



Preservation and promotion of Sichuan Shiping Folk Song in Weiyuan County, China

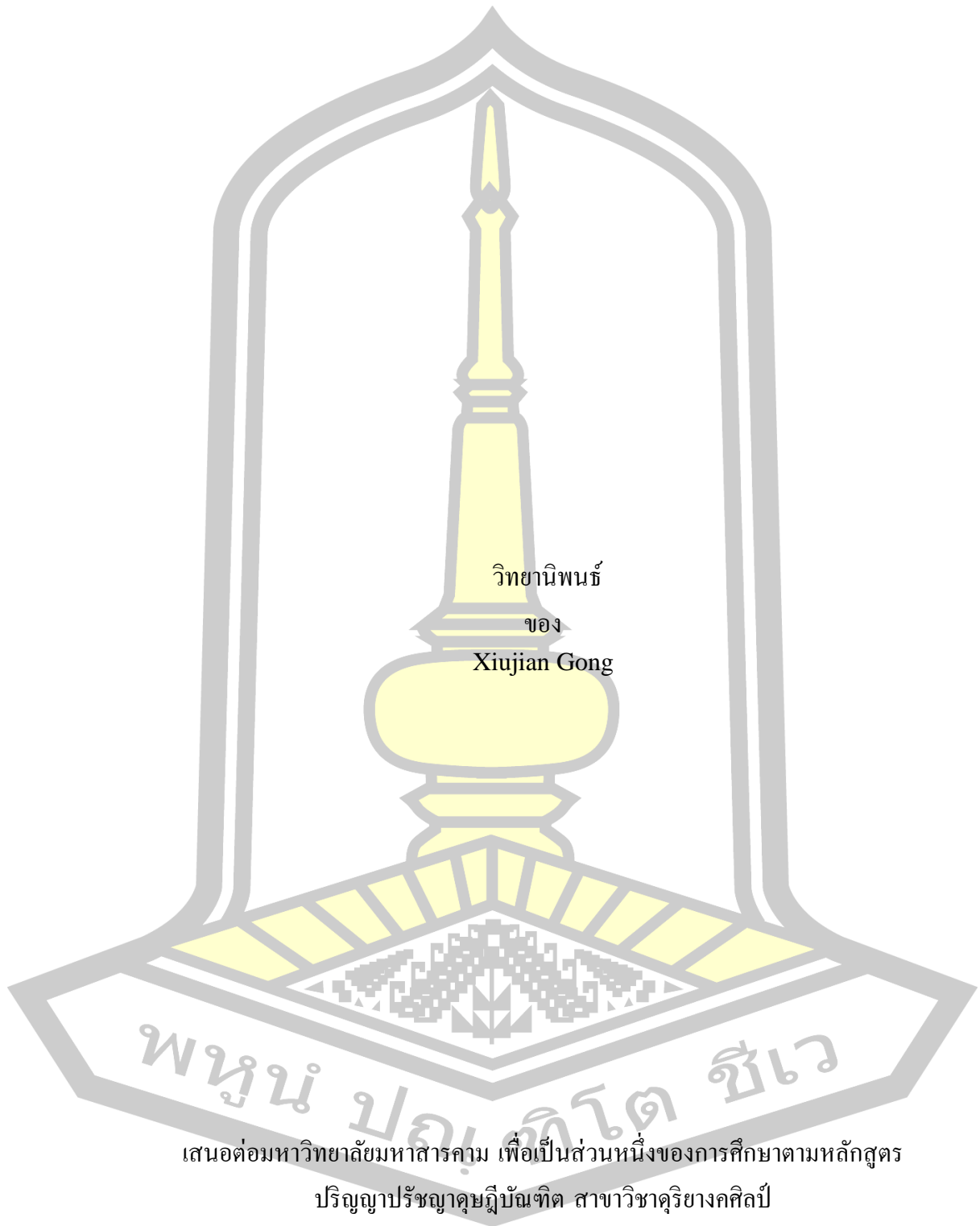
Xiujian Gong

