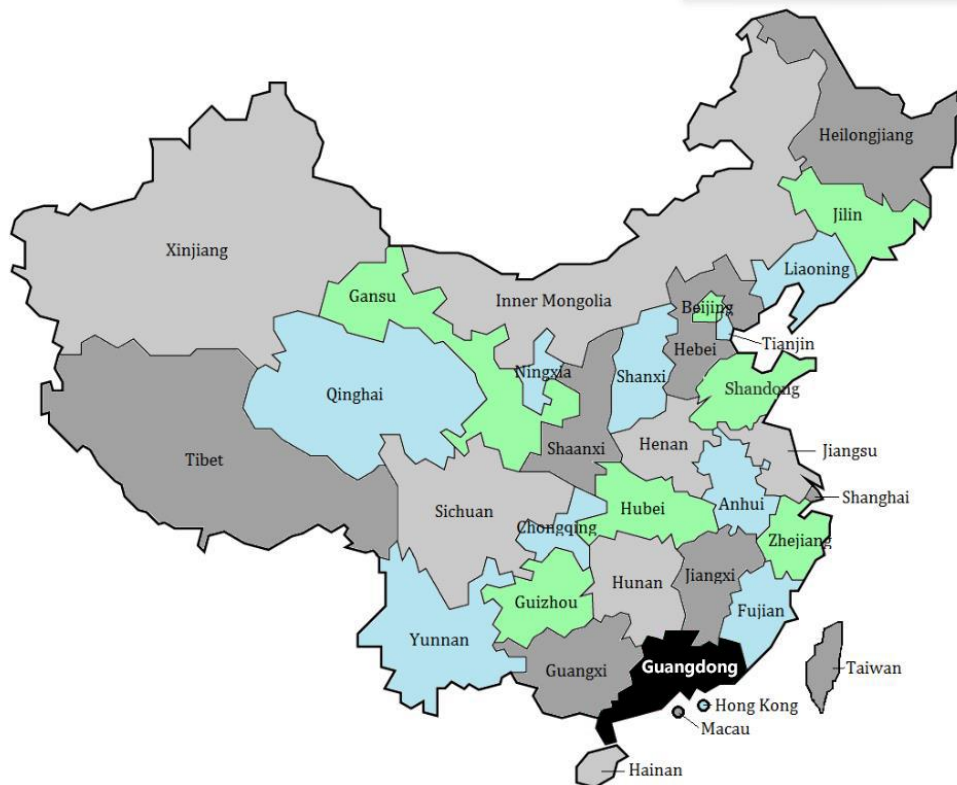


Figure 1. Map of Guangdong Province, China

Source: [www.googlemap.com](http://www.googlemap.com) accessed (2023)

From figure number 1 the Meizhou city is located in the northeast of Guangdong Province, at the junction of Fujian Province, Guangdong Province and Jiangxi Province. Heyuan city is in the west of Meizhou city. Shanwei city Jiedong city and Jiexi city in Jieyang are in the southwest of Meizhou city, and Chaozhou city is in the southeast. The geographical coordinates of the whole territory are located between east longitude  $115^{\circ}18'$  to  $116^{\circ}56'$  and north latitude  $23^{\circ}23'$  to  $24^{\circ}56'$ , with a total area of 15,870 square kilometers. There are six counties, one district and one city within the

jurisdiction, namely Mei County, Dapu County, Jiaoling County, Wuhua County, Pingyuan County, Fengshun County, Meijiang District and Xingning City. Meizhou city mainly has four types of landform that are platform, hill, terrace and plain. The territory of hills and mountains wide distribution, large terrain undulating, terrace area accounted for 56.6%. The proportion of arable land area is less than 10%, known as "eight mountains, one water and one field". (Tang hua, 2014)



Figure 2. Map of Meizhou City, Guangdong province, China

Source: [www.googlemap.com](http://www.googlemap.com) accessed (2023)

The reason:

From figure number 2 Meizhou is the center where Hakkas live together. It is known as the "hometown of folk songs". Meizhou Hakka mountain songs are folk songs sung by nearly 5 million people in Meizhou in Hakka dialect. They spread in Hakka areas in the northeast of Guangdong Province and spread to overseas Hakka communities in Meizhou. Hakka mountain songs are folk songs sung in Hakka dialect and Hakka oral literature. They are rich in Hakka language characteristics and rich in local life, forming an independent branch of folk songs.

### 3.1.3 Scope of time

May 2022 to October 2023. In short, first stage in May 2022, I interviewed the municipal inheritor Rao Jianling and five general informants at the Dapu County Cultural Center in Meizhou city, Guangdong Province. In July 2022, I interviewed Zhao Wenyu, who is a municipal inheritor at the Meizhou Cultural Center in Meizhou city Guangdong Province. At the same time, in the Chen Shanbao Hakka mountain songs Art Center, I interviewed Mr. Chen Shanbao, an outstanding performer of the Hakka mountain songs, as well as two young teachers from the training center.

Second stage in December 2022, I interviewed three singers and one provincial inheritor Tong Aina through an online interview.

## 3.2 Research process

In this study, I chose the field survey method to interview and observe Guangdong Meizhou Hakka mountain songs. Interview questionnaires were developed based on the advice of some researchers and performers engaged in this music. By using cell phones, cameras, and computers, I collected a lot of photos, videos, and audio, books and scores. These materials were also analyzed by a combination of quantitative analysis and qualitative analysis.

### 3.2.1 Selection of research sites

- 1) The Dapu County Cultural Center in Meizhou City, Guangdong Province.
- 2) The Meizhou Cultural Center in Meizhou City, Guangdong Province.
- 3) The Chen Shanbao Hakka mountain songs Art Center in Meizhou City, Guangdong Province.
- 4) Some online interview conducted by China's epidemic control policy

### 3.2.2 Key informants

#### 3.2.2.1 Scholars

The criteria for selecting key informants:

- 1) He / she was born and raised in Meizhou and is a native.
- 2) He / she has a rich knowledge of Hakka mountain songs in Meizhou, Guangdong province.
- 3) He / she has been working in Hakka mountain songs in Meizhou, Guangdong province for more than 40 years.

4) He / she has won the highest award for Hakka mountain songs in Meizhou, Guangdong province.

5) He / she is the inheritor.

Based on this selection criterion, the key informants I choose are Tong Aina, Zhao Wenyou and Rao Jianling.

1) Tong Aina



Figure 3. Tong Aina  
Sources: Lin Yao (2022)

From figure number 3 Tong Aina, female, born in 1959, is a provincial inheritor of Hakka mountain songs in Meizhou, Guangdong province. She is familiar with a variety of Hakka mountain songs singing methods. She has the reputation of "sweet sister of folk songs".

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## 2) Zhao Wenyou

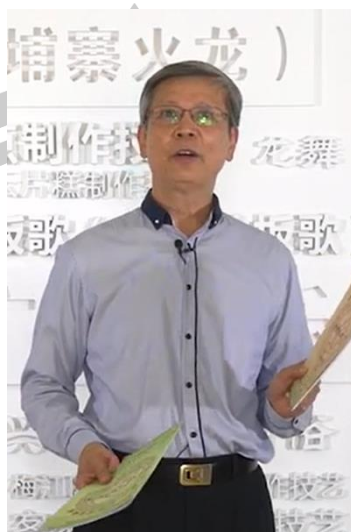


Figure 4. Zhao Wenyou

Sources: Lin Yao (2022)

From figure number 4 Zhao Wenyou, male, born in 1957, is a municipal inheritor of Hakka mountain songs in Meizhou, Guangdong province, and is a national second-class actor.

## 3) Rao Jianling



Figure 5. Rao Jianling

Sources: Lin Yao (2022)

From figure number 5 Rao Jianling, female, born in 1968, is a municipal inheritor of Hakka mountain songs in Meizhou, Guangdong province.

#### 3.2.2.2 Music singers

The criteria for selecting casual informants: who is a singer or actor of a professional Meizhou Hakka mountain songs team aged 30-45 in Meizhou city

- 1) He / she was born and raised in Meizhou and is a native.
- 2) He / she can sing the Hakka mountain songs in Meizhou, Guangdong province very well
- 3) He / she works in Meizhou city , and has more than 10 years of working experience in Hakka mountain songs in Meizhou, Guangdong province
- 4) He / her age is between 30 and 45 years old
- 5) He / she works in a professional theater company
- 6) He / she is a singer or an actor

Based on this selection criteria, I chose the following 3 people as the interviewees: Li Qiu, Liu Qianlong, Li Jun.

#### 4) Li Qiu



Figure 6. Li Qiu

Sources: Lin Yao (2022)



From figure number 6 Li Qiu, who work at Meizhou City Guangdong Province.The dean of Meixian District Meizhou Hakka mountain songs team Meizhou City.

5) Liu Qianlong



Figure 7. Liu Qianlong

Sources:..Lin Yao (2022)

From figure number 7 Liu Qianlong, who born in Meixian District Meizhou city Guangdong Province, and is the deputy director of Meixian District Meizhou Hakka mountain songs team Meizhou city.





## 6) Li Jun



Figure 8. Li Jun

Sources: Lin Yao (2022)

From figure number 8 Li Jun, who born in Meixian District Meizhou city Guangdong Province, and is the performer of Meixian District Meizhou Hakka mountain songs team Meizhou city.

## 3.2.2.3 Audiences

The criteria for selecting general informants: Staff members of Dapu County Cultural Center who have participated in the field research activities of Guangdong Hakka mountain songs, the national intangible cultural heritage of Guangdong province.

- 1) He / she has participated in the field research activities of Guangdong Hakka mountain songs, a national intangible cultural heritage in Guangdong
- 2) He / she is a staff member at the Tai Po County Cultural Center
- 3) He / she is the audience at the event

Based on this standard, we selected five staff members of the Dapu County Cultural Center as the interviewees:

- 1) They are Wu Wenjie and Lan Biqu from the group aged 18-29
- 2) Liu Huan and Li Xianhua from the group aged 30-49
- 3) Rao Shijian, from the group over 50 years old

## 7) Wu Wenjie



Figure 9. Wu Wenjie

Sources:..Lin Yao (2022)

From figure number 9 Wu Wenjie, who is 25 years old and is a staff work in Dapu County Cultural Center. In 2015, he began to learn Hakka mountain songs in Meizhou, Guangdong province from Tang Mingzhe who is a national singer.

## 8) Lan Biqu



Figure 10. Lan Biqu

Sources:..Lin Yao (2022)

From figure number 10 Lan Biqi, who is 27 years old and is a staff member of the Dapu County Cultural Center. She learned the music of Meizhou Hakka mountain songs in college.

9) Liu Huan



Figure 11. Liu Huan

Sources: Lin Yao (2022)

From figure number 11 Liu Huan, who is 32 years old and is a staff member of the Dapu County Cultural Center. She has been dealing with Hakka mountain songs in Meizhou Guangdong province since junior high school.



## 10) Li Xianhua



Figure 12. Li Xianhua  
Sources:..Lin Yao (2022)

From figure number 12 Li Guihua, who is 36 years old and is a staff member of the Dapu County Cultural Center.

## 11) Rao Shijian



Figure 13. Rao Shijian  
Sources:..Lin Yao (2022)

From figure number 13 Rao Shijian, who is 54 years old and is the deputy director of the Dapu County Cultural Center. He has engaged in more than 30 years of working experience in Meizhou Hakka mountain songs in Meizhou, Guangdong province.

### 3.2.3 Research Tools

The research methods used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire according to different research objects. Process of making the questionnaire based on research objective. 1) Bring it to the advisor to examine. 2) Be modified according to advisor editing. 3) Send it to a expert for inspection before using 4) Modified according to specialist advice before being used in the field work. The function of using questionnaire to ask questions for interview that can collect some information to write the three objectives. For the observation form I base on the music characteristic of lyrics ,song structure, melody ,rhythm, technique. Process of making the observation form. 1) Bring it to the advisor to examine. 2) Be modified according to advisor editing. 3) Send it to a expert for inspection before using 4) Modified according to specialist advice before being used in the field work. The function of using observation form to record music characteristic for four kinds of Meizhou Hakka mountain songs.

### 3.2.4 Date collection

May 2022 to December 2023. In short, first stage in May 2022, I interviewed the municipal inheritor Rao Jianling and five general informants at the Dapu County Cultural Center in Meizhou city, Guangdong Province. In July 2022, I interviewed Zhao Wenyong, who is a municipal inheritor at the Meizhou Cultural Center in Meizhou city Guangdong Province. At the same time, in the Chen Shanbao Hakka mountain songs Art Center, I interviewed Mr. Chen Shanbao, an outstanding performer of the Hakka mountain songs, as well as two young teachers from the training center. Second stage in December 2022, I interviewed three singers and one provincial inheritor Tong Aina through an online interview.

In this study, I will use four analytical methods of ethnomusicology, field research, document analysis and comparative to study Meizhou Hakka mountain songs in Guangdong, China

#### 3.2.4.1 Ethnomusicology method

The research of this dissertation will follow the ethnomusicology method of "putting music in the cultural context in which it comes into being". The formation of any musical phenomenon is closely related to its social and cultural background. The dissertation will collect geographical environment, cultural customs of Meizhou Hakka mountain songs, and understands its historical reasons and musical cultural background. At the same time, musical characteristics of Meizhou Hakka mountain songs and its reasons are also studied. The reason why it has such a musical rhythm and melody is inseparable from the life of the local people. Prepare the content for the writing of chapters 4 and 5.