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

April 2024

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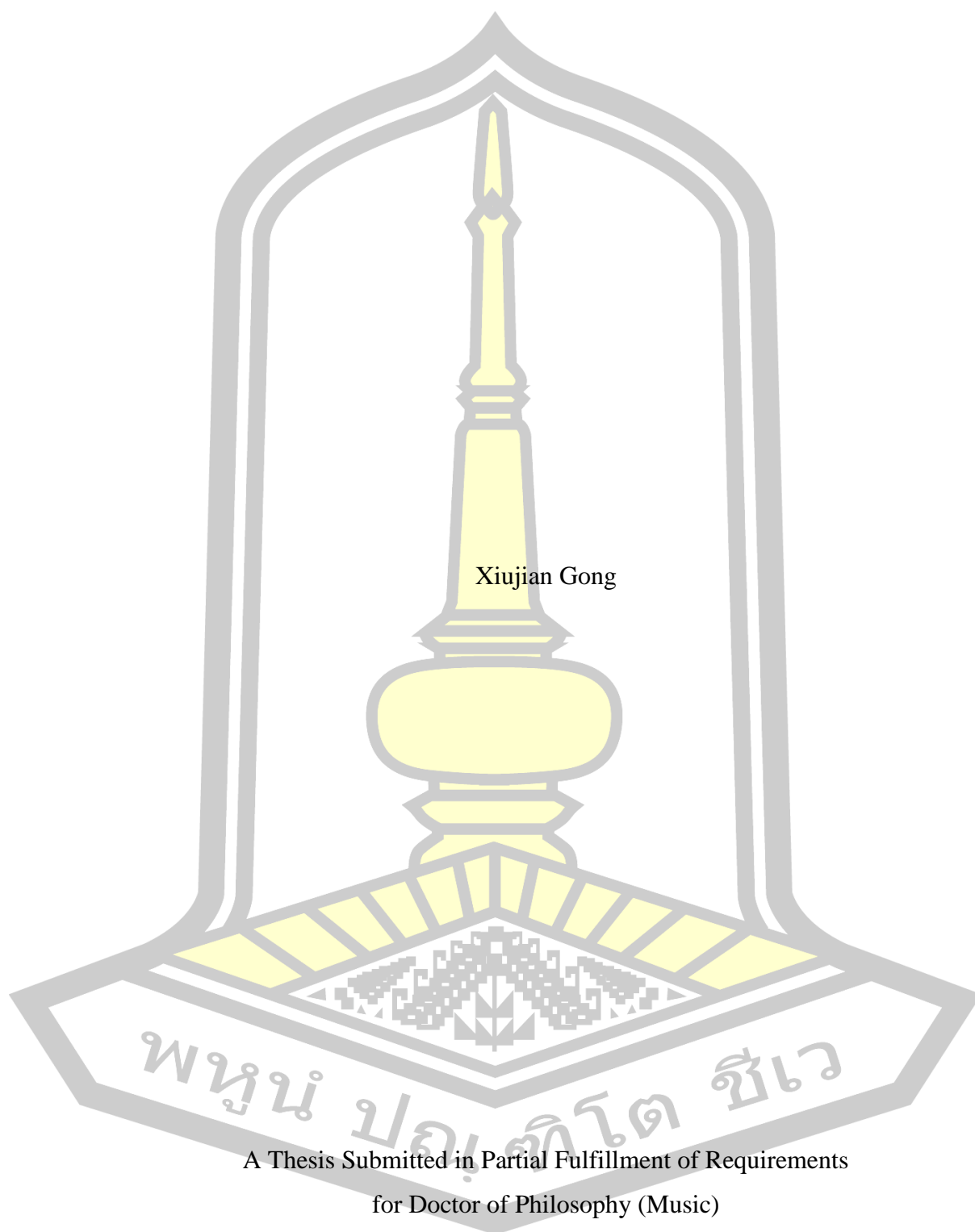