#### 3.2.4.2 Fieldwork Method

This dissertation mainly adopts the method of field investigation to observe the performance of Meizhou Hakka mountain songs. By observing the singer's singing, you can feel it with the auditory senses. In the field survey, I will also record the relevant songs and do a good job of notation. For writing the fifth chapter of musical characteristics of Meizhou Hakka mountain songs. In addition, I will observe how widely it spreads locally and understand the current state of Meizhou Hakka mountain songs. For example, what events will use these songs, which songs are generally popular. These surveys can help me to understand current development status of Meizhou Hakka mountain songs, allowing me to understand the current problems existing in the protection and transmission, so that I can propose some ideas about protecting it in the writing of chapter 6.

#### 3.2.4.3 Document Analysis Method

This dissertation will use the document analysis method to understand the music writing ideas about the music. Through some other folk songs articles, dissertations, to understand the writing ideas of folk songs. Draw lessons from the excellent research methods and ideas in others' articles, and apply them to the writing framework structure of my dissertations. At the same time, I can also understand some historical records of Meizhou Hakka mountain songs and music in the document analysis method, and provide the content of the writing basis and support for the historical writing of the fourth chapter. Finally, it can also help me to understand the status of Meizhou Hakka mountain songs in foreign countries, and provide the



transmission and reference methods for better protecting Meizhou Hakka mountain songs. To give some measures for transmission and preservation of the sixth chapter of the dissertation.

#### 3.2.4.4 Comparative Method

This dissertation will begin a comparative method of the relevant data after literature review and fieldwork of Meizhou Hakka mountain songs. Using the comparative method to analysis the musical characteristics of Meizhou Hakka mountain songs. For example, in the description of musical rhythm, melody and other characteristics, the characteristics of correct musical rhythm and melody are analyzed and summarized according to the characteristics of different interviewers. These contents can be applied in the writing of chapter 5, and are very helpful for the writing of this dissertation.

#### 3.2.5 Data Management

##### 3.2.5.1 Recording

The field survey collected about 10 Hakka songs from Meizhou, and recorded the 10 songs recorded in the interview into a staff line. For Meizhou Hakka songs, about 20 questionnaires were collected from the Meizhou Hakka Song Culture Research Center, local cultural center and general amateurs. The recording contains some knowledge about the Hakka Mountain songs in Meizhou. The content of the recorded interview was recorded into the text. And the text content is classified, summarized, these content are the answers to the questions.

##### 3.2.5.2 Video and audio

The full fieldwork video recording time lasts for about 8 hours. Among these, key informants had recorded interviews over the total length of approximately 4 hours. The total duration recorded for the casual informants interviews was approximately 3 hours long. The total length of general informants was approximately 1 hour. Two audio songs of the late famous singers Mr. Zhang Zhenkun of Meizhou Hakka mountain songs were collected and provided by the Meizhou Hakka mountain songs Research Center. After the end, the content into the corresponding text. The words are sorted out and summarized into the answers to each question according to the question. Organize the content related to the dissertation, so that the content can help with the writing of the dissertation.



### 3.2.5.3 Books

The total of ten books were collected. Four of them are books about history, which will be used in chapter 4. The 4 books are some protection measures made by the government that can be applied in the writing of Chapter 6. There are also 2 books of songs scores compiled by the singers, which can provide a reference for the music record of chapter 5.

### 3.2.5.4 Picture Data

About 30 fieldwork photos were taken. These photos include the taking of the location of the interview, the taking of the people interviewed. Among them, there are 8 photos are used in the writing of chapter 3, and 2 photos are used in the writing of chapter 6.

### 3.2.5.5 Electronic Data

There are 3 kinds of online electronic data were collected. These electronic materials are mainly electronic articles, stage singing photos, which the interview photos that can be used for the writing of chapter 4. The electronic song scores which can be used as the writing of the musical features of chapter 5.

## 3.2.6 Data analysis

The analyses data follow up the objectives and the definition of term by using concepts and theories.

### 3.2.6.1 The history and development of Meizhou Hakka mountain songs

Meizhou Hakka mountain songs is a kind of folk song learned by oral method. Fieldwork is important for recording the content of Meizhou Hakka mountain songs. After reviewing some historical documents on this music. I began my fieldwork that the content is the history of Meizhou Hakka mountain songs. By interviewing key informants, I enriched my knowledge of the history of Meizhou Hakka mountain songs, and made a more comprehensive information for the writing content of chapter 4.

### 3.2.6.2 The Musical Characteristics of Meizhou Hakka mountain songs

I have used the combination of qualitative analysis and quantitative analysis to analyze the data of Meizhou Hakka mountain songs music characteristics. I have studied the songs collected during the field survey according to the rhythm, beat, melody, tone, music structure. According to the data analysis results, I have summarized the musical characteristics of Meizhou Hakka mountain songs. At the same time,

informants also gives some guiding suggestions on the selection of song examples in the music characteristics analysis. The material has provided useful information for the writing of chapter 5.

3.2.6.3 The measures for the transmission and preservation process of Meizhou Hakka mountain songs

In the process of field investigation, the interviewed informants tell me about the existing problems of Meizhou Hakka mountain songs. I have learned what kinds of difficulties Meizhou Hakka mountain songs are facing . In view of these problems, informants put forward me some suggestions and ideas on transmission and preservation. The material has provided useful information for the writing of chapter 6.

### 3.2.7 Research Results Presentation

Chapter I Introduction

Chapter II Review Literature

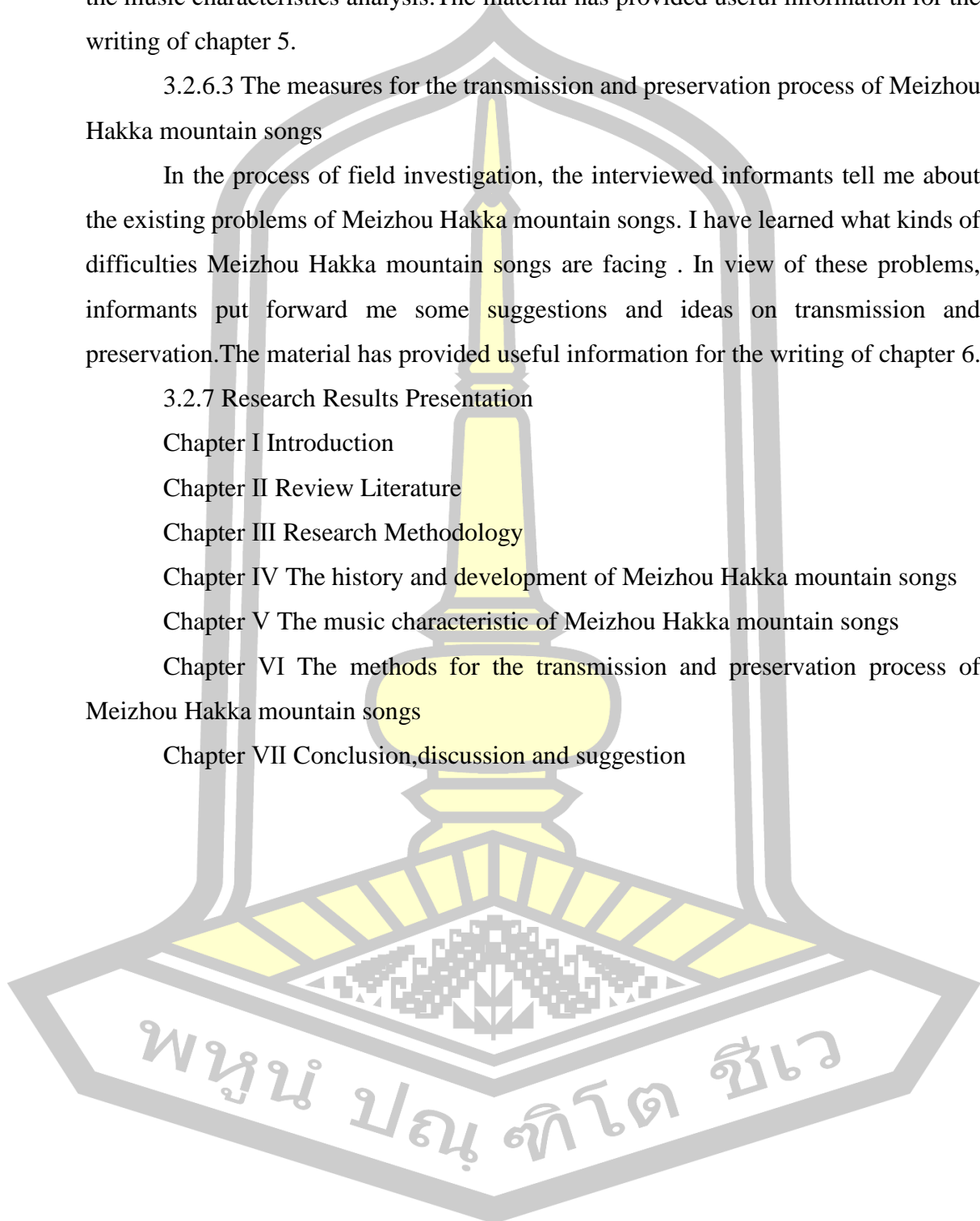
Chapter III Research Methodology

Chapter IV The history and development of Meizhou Hakka mountain songs

Chapter V The music characteristic of Meizhou Hakka mountain songs

Chapter VI The methods for the transmission and preservation process of Meizhou Hakka mountain songs

Chapter VII Conclusion, discussion and suggestion



## CHAPTER IV

### The history and development of Meizhou Hakka mountain songs

According to the data of major historical events and previous predecessors, the writing of the fourth chapter is divided into two parts. The first part is the historical part. The second part is the development part. The historical section is further divided into three parts. The development section is further divided into four parts. Each part is carried out according to the singing content, singing form and singing place. This chapter includes the following basic points:

#### 4.1 The history of Meizhou Hakka mountain song

4.1.1 The first time of A.D.265- A.D.618

4.1.2 The second time of A.D.618-A.D.1271

4.1.3 The third time of A.D.1271 -A.D.1912

#### 4.2 The development of Meizhou Hakka mountain songs

4.2.1 The first time of A.D. 1912-A.D.1926

4.2.2 The second time of A.D. 1926-A.D.1949

4.2.3 The third time of A.D. 1949-A.D.1976

4.2.4 The fourth time of A.D.1976-A.D.2022

#### **4.1 The history of Meizhou Hakka mountain song**

4.1.1 The first time of A.D.265- A.D.618

After comparing with the folk songs in the "Book of Songs" I made a conclusion. This conclusion is that the artistic style and lyric writing technique of Hakka mountain songs more comprehensively inherits the artistic style characteristics of the Book of Songs than other local folk songs. This artistic style is known as the "style of the fifteen countries", and the name comes from the book "The Book of Songs", which records the folk songs of the fifteen northern countries at that time.

The first southward migration of the Hakka ancestors brought the folk songs of "the styles of fifteen countries" in the Book of Songs in the Yellow River Basin to the Jiangnan area of the Yangtze River basin. Ms. Tong Aina, a provincial inheritor of Meizhou Hakka mountain songs, said in an interview in 2022 that Meizhou Hakka

mountain songs originated in the Book of Songs. There can be seen in the lyrics of Meizhou Hakka mountain songs, which are all lyric writing techniques handed down from the Book of Songs. The Hakka people are immigrants from Henan, from the southwest region of Henan. "The Book of Songs records mainly local love songs. The artistic style of Meizhou Hakka mountain songs is very similar to it.

Mr. Luo Xianglin is a famous expert in Hakka culture research in Meizhou city. In his book he said that during the reign of the Western Jin Dynasty, the Han people were ruled by ethnic minorities in 304-439, when a large number of Han people migrated from Shaanxi, Shandong, Henan, Hebei and other places in the north to Jiangsu and Zhejiang in the south. (Luo Xianglin, 1992)

#### 4.1.2 The second time of A.D. 618-A.D.1271

The Hakka ancestors lived for hundreds of years after the first migration. In the Jiangnan area of the Yangtze River basin, there is a full contact time with the Jiangnan folk songs, and successfully formed a similar folk song style. Huang Zunxian said, Meizhou Hakka people like singing Meizhou Hakka mountain songs, these songs are very much like Jiangnan Zi night songs and Jiangnan reading songs.

Li Tiaoyuan said that the Hakka mountain songs in Meizhou are soft and beautiful, and they are very similar to the local folk songs in the south of the Yangtze River. (Li Tiaoyuan, 1979)

The second Hakka migration took place at the end of the Tang Dynasty. At that time, the Tang Dynasty was in the midst of a war, and many countries appeared around it. A large number of immigrants began to migrate from the south of the River to southern China, to today's Jiangxi and Fujian provinces. In the second migration, the Hakka ancestors brought the Hakka mountain songs integrating the Book of Songs and the Jiangnan folk songs to their new migration areas.

#### 4.1.3 The third time of A.D. 1271 -A.D.1912

From the Yuan Dynasty to the Ming Dynasty, a large number of people began to migrate from the Fujian area to the Meizhou area. Formed the earliest Hakka living area in Meizhou. The Meizhou Hakka mountain songs began in the Ming and Qing Dynasties. At the same time, just as the Hakka family is the integration of the southbound Han people and the aborigines along the way, especially in the border areas of Guangdong Province, the Meizhou Hakka culture and the Meizhou Hakka mountain

songs are naturally also the product of the integration of the Central Plains culture and the indigenous culture.