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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April 2024

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TITLE	Preservation and promotion of Sichuan Shiping Folk Song in Weiyuan County, China		
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ABSTRACT

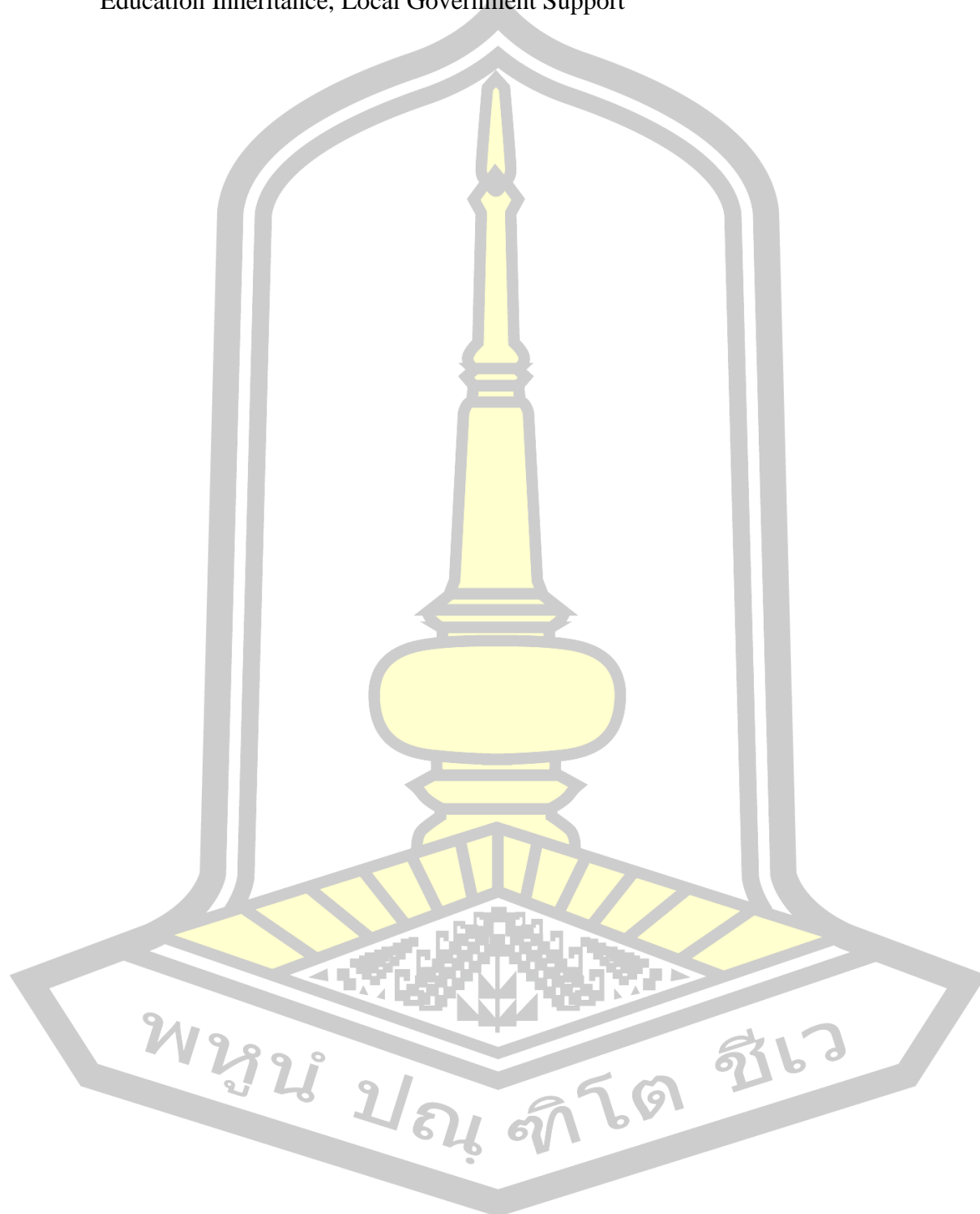
The research topic of the paper was "Preservation and promotion of Sichuan Shiping Folk Song in Weiyuan County,China" . Shiping folk song is a Hakka folk song distributed in Weiyuan County, Sichuan Province. It has three characteristics: various types;Long cultural history; The style of ancient Han music is distinctive. The objectives of this research were as follows: 1) To investigate the historical development of Shiping folk songs in Weiyuan County, China. 2) To analyze the musical characteristics of Shiping folk songs in Weiyuan County, China. 3) To propose the guidelines for preserving and promoting Shiping folk songs in Weiyuan County, China. This is a qualitative study. The research tools utilized observation forms, interview forms, and questionnaires with four key informants. The results of this research are the following:

1. On the historical development of Shiping folk songs in Weiyuan County, China, the cultural heritage of folk songs brought to Sichuan by Huguang Guest family in the late Ming and early Qing Dynasties is the focus of the research. These immigrants brought a variety of musical art forms, including labor songs, love songs and life songs, religious songs, children's songs and other forms, and in the development of the formation of new folk songs. There are six types of folk songs in the survey..

2. On the analysis of musical characteristics of Shiping folk songs, the theoretical basis is based on the sound group analysis and tone series analysis methods established by Yang Kuangmin and Li Chongguang. The musical characteristics of 6 kinds of Shiping folk songs are analyzed. The analysis elements include melody, meter rhythm, harmony, tonality, structure, function and lyrics. The main analytical principles include triplet theory and tone series theory..

3. On the guidelines for preservation and promotion Shiping folk songs in Weiyuan County, China, encompass a multifaceted approach to safeguarding this unique cultural heritage. The document highlights the pivotal role of educational institutions, particularly local universities and cultural research units, in advancing the preservation efforts. It stresses the importance of integrating Shiping folk songs into academic curricula, thereby invigorating the art form within contemporary contexts.

Keyword : Shiping folk song, Weiyuan County, Preservation and promotion,
Education Inheritance, Local Government Support



ACKNOWLEDGEMENTS

This thesis has experienced more than three years from the beginning of the topic selection to the doctoral admission, and finally finished today. When I look back, I can't help feeling that this research process has been arduous and long - it has experienced two site visits to the core area and nearly 20 times investigations and visits to its surrounding areas, and on the basis of accumulating and analyzing a lot of data, this result is finally presented today - for me personally, this is a very happy and gratifying thing. However, this is not my work alone, it is the result of the joint efforts of all participants in this work.

First of all, I should thank Mr. Yang Junming, the key information person, who enabled me to enter into and understand the "Shiping Folk songs" and finally deeply understand the Hakka culture of "Shiping folk Songs" in Weiyuan County, Sichuan Province. Mr. Yang led me to Shiping Mountain area to carry out investigation several times without fear of hard work, which enabled me to obtain a lot of important materials and laid the foundation for my research. I would like to express my sincere thanks to Mr. Yang Junming.

In addition, in the research process, Mr. Tsang Dehua, Mr. Xu Pengyang, Mr. Liu Mingyang, Mr. Huang Zhaohua, etc. have made great support and help to this research work, they provided me with materials and convenience as much as possible, so that I have a deep understanding of Hakka music culture, so that I have laid a profound knowledge and theoretical foundation for the writing of this paper. I would like to express my sincere thanks!