Mr.Zhao Wenyong said in a fieldwork interview that the Hakka people migrated from other provinces to Meizhou, Guangdong province at the beginning of the Qing Dynasty due to the war problems. The origin of the word Hakka is because Guangdong province was inhabited by ethnic minorities who were the masters of the region. So the migratory Han people are the equivalent of a guest. They integrated the musical style of the Han Chinese northern songs with the musical style of the ethnic minorities in the Guangdong region at that time, and then formed the Meizhou Hakka mountain songs. (Zhao Wenyong,2022,interviewed)

Mr.Huang Yan mentioned the legend of fairy Liu Sanmei in his "History of Lingnan ". The legend takes place in the late Ming Dynasty and in the early Qing Dynasty. At that time, there was a very good singing girl, who lived by the river in Meizhou. Her parents named her parents' third child named her Liu Sanmei. One day, Liu Sanmei was washing clothes while singing when she suddenly saw a boat rowing here. A singer on the boat is competing to sing with Liu Sanmei. They sang from day to night. Liu Sanmei has been singing many songs that are very good at, but the singer soon had no songs to sing. Since then, Liu Sanmei has become famous in the Meizhou area, and is known by the local people as the "The ancestor of the singer" of the Meizhou Hakka mountain songs. ( Huangyan,2011)

Meizhou Hakka mountain songs originated from the folk songs in the Book of Songs in Henan province in the Jin Dynasty. Following the Hakka migration to the Yangtze River basin in the Jiangnan region. After hundreds of years of cultural development, it is influenced by the music style of songs in Jiangnan region. In the early Tang Dynasty, the Hakka mountain songs integrating the Book of Songs and the style of Jiangnan folk songs followed the Hakka people and once again migrated to the border areas of Guangdong Province. In the late Ming Dynasty, the Hakka people moved to the Meizhou area as they lived in the border areas of Guangdong Province. This music is also integrated with the songs of the ethnic minorities in the Guangdong region. Since then, Meizhou Hakka mountain songs were officially formed in the early Qing Dynasty.

## 4.2 The development of Meizhou Hakka mountain songs

### 4.2.1 The first time of A.D.912-A.D.1926

**Singing content:**The Meizhou Hakka mountain songs in this period had a strong traditional characteristics, especially in the structure and rhetoric of their songs. The content of the song is mainly to show the ancient Han culture, is the development of the fine tradition, its folk charm is strong. Most ordinary people spread the Meizhou Hakka mountain song culture through word of mouth. People sing folk songs during slack farming or rest to relieve their fatigue. People sing in duet, and the scene is very pleasing. Most of the songs reflected the peoples' yearning for a better life, the pursuit of freedom, and the desire to break away from the feudal ideas, so that the Meizhou Hakka mountain songs were banned by the rulers at that time.

Li Qiu said in an interview that the original folk songs of Meizhou Hakka mountain songs at that time were mainly love songs, and there were few songs of life songs. Generally, songs are songs where lovers expressing love and missing. Labor songs are haozi folk songs. When people sometimes sing outdoors by themselves. (Li Qiu,2022,interviewed)

**Singing form:**Chen Xingde said that people sing the Meizhou Hakka mountain songs in public is regarded as a great immoral behavior. So people can more or less sing folk songs, but they only sing when they work up the mountain alone. Singing folk songs is called by the local people as "boys hook up with girls or girls hook up with girls and boys", so the reputation of an excellent mountain singer is not very good."Folk songs were at first sung by the working people across the mountains and across the rivers. Male and female farmers work in the mountains and fields, and work on both sides of the river. Whenever the labor breaks, they sing along, singing across the rivers and mountains, full of local atmosphere." (Chen Xingde,2002)

This period of singing is sung by himself. Usually they don't want to be known to sing, they all go to places where no one can sing. You can't sing at home. Singing of the tune is also very simple, are ordinary people in the singing, without any professional training. Is their own singing, alone to the mountains to sing. From the end of the Qing Dynasty to the Republic of China, a number of songs have appeared. They are Huang Zunxian's Human Land Lu Poems and Grass, Luo Xianglin's The Wind of East Guangdong, Liu Xinfang's Ballad Collection of Mei County, Li Jinfa's Lingdong Love



Song, Zhong Jingwen's Love Song Collection, and Love Songs Collection of Guest Yin. These are the collection of Meizhou Hakka mountain songs compiled by Guangdong youth after collecting Meizhou Hakka mountain songs. Among them, Luo Xianglin's "The Wind of East Guangdong" is called the earliest and most important collection of Meizhou Hakka mountain songs in China.

**Singing place:** Xu Xiaoying said that the ordinary people of the time sang about it Folk songs are designed to relieve fatigue, hair Discharge the mood. And when they work hard More degrees or no leisure time When, they stopped singing folk songs finish. So their folk songs have it "unstability". Meizhou Hakka mountain songs are all sung by people casually. " Others happen to hear them, and there is no special listening to folk songs."So there were no" listeners " for folk songs in this period. The Meizhou Hakka mountain songs during this period forms are solo and duet. Duet refers to a singer singing a song, another singer singing a song, so that the continuous communication, victory and defeat. (Xu Xiaoying,2006)

Rao Jianling said in an interview that at that time, he had no clothes and went to sing in the mountains wearing the clothes he used to do farm work. Singing is singing song folk songs and legitimate folk songs. (Rao Jianling,2022,interviewed)

#### 4.2.2 The second time of A.D.1926-A.D.1949

**Singing content:**During this period, Meizhou city had changed both politically and economically. The Meizhou Hakka mountain songs, as a folk art, had also changed at all levels. The change in Meizhou Hakka mountain songs mainly focuses on the theme and singing form, while the change of tunes is not much. In this period, Meizhou city was in the era of revolutionary war. With the continuous development of the revolutionary situation, the theme of folk songs began to appear as revolutionary folk songs.

This period were very discriminated against. So there's always been no costume for the show. Are wearing their own usual clothes in Meizhou Hakka mountain songs, at this time is allowed to sing in public in the street. People call these excellent singers "the spirit of folk songs" and "the King of folk songs". In addition to continuing to sing legitimate folk songs and song folk songs, we also began to sing some "four sentences and eight editions" folk songs with modal words."Four sentences eight edition" folk song is in the original legal version of each line of the folk song lyrics, add some tone



words. Such as "ah", "ah", "oh" and so on. This tone words are based on this dialect, you think which word is better in this line, choose which to add.

Liu Qianlong in the interview he said many of the singers during this period were artists who made a living in society. Some are some people with physical disabilities. So at this time, there is a begging style of the song called "five sentences version". Is a song composed of five lyrics, the content is also begging lyrics. I want others to give me money and food. However, after the founding of new China, the "five sentences version" has been developed as a new transmission music, and does not belong to Meizhou Hakka mountain songs. (Liu Qianlong,2022,interviewed)

**Singing form:**Hu Xizhang said that in the third or fourth of the last century , there are many foreign businessmen chose to invest their money in Meizhou to avoid the war. At this time, many people poured into the towns to make a living, and the Meizhou Hakka mountain songs followed the population came to the town. During this period,there are a lot of singers gather in a fixed place to sing songs. Due to the singers sing to each other, there is an improvised form named"tail to tail"."Tail to tail" refers to the last word of the last sentence that the first singer is to be used as a word of the lyrics of the first sentence sung by the second singer. At the same time, we should also pay attention to the content of a certain mutual correlation. (Hu Xizhang,2002)

**Singing place:** Tong Aina said that after the establishment of Songkou Zhongshan Park in 1944.The place where people sing Meizhou Hakka mountain songs was transferred to the bower in the Songkou Zhongshan Park.There is a fixed time and place to sing Meizhou Hakka mountain songs. Dedicated to go there between 1920 and 1949 The listeners of the Meizhou Hakka mountain songs are only singers. Other people care about their reputation ,so that they feel dare to listen to the Meizhou Hakka mountain songs. As in the past, Ordinary people still think that the people who sing Meizhou Hakka mountain songs are all live in the bottom of the society. As for gender, specifically the women received more discrimination. (Tong Aina,2022,interviewed)

#### 4.2.3 The third time of A.D. 1949-A.D.1976

**Singing content:**Lu Yueying said that with the support of the government, folk songs began to develop towards both folk and official directions. With the support of the government, the "new folk songs" has been well developed, but the traditional folk songs are more restricted."New folk songs" refers to a number of political Meizhou

Hakka mountain songs created according to the requirements of the Chinese government at that time. The tunes of these "new folk songs" are different from the traditional Meizhou Hakka mountain songs. The traditional Meizhou Hakka mountain songs are lyrical and beautiful. The tune of "New folk song" becomes passionate and full of fighting spirit. On the basis of the traditional Meizhou Hakka mountain songs "original folk song" and "song folk song", two folk songs of "flat folk song" and "allegro folk song" appeared. During this period, the government encouraged the singing of "new folk songs" and banned the singing of traditional folk songs. After 1949, the traditional Meizhou Hakka mountain songs were more restricted than before 1949. Therefore, after 1949 the original ecological traditional Meizhou Hakka mountain songs in the mountains disappeared. At this time, we can not sing freely by ourselves. But the government asked us to sing, and the venue was also decided by the government. Singing content can only sing songs promoting the ideological content of the Communist China. As the propagandists of government policies, the singers began to be admired by ordinary people. During this period, the audience mainly included ordinary people, returned overseas Chinese, literati and scholars. However, because these "new folk songs" songs are songs promoting policy content. Therefore, ordinary people and returned overseas Chinese prefer to listen to the traditional Meizhou Hakka mountain songs.

**Singing form:** Zhao Wenyong said in an interview that the Meizhou Hakka mountain songs in this period have fixed stage. There are some people in this period who sing very well, and they like to sing in competitions. This activity of competing and singing with each other is called a "duet song". In the duet song, the two people improvised some content. These contents should be related to each other, and can not be sung at will. Both people will sing the same tune, usually using some familiar tune as the tune of the duet song. There are rules for duet songs, except for the content of the lyrics. The last word of the last line of each person, as the first word of the first line of the second person. To be able to connect, this is very reflective of the singer's quick thinking thought. (Zhao Wenyong, 2022, interviewed)

**Singing place:** Xia Dandan said that after the founding of new China, Meizhou Hakka mountain songs in the basis of development can be restored and spread public. A variety of troupes and artists have been set up in Meizhou area Team, song and dance

troupe, accelerated the development and cultural dissemination of Meizhou Hakka mountain songs. A cultural center has been set up to carry out the collection, sorting and popularization of folk songs. In the "earth Local reform "," democratic reform " and other movements into the singing of folk songs to mobilize the enthusiasm of the masses. A group of famous old singers have trained folk songs to young artists. The cultural department has also set up a folk song arena to encourage mountain singers to constantly hone their singing skills. Organize a group of excellent singers to participate in art performances at all levels. Improve the social status of singers to arouse their enthusiasm to sing folk songs.

Li Qiu said in an interview that Kuaiban folk songs began to appear during this period, which mainly sang about people's lives and revolutionary causes. The content of singing is decided by the government, and ordinary people cannot sing at will. Everyone singing has a fixed place to sing. (Li Qiu,2022,interviewed)

#### 4.2.4 The fourth time of A.D.1976-A.D.2022

**Singing content:** Rao Jianling said that due to the loss of the traditional Meizhou Hakka mountain songs, the singers could only sing simple songs, and did not make any personal modification to the music, which greatly weakened the artistic quality of Meizhou Hakka mountain songs. The content of the songs is mainly about singing about life and love. (Rao Jianling ,2022,interviewed)



Figure 14. 4 people singers

Source: Meizhou Hakka mountain song troupe(2020)

**Singing form:** From figure number 14 Tong Aina said in the interview that there will be some Hakka mountain song culture festival. For example, the International Hakka mountain song culture festival, which is jointly organized by the Meizhou municipal people's government and the Guangdong provincial department of culture. Around the month of December of each year, it is held for three days. It will be held once a year in Meizhou, before the COVID-19. Now this novel coronavirus has not been held again. The age group of singers is a very widely unbalanced. Activities are unorganized and loose. The singer's singing behavior is not limited by any rules. The singers here are not famous in the Meizhou Hakka mountain songs figure. They sing folk songs purely for their own entertainment. (Tong Aina, 2022, interviewed)

**Singing place :** The cultural department of Meizhou held folk art exercises in May 1977 and May 1982. And again in 1982 The "Mid-Autumn Festival" as the "folk song Festival". Since then, the annual "folk song Festival" has been held up Organized the folk song activities with different content and scale. In 1977, the cultural department of Meixian County conducted a systematic investigation, research, collated and compiled the cost of the county folk songs. From 1980 to 1981, he collected, sorted out and published the Hakka mountain songs in Eastern Guangdong. In June 1980, he collected the collected folk Songs in Meixian County. Hold folk song experience exchange on-site meetings, set up folk art groups and hold folk art training classes. The government organized various folk song competitions and folk song leagues to commend a group of old singers such as Rao Jinxing, Li Qiang, Li Zandong, Jiang and Tammei. In addition to the collection of traditional Meizhou Hakka mountain songs, the Meizhou Municipal Bureau of Culture also founded "Meijiang Literature and Art" to publish some new Meizhou Hakka mountain songs. Although the government made great efforts to activate the Meizhou Hakka mountain songs. But with the gradual improvement of the economy after the reform and opening up, people's life and the diversified people's enthusiasm for folk songs gradually cooled down and the Meizhou Hakka mountain songs began to decline.

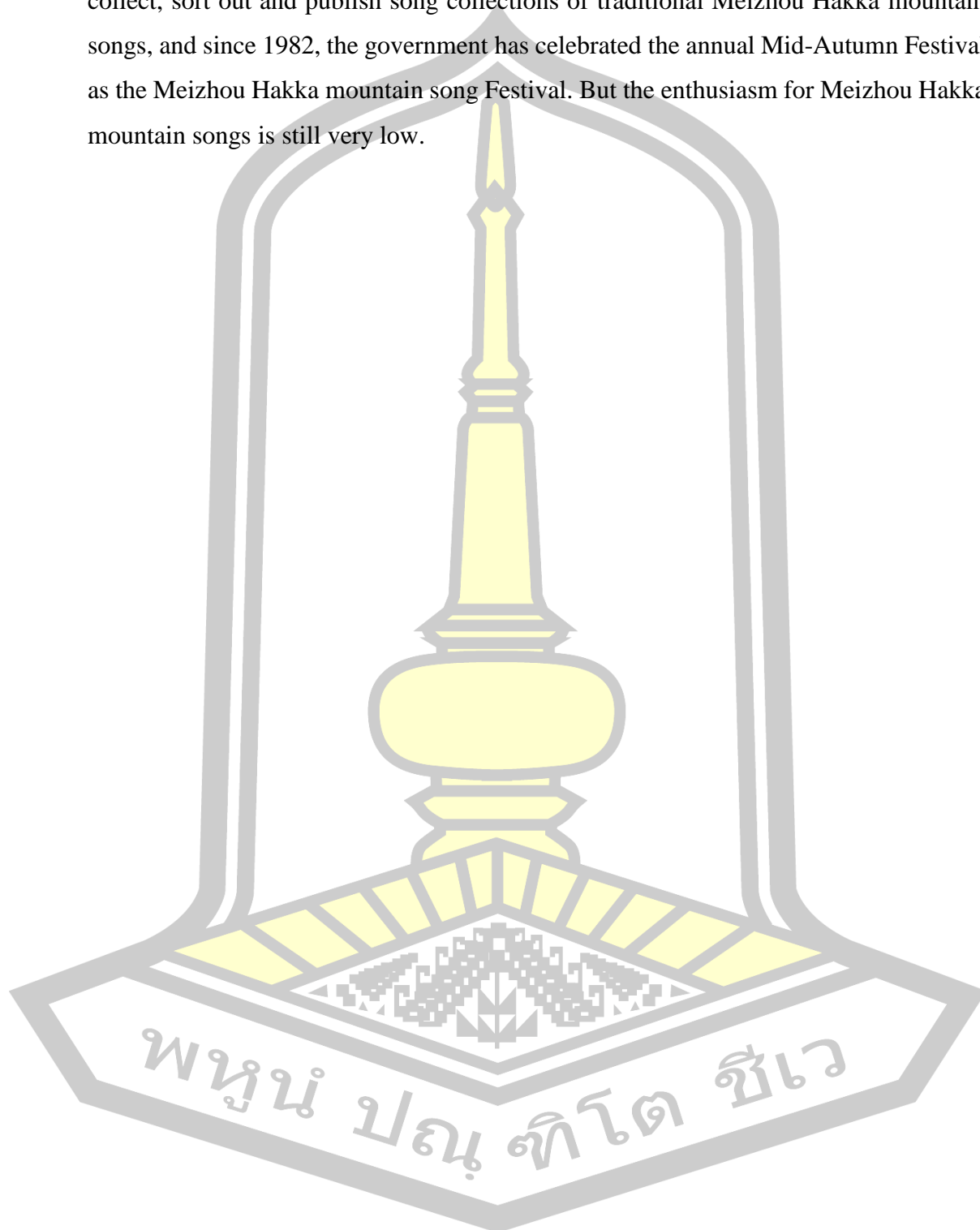
### Summary

Meizhou Hakka mountain songs originated from the folk songs in the Book of Songs in Henan province in the Jin Dynasty. Following the Hakka migration to the

Yangtze River basin in the Jiangnan region. After hundreds of years of cultural development, it is influenced by the music style of songs in Jiangnan region. In the early Tang Dynasty, the Hakka mountain songs integrating the Book of Songs and the style of Jiangnan folk songs followed the Hakka people and once again migrated to the border areas of Guangdong Province. In the late Ming Dynasty, the Hakka people moved to the Meizhou area as they lived in the border areas of Guangdong Province. This music is also integrated with the songs of the ethnic minorities in the Guangdong region. Since then, Meizhou Hakka mountain songs were officially formed in the early Qing Dynasty.

In the subsequent development process, Meizhou Hakka mountain songs have undergone great changes. In 1921-1926, Meizhou Hakka mountain songs could not be sung in public places, and singing folk songs was regarded as the wrong behavior. People who want to sing folk songs can only sing as entertainment during their labor and rest. No audience watched. There are two forms of solo and duet. Song music and song content have a strong Chinese traditional characteristics, the ancient Chinese cultural style is strong. In 1926-1949, the musical tunes of Meizhou Hakka mountain songs of this period did not change, and the lyrics appeared as revolutionary songs. The singers have a fixed venue to sing, singing in Zhongshan Park in Meizhou city every day. The audience is only the singers themselves, and the ordinary people do not listen to the Meizhou Hakka mountain songs. Singing Meizhou Hakka mountain songs is still the wrong behavior. The form still remains both solo and duet performances. In 1949-1976, singers could only go to sing at times and places designated by the government, with no personal freedom. Meizhou traditional Hakka mountain songs can not be sung, can only sing new folk songs. The New folk song refers to the government's propaganda songs. The music and tune of the song also began to change, becoming the overall music style is passionate. During this period, the government organized singing teams and literary teams of art, and began to organize various activities. The social status of the singers was improved. The audience includes ordinary people, returned overseas Chinese, literati and scholars. In 1976-2022, the singers could only sing simple Meizhou Hakka mountain songs, many of which were lost. The old singers also passed away, and the young singers had very poor ability. The age distribution of the singers is quite uneven. Singing time and venue are their own free choice. People sing Meizhou

Hakka mountain songs as their own entertainment activities. The government began to collect, sort out and publish song collections of traditional Meizhou Hakka mountain songs, and since 1982, the government has celebrated the annual Mid-Autumn Festival as the Meizhou Hakka mountain song Festival. But the enthusiasm for Meizhou Hakka mountain songs is still very low.





## CHAPTER V

### The music characteristic of Meizhou Hakka mountain songs

Through interviews and inquiries with informants and singers, the ten most commonly used songs were selected. The total of ten songs were collected and eight songs were selected for analysis. The eight songs are identified by the interviews as the most popular songs and the most characteristic songs. The eight songs are carefully analyzed from five aspects: lyrics, song structure, melody, rhythm and technique. This chapter includes the following basic points:

#### 5.1 Hao zi folk song

5.1.1 Song "A ge ni guo lai ai"

5.1.2 Song "You hao shange liu deng lai"

#### 5.2 Zhengban folk song

5.2.1 Song "Song ren li bie shui dong xi"

5.2.2 Song "Song kou xing shang gan lu ting"

#### 5.3 Kuaiban folk song

5.3.1 Song "Cai zi ge"

5.3.2 Song "Tao hua kai lai shi xing hua kai"

#### 5.4 Four phrase eight part Hakka mountain song

5.4.1 Song "Ge yuan ting dao mei ge sheng"

5.4.2 Song "Mei zi ni guo lai ya"

#### **5.1 Hao zi folk song**

Hao zi folk song is a song genre of Meizhou Hakka mountain song. The Hao zi folk song is an introduction of the folk song. The lyrics are mainly the content of greeting each other. To get others noticed by singing Hao zi folk songs. In this chapter, among the Meizhou Hakka mountain songs obtained by the field interview, two Hao zi folk songs were recommended by key informants.





Figure 15. Score on melody of song "A ge ni guo lai ai"

Source: Lin Yao (2022)

#### 5.1.1 Form figure number 15 Song "A ge ni guo lai ai"

**Lyrics :** Form figure number 15 The lyrics of Song "A ge ni guo lai ai" mean that the girl greets the boy opposite her and lets the boy come to her side. "o hai" is a modal word.

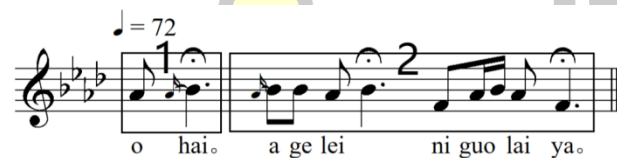


Figure 16. Score song structure of "A ge ni guo lai ai"

Source: Lin Yao (2022)

**Song structure:** Form figure number 16 "A ge ni guo lai ai" is the musical structure of two musical phrases. The first phrase is on the figure 16 by square the number 1, which acts as a greeting. The second phrase is the figure 16 by square the number 2, which sings the song content. The music structure is the non-symmetry structure of two sentence. The music structure is a + b, a represents the musical phrase of number 1. The phrase b represents the musical phrase of number 2.



Figure 17. Score melody of "A ge ni guo lai ai"

Source: Lin Yao (2022)

**Melody:**Form figure number 17 "A ge ni guo lai ai" is A<sup>b</sup>, B<sup>b</sup>, F three sounds composed of the whole music melody. The vocal range span is small, ranging from F1 to B<sup>b</sup>1. The note melody is all in the middle-tone zone. Haozi folk song is a kind of Meizhou Hakka mountain song that people sang when they were entertaining on the mountains. The small range span and the musical melody characteristics of the medium range are more helpful to the singer to sing. A pure four-degree interval appears in the figure to drive the melody. The musical melody has anterior tone decorative notes, helping to beautify the overall melodic lines of the music. These decorative notes can make the music melody more beautiful.

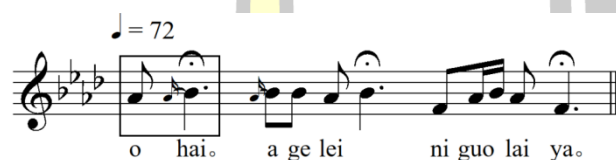


Figure 18. Score rhythm of "A ge ni guo lai ai"

Source:Lin Yao (2022)

**Rhythm:**Form figure number 18 "A ge ni guo lai ai" is Andante moderato. The time signature do not have a fixed rhythm strength rule, also known as the free beat. A musical rhythm consisting of eight notes and four notes is used in the songs. For example, the rhythm at the mark on Figures.

**Technique:**"A ge ni guo lai ai" is solo singing form. This song is girls sing. When singing the voice is loud and simple. The beat is characterized by the Andante moderate speed of the singer. The extended sound allows the singer to freely handle the time length of the music when they are singing. This musical term can be used for making the music melody of hao zi folk song more free.

$\text{♩} = 72$   
 o hai. yi liu ya a shu ge you hao shan ge wa ni dou liu wa  
 7  
 liu deng na lai you hai.

Figure 19. Score on melody of song "You hao shange liu deng lai"

Source:Lin Yao (2022)

#### 5.1.2 Form figure number 19 Song "You hao shange liu deng lai"

**Lyrics:**Form figure number 19 the lyrics of Song "You hao shange liu deng lai" mean that If you have a good folk song, you can sing the song to me."o hai" is a modal word.

$\text{♩} = 72$   
 1 o hai. 2 yi liu ya a shu ge 3 you hao shan ge wa ni dou liu wa  
 7 3 4  
 liu deng na lai you hai.

Figure 20. Score song structure of "You hao shange liu deng lai"

Source:Lin Yao (2022)

**Song structure:**Form figure number 20 "You hao shange liu deng lai" is the musical structure of four musical phrases. The first phrase is the figure 20 by the square number 1, which acts as a greeting. The second phrase is the figure 20 by the square number 2. The third phrase is the figure 20 by the square number 3. The fourth phrase is the figure 20 by the square number 4. The music structure is the non-symmetry structure of four sentences. The music structure is a+b+b1+c, the phrase a represents the musical phrase of number 1. The phrase b represents the musical phrase of number 2. The phrase

b1 represents the musical phrase of number 3. The phrase c represents the musical phrase of number 4.



Figure 21. Score melody of "You hao shange liu deng lai"

Source: Lin Yao (2022)

**Melody:** Form figure number 21 "You hao shange liu deng lai" is C, B<sup>b</sup>, A<sup>b</sup>, F four tones to form the whole music melody. The vocal range span is small, ranging from F1 to C2. The note melody is all in the middle zone. There are big jump intervals and jump interval in the whole song. For example, there is a pure five degree interval dance at the figure 21 by the square number 1, and a pure four degree interval dance at the figure 21 by the square number 2. Due to the folk song is a kind of song that people sing on the mountain in order to greet others and attract their attention, so that the overall music melody sense is strong full of melody flow sense. The song is decorated by using the sound of the music. It also uses more extended sounds. Through the use of these musical elements, the music melody of the Hao zi folk song also has a beautiful and exquisite musical style in the enthusiasm.

**Rhythm:** "You hao shange liu deng lai" is Andante moderato. The beat is a Scatter. Since Haozi folk songs are a kind of song calling to others sung on the mountain, Andante moderato's speed makes Haozi folk song attract the attention of others. It through the delay effect of the attachment points, the notes have been strengthened, highlighting the key points in music. It is a writing habit of Hao zi folk song to use a attached point rhythm at the beginning of the song. This rhythm has the effect of attracting attention when it is used at the beginning of the song. When we hear this rhythm, it naturally comes with the Hao zi folk song. This fixed rhythm reflects the charm of Chinese national culture and forms a unique musical style.