The doctoral study process is a laborious and long process. The research topic in the early stage of the doctoral application is a very important prerequisite foundation, because only if the research goal is clear, you can do well in the doctoral research work. I was well prepared in this respect -- from the selection of research paper framework in the early stage of admission to the writing of all assignments in the process of doctoral study, I completed the assignments based on the content of this topic, and made in-depth understanding and solid verification of this research step by step. This has laid a deep ideological foundation and material foundation for my later paper writing. For this, I would like to thank all the teachers who taught me during my PhD. Because part of this

paper was submitted as class work for Prof.Dr.Jarernchai Chonpairot, Asst.Prof.Dr.Khomkrich Karin, Dr.Arenio Nicolas, Asst.Prof.Dr.Peerapong and other teachers, It is their strict requirements and diligent teaching that enable me to obtain the scientific research methods and concepts used in my research, which are the guarantee for the improvement of the research quality of this paper.

Here, I would like to sincerely thank to Asst.Prof.Dr.Sayam Chuangprakhom, Acting.Capt.Awirut Thotham , Dr. Thanaporn Bhengsri, Prof.Dr.Wiboon Trakulhum and all the experts and professors in my thesis defense, and all all the teachers who pointed out the shortcomings of my paper and gave valuable suggestions for revision in the process of my paper report. Their criticism has perfected my essay writing - thank you to the professors of the Conservatory.

Here, I would like to thank my supervisor Jarernchai Chonpairot in particular. This thesis was completed under the tireless guidance of Mr. Jarernchai, who spent two or three hours instructing me on my thesis every time. His patience, carefulness and care always moved me and I can't forget it. In order to improve my literature reading ability, Mr. Jarernchai provided me with a large number of paper cultural materials and English books. In addition, he also sent me his own electronic books and encouraged me to read all of them to improve my learning ability. In addition, he also explained to me a lot of Thai music knowledge and music knowledge and research theories of other Asian countries, which greatly broadened my vision and understanding of ethnomusicology research, which is a very valuable knowledge and wealth that I have acquired. Here, I would like to express my sincere thanks and best wishes to the beloved Professor Jarernchai! Thank you for being my mentor! My Sir!

Finally, I would like to thank Mahasarakham University! I will never forget this beautiful and loving Southeast Asian institution of higher learning that nurtured me.