**Technique:** "You hao shange liu deng lai" is solo singing form. This song is girls sing. When singing the voice is loud and simple. Due to the Meizhou Hakka customs, geographical environment and other factors affecting the singing style of the song

changes. The singing style of Hakka mountain songs changes according to the emotions that people change in their singing. The scattered beat case forms a free, flexible form of style. The improvisation of Meizhou Hakka mountain songs also increases the artistic charm of Meizhou Hakka mountain songs.

The lyrics of Hao zi folk song is greetings first, and then sing out the content of the song. The song structure is mainly the asymmetric structure of the two phrases or four phrases. The melody as a whole is warm and simple music style. To use three tones or four tones to form the musical melody of the whole song. The music melody will appear the interval jump in and big jump. Meanwhile, the musical melody has simple decorative tones and extended tones. The rhythm is scatters, and use the speed of Andante moderato. At the beginning of the song the melody use eighth note and point quarter note rhythm. This rhythm is the typical melodic rhythm of the Hao zi folk songs. The use of this rhythm enhances the musical rhythm of Hao zi folk songs. At the same time, this rhythm is often used at the beginning of the Hao zi folk songs, appearing as a call-out melodic rhythm of greeting. The singing technique is that use the solo singing form. This song is girls sing. When singing the voice is loud and simple.

## **5.2 Zhengban folk song**

The Zhengban folk song is a song genre of the Hakka mountain song in Meizhou. Zhengban folk song is one of the most numerous Hakka mountain songs in Meizhou. The lyrics are mainly about love songs. Express the love and yearning between lovers. In this chapter, among the Meizhou Hakka mountain songs obtained by field interviews, two Zhengban folk songs were recommended by key informants.



♩ = 56

cui ren chu wu ji luan a ti you , song ren li bie na

7

shui dong xi you hai , wan shui xi liu xiang mei ge fa o ,

14

cong jin wu yang o wu geng ji you hai .

Figure 22. Score on melody of song "Song ren li bie shui dong xi"

Source:Lin Yao (2022)

### 5.2.1 Form figure number 22 Song "Song ren li bie shui dong xi"

**Lyrics:** Form figure number 22 The lyrics of Song "Song ren li bie shui dong xi" mean that the girl heard the crow and knew she was going to get up to see her lover off. She sent it to the shore to look at the flowing water, hoping to retain her lover but had no way. From then on, she was very sad. Whenever she heard the sound of a chicken, she would remember her farewell to her lover.

**Song structure:** "Song ren li bie shui dong xi" is the musical structure of four musical phrases. The first phrase is from the bar 1 to bar 4, the second from bar 5 to bar 9, the third from bar 10 to bar 13, and the fourth from bar 14 to bar 18. The music structure is the non-square integral structure of four sentences. The musical structure is  $a + b + a1 + a2$ . The phrase a represents the musical phrase of the first phrase. The phrase b represents the musical phrase of the second phrase. The phrase a1 represents the musical phrase of the third phrase. The phrase a2 represents the musical phrase of the fourth phrase.



7  
shui dong xi you hai , wan shui xi liu xiang mei ge fa o ,

14  
cong jin wu yang o wu geng ji you hai .

Figure 23. Score melody of "Song ren li bie shui dong xi"Bar7-Bar18

Source:Lin Yao (2022)

**Melody:**Form figure number 23"Song ren li bie shui dong xi" is D,F,G,A, four sounds composed of the whole music melody. The vocal range span is small, ranging from D1 to A1. The note melody is all in the middle-tone zone. The whole song species appeared in three pure four degrees of the interval jump into. The first is the figure 23 by the square number 1, the second is the figure 23 by the square number 2, and the third is the figure 23 by the square number 3. From D1 to G1 pure four degrees jump into the middle, the decorative sound of the F1 this note is added to weaken the pure four degree jump into the push of the musical melody power itself. The auditory effect that causes the overall musical melody in the sound progression. The music style is soft and soothing, which can more contribute to the expression of love.

$\text{♩} = 56$

cui ren chu wu ji luan a ti you , song ren li bie na

Figure 24. Score rhythm of song "Song ren li bie shui dong xi"Bar1-Bar6

Source:Lin Yao (2022)

**Rhythm:**For figure number 24"Song ren li bie shui dong xi" is Adagio. The beat is 2 / 4. The 2 / 4 pattern is a single beat that represents a rhythm cycle of strong and weak beats in each section. Also known as the two beats. The rhythm of 2 / 4 beats is characterized by stable rhythm and greater contrast of strength. The 2 / 4 beat is a regular rhythm with a regular beat. This rhythm is more close to the speed rhythm of speech

when the local people speak. It is a more easily accepted rhythm, and also a more applied rhythm. The zhengban folk songs, many songs use this simple 2 / 4 beats. The overall rhythm of the music is quite smooth, using the rhythm of the eighth note with a dotted quarter note, while often using the rhythm of the eighth and sixteenth note. The song like to use a syncopated tone rhythm.

**Technique:** "Song ren li bie shui dong xi" is solo singing form. This song is girls sing. When singing need the singer pay more attention to the use of breath in the decorative sound place. Due to the singing speed of the flexibility, the singer is required to be more delicate when singing, and pay special attention to the strength of singing.

♩ = 80

song kou xing shang gan lu wa ting nuo, gan chang shan ge wa

8 pa man ren nuo, mei zi hao bi you zhu ge na

14 liang o, bu pa cao cao wa bai wan na bing nuo.

Figure 25. Score on melody of song "Song kou xing shang gan lu ting"

Source: Lin Yao (2022)

### 5.2.2 Form figure number 25 Song "Song kou xing shang gan lu ting"

**Lyrics:** Form figure number 25 the lyrics of Song "Song kou xing shang gan lu ting" mean that the girl sees off her lover at the Manlu Pavilion in Songkou County. There are many people here to see off their relatives and friends on this day. This girl is very intelligent, so she is not afraid of the difficulties of parting.

**Song structure:** "Song kou xing shang gan lu ting" is the musical structure of four musical phrases. The first phrase is from the bar 1 to bar 5, the second from bar 6 to bar 10, the third from bar 11 to bar 15, and the fourth from bar 16 to bar 21. The music

structure is the non-square integral structure of four sentences. The musical structure is  $a + a1 + b + b1$ . The phrase  $a$  represents the musical phrase of the first phrase. The phrase  $a1$  represents the musical phrase of the second phrase. The phrase  $b$  represents the musical phrase of the third phrase. The phrase  $b1$  represents the musical phrase of the fourth phrase.

8  
pa man ren nuo, mei zi hao bi you zhu ge na

14  
liang o, bu pa cao cao wa bai wan na bing nuo.

Figure 26. Score melody of "Song kou xing shang gan lu ting" Bar8-Bar21

Source: Lin Yao (2022)

**Melody:** Form figure number 26 "Song kou xing shang gan lu ting" is D,F,G,A, four sounds composed of the whole music melody. The vocal range span is small, ranging from D1 to A1. The note melody is all in the middle-tone zone. The whole song species appeared in one pure four degrees and one pure five degree of the interval jump into. The first is the figure 26 by square number 1. From D1 to G1 pure four degrees jump into the middle, the decorative sound of the F1 this note is added to weaken the pure four degree jump into the push of the musical melody power itself. The second is the figure 26 by square number 2. From A1 to D1 pure five degrees jump into the middle. The small range span and the musical melody characteristics of the medium range are more helpful to the singer to sing.

8  
pa man ren nuo, mei zi hao bi you zhu ge na

Figure 27. Score rhythm of "Song kou xing shang gan lu ting" Bar8-Bar13

Source:Lin Yao (2022)

**Rhythm:**Form figure number 27"Farewell at Songkou pavilion "is Andantino. The whole song appears 2 / 4 and 3 / 4 of the mixed beat alternating phenomenon.

♩ = 80

song kou xing shang gan lu wa ting nuo, gan chang shan ge wa

Figure 28. Score rhythm of"Song kou xing shang gan lu ting"Bar1-Bar7

Source:Lin Yao (2022)

Form figure number 28 the Rhythm type still likes to use a syncopated rhythm. The syncopation rhythm breaks this law of strength and weakness, and it feels the same as the weak. The first shot is weak, while the second shot is strong, which is conducive to the development of music and enhance the movement of the melody.The whole song uses more dotted quarter notes. At the same time, especially like to use the rhythm combination of the first eighth note with dotted quarter note .

**Technique:**"Song kou xing shang gan lu ting"is solo singing form.This song is girls sing.The small range span and the musical melody characteristics of the medium range are more helpful to the singer to sing.In singing, we should pay attention to observe the melody lines of the song, with the change of the melody lines, make the song gradually stronger and weaker.The singing voice of the whole song should be moderate, and pay attention to the emotional expression of sadness when singing.

The lyrics of Zhengban folk song is love songs as the theme of the expression of farewell, missing the emotional song.The song structure is mainly the asymmetric structure of the four phrases.The melody as a whole is delicate and soft music style.To use four tones to form the musical melody of the whole song. Although the music melody appear the interval jump,but the overall melody of the music is stable. The rhythm is a single beat or a mixed beat, and use the speed of Adagio or Andante.The songs like to use syncopated rhythm and a dotted quarter note rhythm.The singing technique is that use the solo singing form.This song is girls sing. When singing we

should pay attention to the strength of the sound, and follow the change of the melody line to gradually strengthen or weaken.

### 5.3 Kuaiban folk song

The Kuaiban folk song is a song genre of the Hakka mountain song in Meizhou. In this chapter, among the Meizhou Hakka mountain songs obtained by field interviews, two Kuaiban folk songs were recommended by key informants.

♩ = 98

ge jiu ni zhi mie zi xie lai ai liang ren li da da chuan tian, ni zhi mie zi xie lai

13  
yi nü jiu lai geng ban qiu tian na, ni zhi mie zi xie lai shi ai wang tou shang jia liang dian,

24  
si zhi chai duan quan na .

Figure 29. Score on melody of song "Cai zi ge"

Source:Lin Yao (2022)

#### 5.3.1 Form figure number 29 Song "Cai zi ge"

**Lyrics:** Form figure number 29 the lyrics of Song "Cai zi ge" mean that by describing some strokes of the Chinese character and the meaning of the character, let the audience guess what the character is described.

**Song structure:** "Cai zi ge" is the musical structure of four musical phrases. The first phrase is from the bar 1 to bar 10, the second from bar 11 to bar 17, the third from bar 18 to bar 23, and the fourth from bar 24 to bar 28. The music structure is the non-square integral structure of four sentences. The musical structure is  $a + a1 + a2 + a3$ . The phrase  $a$  represents the musical phrase of the first phrase. The phrase  $a1$  represents the musical phrase of the second phrase. The phrase  $a2$  represents the musical phrase of the third phrase. The phrase  $a3$  represents the musical phrase of the fourth phrase.

♩ = 98

1 2

ge jiu ni zhi mie zi xie lai ai liang ren li da da chuan tian, ni zhi mie zi xie lai

13

3

yi nü jiu lai geng ban qiu tian na, ni zhi mie zi xie lai shi ai wang tou shang jia liang dian,

Figure 30. Score melody of "Cai zi ge" Bar1-Bar23

Source:Lin Yao (2022)

**Melody:**Form figure number 30 "Cai zi ge" is sharp C, E, sharp F, sharp G, four sounds composed of the whole music melody. The vocal range span is small, ranging from sharp C1 to sharp C2. The note melody is all in the middle-tone zone. The whole song has many times appear pure five degrees of the range of the big jump. There are three pure five-degree sound range big jump. The figure 30 by square number 1 are the pure five-degree interval big jumps from F1 to C2. The figure 30 by square number 2 represents a pure five-degree interval big jump from C1 to B1. The figure 30 by square number 3 represents pure five range jump from G1 to C1. The whole music melody is simple, do not use or occasionally use decorative sound. This simple and clear music style, which is more conducive to the performance of Kuaiban folk song atmosphere.

♩ = 98

ge jiu ni zhi mie zi xie lai ai liang ren li da da chuan tian, ni zhi mie zi xie lai

Figure 31. Score rhythm of "Cai zi ge" Bar1-Bar12

Source:Lin Yao (2022)

**Rhythm:**Form figure number 31 "Cai zi ge" is Allegretto. The beat is 1 / 4. 1 / 4 is a rare beat. The 1 / 4 beat is neither a single beat nor a double beat. The 1 / 4 beat is a special beat, and a 1 / 4 beat is a beat with only a strong beat but not a weak beat. Influenced by the flowing board in Chinese opera. The whole music uses more quarter



note and eighth note, as well as the sixteenth note rhythm type. These rhythm type are characterized by the continuous appearance of strong rhythm.

**Technique:** "Cai zi ge" is solo singing form. This song is boys sing. The big range span and the musical melody characteristics of song have a more rhythmic music. When singing the boys should pay attention to show a warm and unrestrained emotion. In the big jump of the melody, pay attention to the stability of the breath when singing.

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 98. The score consists of two lines of music. The first line contains measures 1 through 5, and the second line contains measures 6 through 11. The lyrics are written below the notes.

♩ = 98

tao hua jiukai lai lihua wa kai you, aimeijiu zhuan li ya ji shi lai you,

6

you ren lai wang xie feng wa xin nuo, mei ren lai wang tuomeng wa lai you.

Figure 32. Score on melody of song "Tao hua kai lai shi xing hua kai"

Source: Lin Yao (2022)

### 5.3.2 Form figure number 32 Song "Tao hua kai lai shi xing hua kai"

**Lyrics:** Form figure number 32 the lyrics of Song "Tao hua kai lai shi xing hua kai" mean that when the peach blossom and plum blossom, the boy sings to his favorite girl to express his affection for her. The boy began asking the girl when she could come back to see him. He told the girl that if someone came back here, you would let them come back with a letter. If no one comes back there, meet each other in a dream.

**Song structure:** "Tao hua kai lai shi xing hua kai" is the musical structure of four musical phrases. The first phrase is from the bar 1 to bar 3, the second from bar 4 to bar 5, the third from bar 6 to bar 8, and the fourth from bar 9 to bar 11. The music structure is the non-square integral structure of four sentences. The musical structure is  $a + a1 + b + b1$ . The phrase  $a$  represents the musical phrase of the first phrase. The phrase  $a1$  represents the musical phrase of the second phrase. The phrase  $b$  represents the

musical phrase of the third phrase. The phrase b1 represents the musical phrase of the fourth phrase.

Figure 33. Score melody of "Tao hua kai lai shi xing hua kai" Bar1-Bar5

Source: Lin Yao (2022)

**Melody:** Form figure number 33 "Tao hua kai lai shi xing hua kai" is B, D, E, sharp F, four sounds composed of the whole music melody. The vocal range span is small, ranging from B to sharp F2. The note melody is all in the middle-tone zone. The whole song has many times appear pure four degree and pure five degrees range big jump. There are many pure four degree range big jump, such as the figure 33 by square number 1 are the pure four degree range big jumps from E2 to B. There are also have some pure five degree range big jumps from F2 to B, such as the figure 33 by square number 2. The musical melody of the whole song, there are some decorative sounds to modify the melody.

Figure 34. Score rhythm of "Tao hua kai lai shi xing hua kai" Bar1-Bar11

Source: Lin Yao (2022)

**Rhythm:** Form figure number 34 "Tao hua kai lai shi xing hua kai" is Allegretto. The song beat uses a mixture of 2/4 and 3/4 alternating beats. For the application of

rhythmic type, three types of syncopated rhythm type were used. The three types of syncopation are the figure 34 by square number 1, number 2 and number 3. In addition, the rhythmic combination of the preceding eighth note with sixteenth note is often used. These rhythmic applications, so that the rhythm of the whole song is more concise and strong.

**Technique:** "Tao hua kai lai shi xing hua kai" is solo singing form. This song is boys sing. The atmosphere of the whole song is lively and happy. When singing due to the fast speed, you should pay special attention to the clarity. When singing the voice should be loud, and the emotion should be positive and full.

The lyrics of Kuaiban folk song is life song or love song. The song structure is mainly the asymmetric structure of the four phrases. The melody as a whole is warm and simple music style. Some songs use decorative notes, some songs won't. To use four tones to form the musical melody of the whole song. The music melody will appear the interval jump in and big jump. The rhythm is 1/4 beat and Mix the beat. The song speed is Allegretto. The songs usually like to use a syncopated rhythm type and the rhythmic combination of the preceding eighth note with sixteenth note is often used. The singing technique is that use the solo singing form. This song is boys sing. When singing the songs should sing loudly, and should pay attention to the clear pronunciation. Moreover, the breath stability of the big jump interval.

#### **5.4 Four phrase eight part Hakka mountain song**

The four phrase eight part Hakka mountain song is from Zhengban folk songs A genre of song. In this section, among the Meizhou Hakka mountain songs obtained by field interviews, two four phrase eight part folk songs were recommended by key informants.

พหุ ประถมศึกษา

♩ = 64

ge yuan ting dao (shi yi liu ya yin you ) mei ge (ge) sheng (ya) (ni chang deng  
7  
qin youhai), qia si shan zhong (ya yi liu yin he ) xiang niao (wa) ling (you ) (lao mei  
14  
ting dao ya laiyouhai), yue ge cheng qun (shi yi liu ya yin you ) tian shang (ge )  
20  
fei (ya) (ai chang ya lai youhai), wen mei wei he (wa) xiao (he ) dai xiao (ya) sheng (you )  
27  
(lao mei liu deng ya laihai)。

Figure 35. Score on melody of song "Ge yuan ting dao mei ge sheng"

Source: Lin Yao (2022)

#### 5.4.1 Form figure number 35 Song "Ge yuan ting dao mei ge sheng"

**Lyrics:** Form figure number 35 the lyrics of Song "Ge yuan ting dao mei ge sheng" mean that in a distance heard a girl singing like a bell. The song kept coming here. I want to ask the girl why while singing while laughing.

**Song structure:** "Ge yuan ting dao mei ge sheng" is the musical structure of four musical phrases. The first phrase is from the bar 1 to bar 7, the second from bar 8 to bar 15, the third from bar 16 to bar 22, and the fourth from bar 23 to bar 29. The music structure is the non-square integral structure of four sentences. The musical structure is  $a + b + a1 + a2$ . The phrase  $a$  represents the musical phrase of the first phrase. The phrase  $b$  represents the musical phrase of the second phrase. The phrase  $a1$  represents the musical phrase of the third phrase. The phrase  $a2$  represents the musical phrase of the fourth phrase.

Figure 36 shows two staves of musical notation. The first staff begins with a tempo marking of quarter note = 64 and a square number 1. The second staff begins with a square number 2. The lyrics are: ge yuan ting dao (shi yi liu ya yin you ) mei ge (ge) sheng (ya) (ni chang deng qin youhai), qia si shan zhong (ya yi liu yin he ) xiang niao (wa) ling (you ) (lao mei

Figure 36. Score melody of "Ge yuan ting dao mei ge sheng" Bar1-Bar13

Source:Lin Yao (2022)

**Melody:**Form figure number 36"Ge yuan ting dao mei ge sheng"is C,bE,F,G,four sounds composed of the whole music melody. The vocal range span is small, ranging from A1to E2. The whole song will have some pure four degree jump in and pure five degree big jump. The figure 36 by square number 1 A pure four-degree interval from A1 to D2. The figure 36 by square number 2 is a pure five-degree range big jump from A1 to E2.The whole song is simple and clear melody, let the soft Meizhou four phrase eight part Hakka mountain song music style is more simple and beautiful.

Figure 37 shows a single staff of musical notation. It begins with a tempo marking of quarter note = 64. The lyrics are: ge yuan ting dao (shi yi liu ya yin you ) mei ge (ge) sheng (ya) (ni chang deng

Figure 37. Score rhythm of "Ge yuan ting dao mei ge sheng" Bar1-Bar6

Source:Lin Yao (2022)

**Rhythm:**Form figure number 37"Ge yuan ting dao mei ge sheng"is Adagio . The beat is 2 / 4 and 3 / 4. The whole song is a variation beat of 2 / 4 and 3 / 4 beats. The rhythm type of the whole song is rich and changeable, with a total of six rhythm types marked in the picture.

**Technique:** "Ge yuan ting dao mei ge sheng" is solo singing form. This song is boys sing. Although this song is slow, but because there is a large interval to jump into, so to sing to use the breath to sing do not use a straightforward voice.



$\text{♩} = 64$

ni xi ge bian (yin ci ya ni you ) mei li ge bian (na ya) chang (wa lai),

6 ge he (du xi) ge hai (ya hua o he) yang de (na) qian (nuo a shu wa shu

11 ting deng na lai), deng xin (du xi) na lai (ya hua o he)

16 tan qiao (wa) guo (o xin ya gan ting dao wa lai), ni xi gan guo (wa

21 liu liu ai you he) mei gan (ma) lian (nuo xin ya gan liu zhuan na lai)。

Figure 38. Score on melody of song "Mei zi ni guo lai ya"

Source: Lin Yao (2022)

#### 5.4.2 Form figure number 38 Song "Mei zi ni guo lai ya"

**Lyrics:** Form figure number 38 the lyrics of Song "Mei zi ni guo lai ya" mean that A boy asked the girl where you were. I will wait for you from the river and the mountains. If you want to come, I will wait for you to come to me.

**Song structure:** "Mei zi ni guo lai ya" is the musical structure of four musical phrases. The first phrase is from the bar 1 to bar 5, the second from bar 6 to bar 12, the third from bar 13 to bar 19, and the fourth from bar 20 to bar 26. The music structure is the non-square integral structure of four sentences. The musical structure is  $a + b + b1 + a1$ . The phrase  $a$  represents the musical phrase of the first phrase. The phrase  $b$  represents the musical phrase of the second phrase. The phrase  $b1$  represents the musical



phrase of the third phrase. The phrase a1 represents the musical phrase of the fourth phrase.

ni xi ge bian(yin ci ya ni you ) mei li ge bian(na ya)chang (wa lai),

Figure 39. Score melody of "Mei zi ni guo lai ya"Bar1-Bar5

Source:Lin Yao(2022)

**Melody:**Form figure number 39 "Mei zi ni guo lai ya" is sharp C,D,E<sup>b</sup>,A, four sounds composed of the whole music melody. The vocal range span is small, ranging from C2 to G2. The whole song will have some pure four degree jump in and pure five degree big jump. The figure 39 by square number 1 is a pure five-degree interval from G2 to C2. The figure 39 by square number 2 is a pure four-degree range big jump from F2 to C2. The four phrase eight part folk song is a song genre adapted from Zhengban folk songs. In order to form the differences in style with Zhengban folk songs. For example, reduce the use of decorative sounds, add some jump into the sound interval and big jump sound interval, so as to make the overall music melody fluctuation sense stronger.

ni xi ge bian(yin ci ya ni you ) mei li ge bian(na ya)chang (wa lai),

Figure 40. Score rhythm of "Mei zi ni guo lai ya"Bar1-Bar5

Source:Lin Yao (2022)

**Rhythm:**Form figure number 40 "Mei zi ni guo lai ya" is Adagio. The beat is 3 / 4 and 4 / 4. The whole song is a mixture of 3 / 4 and 4 / 4 beats. A changing beat is when two or more beats alternate in a music. The transformation beat can be either a transformation of individual sections or a regular alternation. The changes the rhythm law of the music rhythm, which can not only enrich the content of the music rhythm,

but also make the music rhythm become more innovative. The whole song rhythm type is rich and diverse, a total of nine main rhythmic types.

**Technique:** "Mei zi ni guo lai ya" is solo singing form. This song is boys sing. In the use of breath, we should pay attention to keep the sound of the song not too big, and can not interrupt the singing of each sentence. Because the song has a lot of modal words, so the exchange breath of each sentence should be stable, there can not be too big gap.

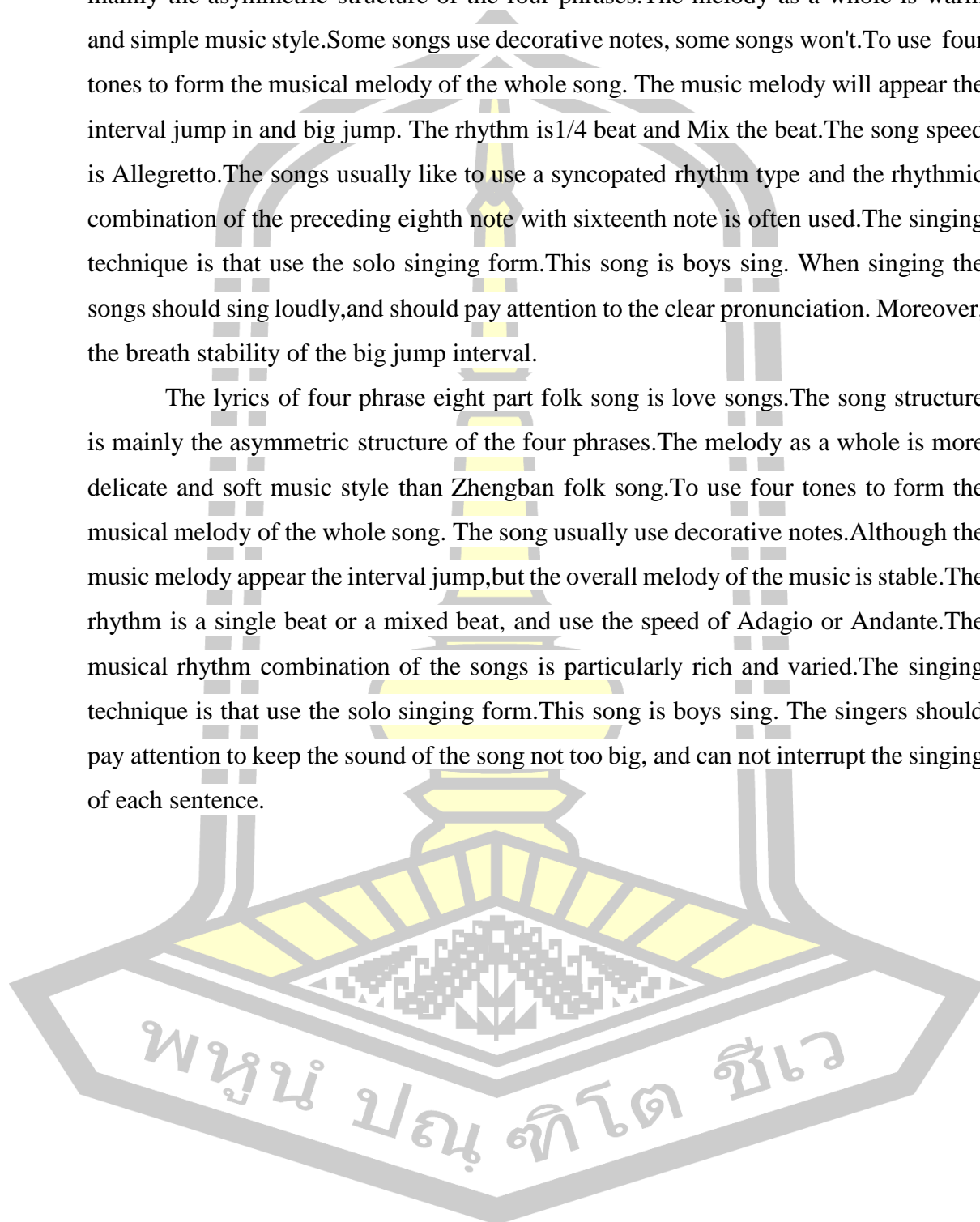
### Summary

The lyrics of Hao zi folk song is greetings first, and then sing out the content of the song. The song structure is mainly the asymmetric structure of the two phrases or four phrases. The melody as a whole is warm and simple music style. To use three tones or four tones to form the musical melody of the whole song. The music melody will appear the interval jump in and big jump. Meanwhile, the musical melody has simple decorative tones and extended tones. The rhythm is scatters, and use the speed of Andante moderato. At the beginning of the song the melody use eighth note and point quarter note rhythm. This rhythm is the typical melodic rhythm of the Hao zi folk song. The use of this rhythm enhances the musical rhythm of Hao zi folk songs. At the same time, this rhythm is often used at the beginning of the Hao zi folk songs, appearing as a call-out melodic rhythm of greeting. The singing technique is that use the solo singing form. This song is girls sing. When singing the voice is loud and simple.