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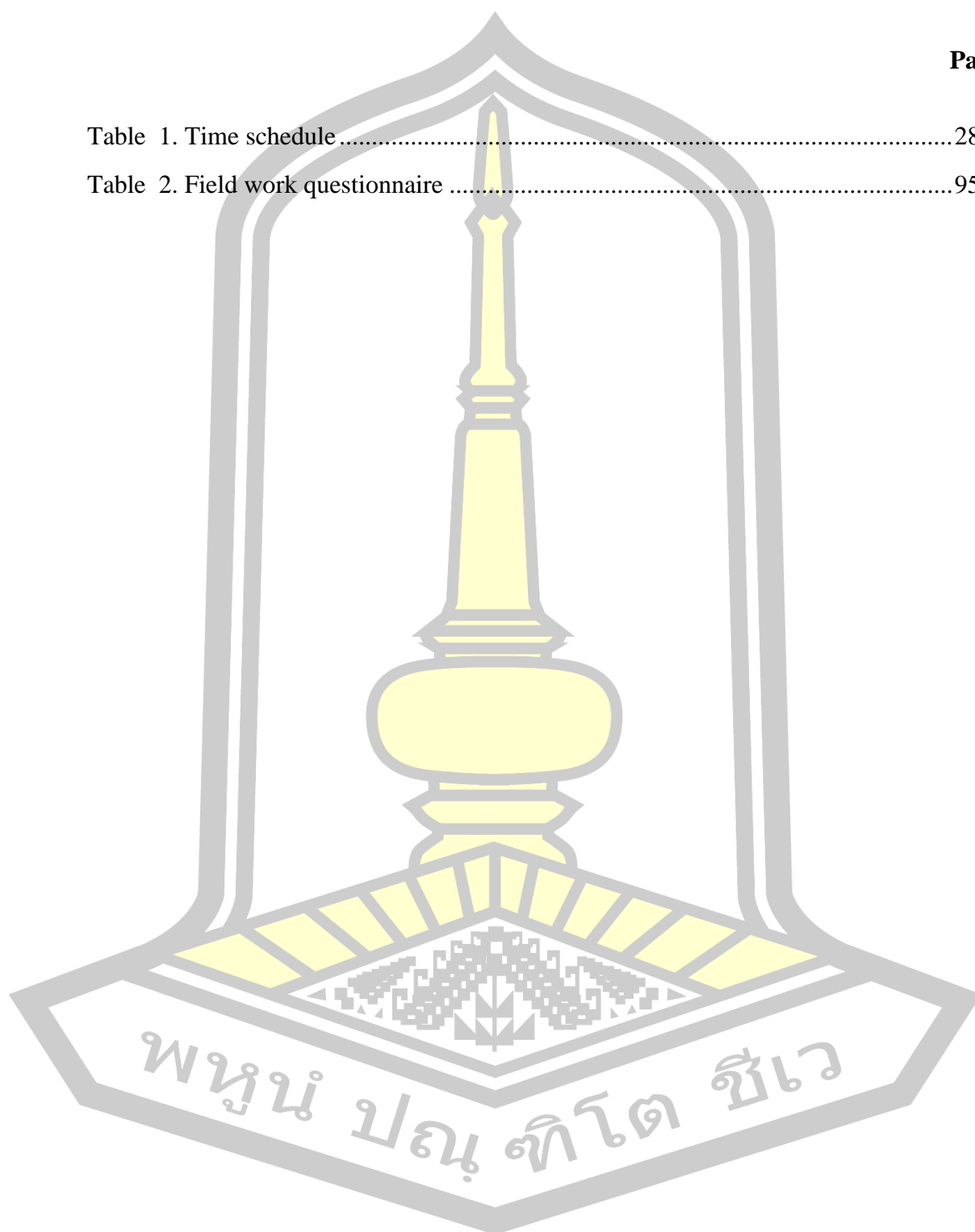
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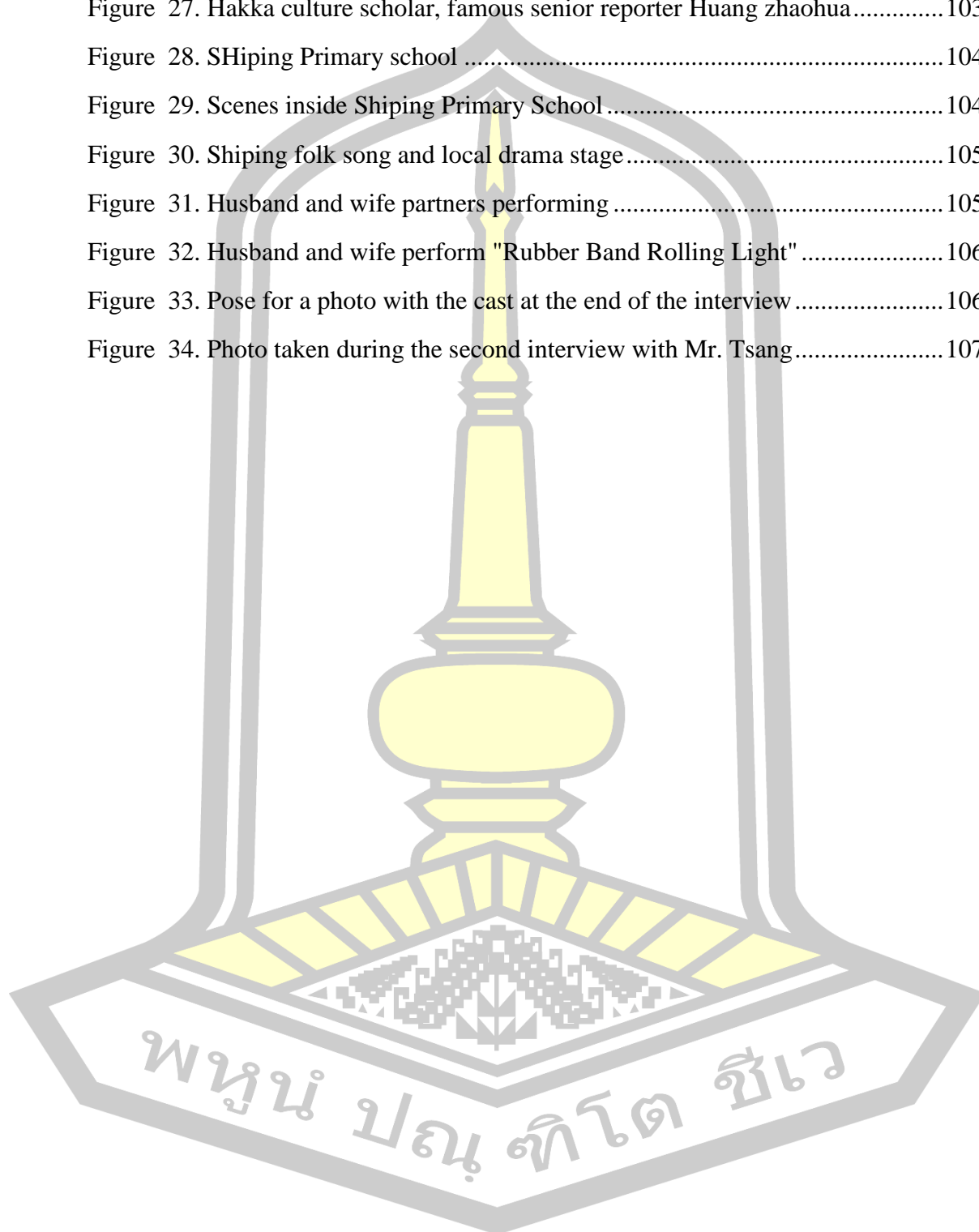
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CHAPTER I