The lyrics of Zhengban folk song is love songs as the theme of the expression of farewell and missing the emotional song. The song structure is mainly the asymmetric structure of the four phrases. The melody as a whole is delicate and soft music style. To use four tones to form the musical melody of the whole song. Although the music melody appear the interval jump, but the overall melody of the music is stable. The rhythm is a single beat or a mixed beat, and use the speed of Adagio or Andante. The songs like to use syncopated rhythm and a dotted quarter note rhythm. The singing technique is that use the solo singing form. This song is girls sing. When singing we should pay attention to the strength of the sound, and follow the change of the melody line to gradually strengthen or weaken.

The lyrics of Kuaiban folk song is life song or love song. The song structure is mainly the asymmetric structure of the four phrases. The melody as a whole is warm and simple music style. Some songs use decorative notes, some songs won't. To use four tones to form the musical melody of the whole song. The music melody will appear the interval jump in and big jump. The rhythm is 1/4 beat and Mix the beat. The song speed is Allegretto. The songs usually like to use a syncopated rhythm type and the rhythmic combination of the preceding eighth note with sixteenth note is often used. The singing technique is that use the solo singing form. This song is boys sing. When singing the songs should sing loudly, and should pay attention to the clear pronunciation. Moreover, the breath stability of the big jump interval.

The lyrics of four phrase eight part folk song is love songs. The song structure is mainly the asymmetric structure of the four phrases. The melody as a whole is more delicate and soft music style than Zhengban folk song. To use four tones to form the musical melody of the whole song. The song usually use decorative notes. Although the music melody appear the interval jump, but the overall melody of the music is stable. The rhythm is a single beat or a mixed beat, and use the speed of Adagio or Andante. The musical rhythm combination of the songs is particularly rich and varied. The singing technique is that use the solo singing form. This song is boys sing. The singers should pay attention to keep the sound of the song not too big, and can not interrupt the singing of each sentence.



## CHAPTER VI

### The methods for the transmission and preservation process of Meizhou Hakka mountain songs

The Meizhou Hakka mountain songs has some problems in the process of the transmission and preservation. I hope that through these suggestions to let everybody notice the Meizhou Hakka mountain songs is a state of survival. On the basis of previous measures for the transmission and preservation, I still have the space can continue to strengthen, such as what aspects is I didn't notice before, what aspects I need to go to constantly improve, and constantly planning our transmission and preservation. This chapter includes the following basic points:

#### 6.1 Transmission process

##### 6.1.1 Formal transmission

##### 6.1.2 Informal transmission

#### 6.2 Preservation process

##### 6.2.1 Formal preservation

##### 6.2.2 Informal preservation

#### **6.1 Transmission process**

There are key informants who I have interviewed in the field work. It includes three kinds, such as 1) scholars 2) music singers 3) audiences.

##### 6.1.1 Formal transmission

For formal transmission Li Qiu said we can carry out the Guangdong Hakka mountain song music class with local characteristics in primary and secondary schools. About this aspect, we now do better school is Meizhou city elementary school. The elementary school has Meizhou Hakka mountain song curriculum pay attention to the development of students' hearing. The teachers before teaching oral will teach students to sing, some songs will be first through clever play to cultivate students of Meizhou Hakka mountain songs music feeling ability, the ability to distinguish the basic elements of music. In the performance activities of the Meizhou Hakka mountain song class, the students can develop the sense of teamwork and the ability to coordinate

the whole. To cultivate the sense of honor and cohesion of the team, and through the combination of song, dance, performance, sound and image, and pictures, the students can better understand the meaning and value of the Meizhou Hakka mountain songs. (Li Qiu, 2022, interviewed)

Lan Biqi said in the university education and teaching. Guangdong Jiaying College, as a local university located in the guest area, has taken Meizhou Hakka mountain songs as its characteristic course and gradually showing its significance and role. In 2010, Jiaying College unified the Meizhou Hakka mountain songs, Guangdong Han Opera and Guangdong Han Music to form a comprehensive course —— Meizhou Hakka Music Culture, in the form of a course group, which was incorporated into the talent training program of the Conservatory of Music. (Lan Biqi, 2022, interviewed)

Rao Jianling said in the same year, "Hakka Music Culture" was also approved by the school to become a school-level key construction of the "quality course". In 2012, Jiaying College should declare Guangdong college students art practice base, and in the same year by the practice music academy chorus held in Meizhou Hakka mountain songs as elements of "Rhyme Hakka" chorus of special music concert to enrich the students' music knowledge literacy, and also to cultivate the students' love of Meizhou Hakka mountain song music. In 2012, after three years of construction, the course "Hakka Music Culture" with Meizhou Hakka mountain songs, Guangdong Han music and Guangdong Han opera as the main content was approved as the fine open course of Jiaying College. The teachers and students of Jiaying College have moved their local traditional music into the classroom, and let the contemporary college students feel the traditional music in a subtle way. This good transmission practice is worth learning from us. (Rao Jianling, 2022, interviewed)

#### 6.1.2 Informal transmission

For the informal transmission Zhao Wenyong said the current situation of Meizhou Hakka mountain songs is not very good. At present, many teenagers do not like to speak Meizhou dialect, and they also speak Mandarin in school, so many children born in Meizhou can no longer speak Meizhou dialect. They do not know this dialect, so there is no way to sing Meizhou Hakka mountain songs. In order to change

this situation, I set up a class for Hakka mountain songs in Meizhou every winter and summer holidays. (Zhao Wenyu,2022,interviewed)



Figure 41. Zhao Wenyu course

Source: Meizhou Hakka mountain song cultural center(2020)

Tong Aina said now the traditional folk song lyrics content young people do not like, there are a lot of singers to write some lyrics in line with the content of now life. For example, during the novel Coronavirus outbreak, the Mountain Opera Troupe in Meizhou created some songs that brought people together to defeat the epidemic. This is also an innovative change of Meizhou Hakka mountain songs. (Tong Aina ,2022,interviewed)



Figure 42. Tong Aina course

Source: Meizhou Hakka mountain song cultural center(2020)

Li Jun said the Meizhou Hakka mountain songs have become a feature of Meizhou city, which is known as the hometown of Meizhou Hakka mountain songs. Meizhou as a world-famous hometown city of overseas Chinese, has been using Hakka mountain songs in Meizhou for a long time. For example, the teacher Chen Jufen who is a famous Meizhou Hakka mountain song singer has long been committed to the



overseas activities of the Meizhou Hakka mountain songs in Singapore. To play the cultural role of Meizhou Hakka mountain songs in the united front work of Singapore Hakka mountain songs. With the same roots and friendship as the link, we will constantly innovate the Meizhou Hakka mountain songs exchange platform. It continues to expand communication channels, and works closely with major Singapore media, people's associations, state associations, arts committees, industrial and commercial organizations, and grassroots organizations. Further actively carry out various forms of folk friendship activities, and strengthen the international cultural exchange of Hakka mountain songs through invitation. (Li Jun, 2022, interviewed)

Liu Huan said such as the organization of the new generation of overseas Meizhou Hakka mountain song education and training, Meizhou Hakka mountain song academic seminar, international folk song master concert, visiting lectures, folk song friendly competition, etc. It has actively carried out cooperation and exchanges with local Chinese in education, media and industry, promoted Meizhou Hakka mountain songs to the market, realized the joint development of tourism, performing arts, film and television and other related industries, and expanded the resources of the united front. Of course, the most important thing is to maintain the overall situation of prosperity and stability. Under this premise, relying on merchant networks and local civil society organizations. Establish an international relations network, effectively concentrate and use the world's Hakka mountain song resources. Protect the resources of traditional folk songs, truly realize the spread of Meizhou Hakka mountain songs at home and abroad, and expand the Meizhou Hakka cultural resources. (Liu Huan, 2022, interviewed)

From the information all above, I can conclude the methods of transmission. Firstly is the school offers music courses for systematic learning. This is not only primary school teaching, but also college teaching. Secondly is mainly teaches the people who are interested in Meizhou Hakka mountain songs by scholars and music singers. Thirdly, the singers will also perform in various regions of China and overseas regions to promote the better transmission of Meizhou Hakka mountain songs.

## 6.2 Preservation process

There are key informants who I have interviewed in the field work. It includes three kinds, such as 1) scholars 2) music singers 3) audiences.

### 6.2.1 Formal preservation

For formal preservation Liu Qianlong said the youth group prefer to use network resources to do the communication and learning, in order to better transmit Meizhou Hakka mountain songs. We can live in some on the media platform, to encourage Meizhou Hakka mountain songs of national, provincial, municipal transmission, to find out more information on the media platform propaganda. At present, we also see a lot of public accounts, on the long-term collection and collation of this kind of intangible music cultural transmission work. (Liu Qianlong, 2022, interviewed)

Li Xianhua said Meizhou city is the birthplace of Guangdong Hakka mountain songs, so Meizhou city has always attached great importance to the protection and transmission of Hakka mountain songs. The official account of Meizhou Intangible Cultural Heritage Center has launched intangible Cultural Heritage college activities for a long time. There are various playing and singing videos of various old artists of Meizhou Hakka music culture. Through these videos, we can have a better understanding of Meizhou Hakka music. There is also the public account of the special project to listen to the Meizhou Hakka mountain songs, will launch a lot of Meizhou Hakka mountain songs repertoire, we can search for their own folk songs that they want to listen to according to their own preferences. We are in an information age, we need to make the preservation and the transmission of Meizhou Hakka mountain songs should also keep up with the pace of The Times. In terms of the transmission significance of music culture, we should pay more attention to the emerging we-media and various network platforms. (Li Xianhua, 2022, interviewed)

Rao Jianling said by using information technology to widely collect original data of folk songs, such as recording, visual Frequency, literature, pictures, word spectrum, etc. Start to make standard digital documents and store them in physical database to realize the purpose of original preservation of Meizhou Hakka mountain songs. Secondly, to develop and build multimedia characteristic culture platform, integrate and promote folk song culture resources. By using the method to let more

people know about Meizhou Hakka mountain songs, and highlight the charm of Meizhou Hakka mountain songs on the same folk song culture platform.

First of all, the unit of the research group of the Guangdong Jiaying University has extensively solicited and ordered audio-visual, formal and informal publications involving Meizhou Hakka mountain song culture. Secondly, to strive for the support of cultural centers and libraries in counties and districts, and collect relevant resources through transcription, taking photos, scanning and photocopying. Thirdly, the scholars visited the Meizhou Hakka mountain song organization association, Hakka mountain song culture researchers, Meizhou Hakka mountain song hobby people, and recorded the precious materials spread by the person. Then, the scholars research the academic resources related to academic journal network of Meizhou Hakka mountain song culture. Finally, the Internet is used to establish collection channels, set up a "Meizhou Hakka mountain songs collection hotline", extensively collect audio and video documents, original word scores, folk song stories, folk songs pictures, etc., and timely interact with the donors, to encourage more people to participate in it.

For example, some of our local TV stations can appropriately launch some documentary programs about Meizhou Hakka mountain songs as the theme. Through an episode of telling to let more general public friends to understand Meizhou Hakka mountain songs. In these documentaries, we can also interview these national and provincial inheritors to talk about their feelings about Meizhou Hakka mountain songs and their personal experience of learning folk songs. In my opinion, through these programs, not only can let us see the perseverance of the older generation of artists, but also can feel their love for Meizhou Hakka mountain songs from the bottom of their hearts. (Rao Jianling, 2022, interviewed)

#### 6.2.2 Informal preservation

For informal preservation Rao Shijian said the researcher should actively carry out the field investigation of Hakka mountain songs in Meizhou city, Guangdong province, China. They can organize personnel to do the Meizhou Hakka mountain songs music field survey, to interview by the musicians which selected by some recommendations from some scholars. During the interview by using video and audio to recording music. After the interview they will to collect data, so that they can slowly form a data database about Meizhou Hakka mountain songs by using the method of

doing field investigation of Meizhou Hakka mountain song music. By recording Meizhou Hakka mountain songs, we can provide important sample data for us to learn and innovate this music in the future. Although, we have now also developed some municipal heritage, but our national and provincial heritage is old. We should interview them to learn more from them. We hope to record the understanding of the outstanding artists of the older generation in this way of close learning, so as to deepen their understanding of Meizhou Hakka mountain songs. Through these collected contents, we can better understand the history of traditional music, as well as the artistic connotation of Meizhou Hakka mountain songs. It will provide some basic creative materials for the future creation of Meizhou Hakka mountain songs, and can also become the orderly materials for the transmission of Meizhou Hakka mountain songs. (Rao Shijian, 2022, interview)

Wu Wenjie said the large-scale humanistic documentary "Millennium Guest Rhyme" is a film and television work with Meizhou Hakka mountain songs as the main line of the group. For the first time, the film holographic records the Meizhou Hakka mountain songs in a panoramic shooting mode, which provides a new creative idea for the planning of the film, planning and conception of humanistic documentaries. I believe that after all kinds of literary and artistic programs about Meizhou Hakka mountain songs are broadcast, there will be some people who are interested in this, and constantly join the team to understand and learn Meizhou Hakka mountain songs. More and more people will know the history, music, singers and so on of Meizhou Hakka mountain songs through their propaganda. (Wu Wenjie, 2022, interviewed)

From the information all above, I can conclude the methods of preservation. Firstly is to establish audio and video data platforms and library systems in cultural centers and universities. Secondly, local TV stations will also offer programs to interview singers to protect Meizhou Hakka mountain songs. Thirdly, is Some researchers who are interested in Meizhou Hakka mountain songs will conduct independent field investigation activities to collect the data to protect the music. Fourthly, some film and television producers who like Meizhou Hakka mountain songs will also spontaneously shoot some interview videos to protect Meizhou Hakka mountain songs.

**Summary:**

The transmission and preservation of Meizhou Hakka mountain songs can be mainly through two aspects. The transmission process is divided into two parts. One part of it is formal transmission, mainly because the school offers music courses for systematic learning. This is not only primary school teaching, but also college teaching. The other part is informal transmission, which mainly teaches inheritors and singers their own people who are interested in Meizhou Hakka mountain songs. In addition, the singers will also perform in various regions of China and overseas regions to promote the better transmission of Meizhou Hakka mountain songs. The preservation process is divided into two parts. One part of it is formal preservation to establish audio and video data platforms and library systems in cultural centers and universities. In addition, local TV stations will also offer programs to interview singers to protect Meizhou Hakka mountain songs. The other part is informal preservation. Some researchers who are interested in Meizhou Hakka folk songs will conduct independent field investigation activities to collect the data to protect the music. At the same time, some film and television producers who like Meizhou Hakka mountain songs will also spontaneously shoot some interview videos to protect Meizhou Hakka mountain songs.



## CHAPTER VII

### Conclusion and Discussion and Suggestions

#### 7.1 Conclusion

7.1.1 Through study the history and development of Meizhou Hakka mountain songs in Guangdong, China. It can be summarized as follows:

Meizhou Hakka mountain song originated from the folk songs in the Book of Songs in Henan province in the Jin Dynasty. Following the Hakka migration to the Yangtze River basin in the Jiangnan region. In the early Tang Dynasty, the Hakka people and once again migrated to the border areas of Guangdong Province.

In the subsequent development process, Meizhou Hakka mountain songs have undergone great changes. In 1921-1926, Meizhou Hakka mountain songs could not be sung in public places. Song music and song content have a strong Chinese traditional characteristics, the ancient Chinese cultural style is strong. In 1926-1949, the musical tunes of Meizhou Hakka mountain songs of this period did not change, and the lyrics appeared as revolutionary songs. The form still remains both solo and duet performances. In 1949-1976, the New folk song refers to the government's propaganda songs. The music and tune of the song also began to change, becoming the overall music style is passionate. In 1976-1987, The age distribution of the singers is quite uneven. Singing time and venue are their own free choice.

7.1.2 For the music characteristic of selected songs of Meizhou Hakka mountain songs in Guangdong, China. The researcher came to the following conclusions:

The lyrics of Haozi folk song is greetings first, and then sing out the content of the song. The melody as a whole is warm and simple music style. This song is girls sing. When singing the voice is loud and simple.

The lyrics of Zhengban folk song is love songs as the theme of the expression of farewell and missing the emotional song. The melody as a whole is delicate and soft music style. This song is girls sing. When singing we should pay attention to the strength of the sound, and follow the change of the melody line to gradually strengthen or weaken.

The lyrics of Kuaiban folk song is life song or love song. The melody as a whole is warm and simple music style. This song is boys sing. When singing the songs should sing loudly, and should pay attention to the clear pronunciation.

The lyrics of four phrase eight part Hakka mountain song is love songs. The melody as a whole is more delicate and soft music style than Zhengban Hakka mountain song. This song is boys sing. The singers should pay attention to keep the sound of the song not too big, and cannot interrupt the singing of each sentence.

7.1.3 After describing the measures for the preservation and transmission process of Meizhou Hakka mountain songs in Guangdong, China. The researcher has leaned that:

The transmission and preservation of Meizhou Hakka mountain songs can be mainly through two aspects. The transmission process is divided into two parts. One part of it is formal transmission, mainly because the school offers music courses for systematic learning. The other part is informal transmission, which mainly teaches inheritors and singers their own people who are interested in Meizhou Hakka folk songs. The preservation process is divided into two parts. One part of it is formal preservation to establish audio and video data platforms and library systems in cultural centers and universities. The other part is informal preservation. Some researchers who are interested in the Hakka folk songs in Meizhou will conduct independent field investigation activities to collect the data to protect the music.

## **7.2 Discussion**

7.2.1 According to the study results of the history and development of Meizhou Hakka mountain songs

Hakka dialect follows the rhyme of the Yellow River basin where the ancestral home lived. During the wars and famine of the past dynasties, the Hakka people experienced several great migration before gradually coming to the eastern Guangdong region, and communicated and melted with the yao, She, Miao and other local indigenous peoples, gradually forming a Hakka language with the phonetic characteristics of the Central Plains language, which evolved into a new local language. In the Guangdong guest region, Meixian language is the Hakka language deputy. The guest language program of China National Radio is also regulated by Meixian



language. However, the local folk songs should be based on the local language, such as Xingning County, Wuhua County, reflecting the strong local characteristics, which requires the singer to sing the dialect language basis and sing subtle pronunciation differences, but this problem has not been valued by everyone (Huang Shaohong, 2010)

The Meizhou Hakka mountain songs are an important part of traditional Chinese music. Its formation is the product of the fusion of the north and the south. It reflects the origin of the formation history of Meizhou Hakka mountain songs and the relocation history of the Hakka people. The history and development of Meizhou Hakka mountain songs are all influenced by the culture and life of different periods, and they are the cultural reflection and artistic expression of people's life.

#### 7.2.2 The musical characteristics of Meizhou Hakka mountain songs

Through my fieldwork and interviews, the songs of Meizhou Hakka mountain songs are all created and developed by the local people in the lives of the working people. These songs were not written by one person, but by the collective wisdom of the working people. The content of these songs is closely related to the lives of local people in Meizhou. Meizhou Hakka mountain songs are inherited by word of mouth. In the past, how the teacher taught, how the word to word teaching method. Because of this way of transmission, once the inheritor dies, many songs will disappear. So we need to record these songs, to record these songs into scores. Use these devices and documents to save these songs, so that these songs can be better preserved. At the same time, in order to better inherit the Meizhou Hakka mountain songs, we also need to find more young people who like to sing the Meizhou Hakka mountain songs.

#### 7.2.3 The methods of the transmission and preservation process Meizhou Hakka mountain songs

In 2004 and 2006, the first China province held the "Meizhou National Folk Song Festival" and the "Hakka Folk Song Tourism Festival", which attracted people from all walks of life to go to Meizhou and achieved great results. However, in recent years affected by the outbreak, the opportunity to carry out large-scale activities were limited, we should now carry out some online performances, no audience, in the form of live webcast, through some Chinese school platform to forward these activities, let the school students watch in class, cultivate their love of Guangdong Meizhou hakka folk songs, this aspect has not started to do. (Hu Wei, 2013)

As an intangible cultural heritage, the music culture of Meizhou Hakka mountain songs should be better protected and inherited. In the process of protection and transmission, we need to not only maintain the original music style of Meizhou Hakka mountain songs, but also add some new innovative elements. In this way, Meizhou Hakka mountain songs can be more liked by young people and also in line with the music development of The Times. Some new communication platforms should be applied to increase the dissemination of Hakka mountain songs in Meizhou. Carry out diversified teaching methods, so that more people like Meizhou Hakka mountain songs.

To show the ethnic characteristics of Hakka folk songs, Hakka folk songs are always highly abstract summarized as using Hakka dialect sing folk songs, this is just the most unique characteristics of Hakka folk songs, only as a symbol of Hakka folk songs, if not associated Hakka folk songs internal cultural system and only from the standardized symbol, will only make the Hakka folk songs gradually from the real. The risk of experts intervention is that Hakka folk songs enter the field of national intangible cultural heritage and deviate from the people's daily life.(Qiu Lihan ,2021)

### **7.3 Suggestion**

#### **7.3.1 Suggestions for the useful**

The government can use the materials of this article to publicize and protect Meizhou Hakka folk songs. At the same time, you can also use this material to explain knowledge to students in school teaching.

#### **7.3.2 Suggestions for further study**

We can get some very valuable learning experience. If there is another opportunity and time in the future, I will do the more in-depth research, such as in-depth study of Meizhou Hakka dialect on the lyrics of Meizhou Hakka mountain songs. The any connection between the music characteristics of Meizhou Hakka mountain songs and the local ethnic minority music. These are all the directions that we can study in the future.

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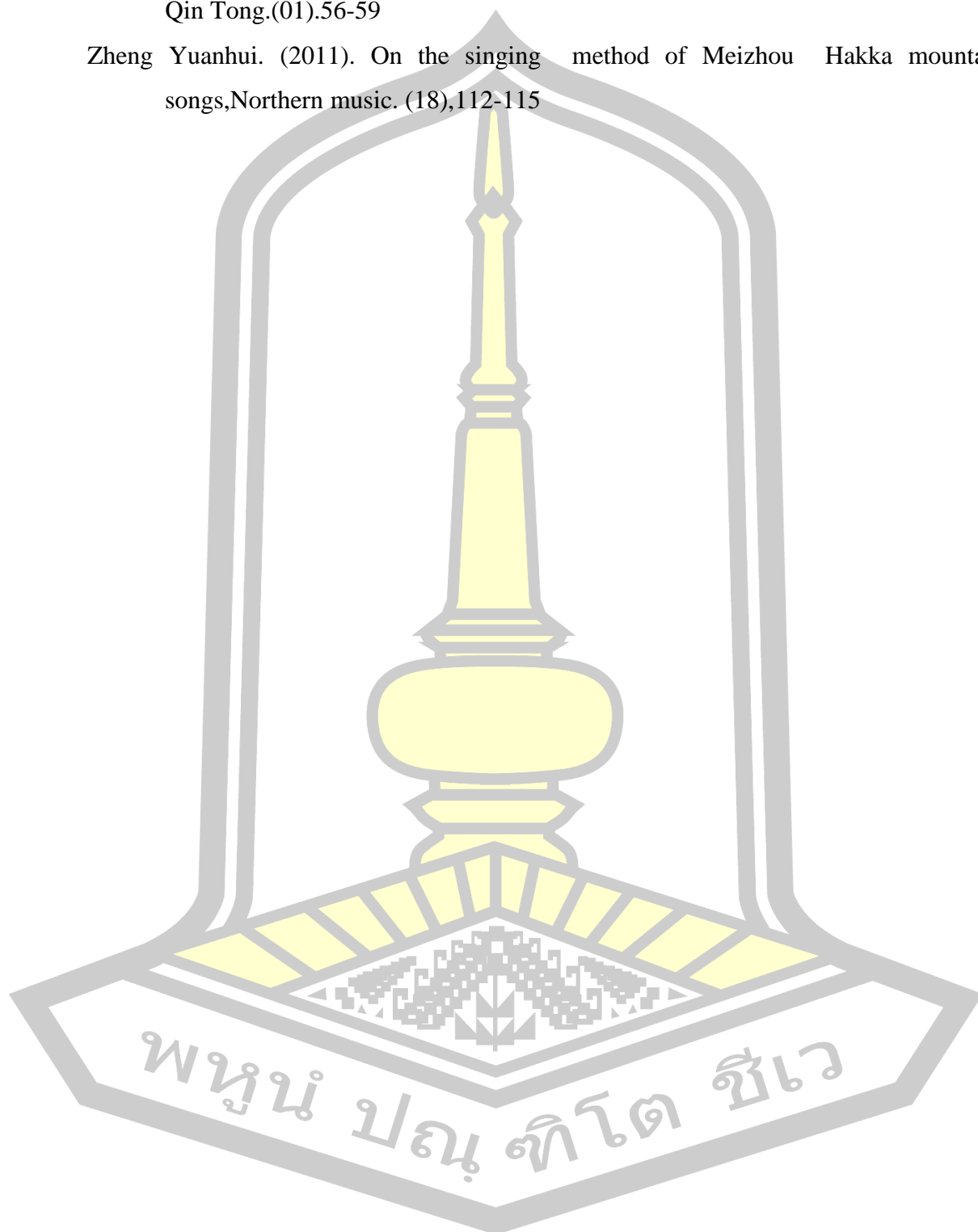


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