Introduction

1. Reaesrch background

Shiping folk song is a very important and representative ancient Han folk song, which has important artistic aesthetic value and cultural inheritance value. Because it faces extinction, research and conservation efforts are urgently needed. According to the objective needs and development requirements of cultural protection, this paper carries out research from three aspects: "the historical formation of Shiping folk songs, the musical characteristics of Shiping folk songs and the protection of Shiping folk songs", and determines three research objectives.

Because of "Shiping folk song" is inherited and developed through the Hakka people, a branch of the ancient Han nationality, "Shiping folk song" is also looks as the representative of the inheritance and development of Hakka folk songs in Sichuan Province. Therefore, Hakka folk songs have the reputation of "living fossils" of ancient Han folk songs."Shiping folk Song" is a kind of primitive folk song, mainly distributed in the south Sichuan mountainous area where the Hakka people live. Therefore, this kind of folk song was named "South Sichuan Folk Song" by the Ministry of Culture in 2008.

After the Hakka moved to Sichuan in Qing Dynasty, "Shiping folk Song" was introduced to southern Sichuan, which has a history of about 400 years. Shiping folk songs in Weiyuan County, Sichuan Province are facing the disappearance of the main reason is that some of the old people who can sing Shiping folk songs have passed away, and the number of people who can sing Shiping folk songs is decreasing. According to the survey, nowadays young people can't sing this kind of folk songs, they like to sing pop songs and movie songs. The old people are gradually passing away, and the young people are unwilling to sing or learn Shiping folk songs, so Shiping folk songs are facing loss. This is the real problem facing Shiping mountain song, which is also worth studying.

There are very few articles on Shiping folk songs. Up to now, there are only 5 related journal articles. This paper takes "the historical formation of Shiping folk

songs" as the first research objective; The second research objective is "Analysis of the musical characteristics of Shiping folk songs". "The protection of Shiping folk song" is the third research objective. The topic of this paper is based on a deep understanding of the current research status of "Shiping folk song", and is committed to making up for the shortcomings of these studies.

2. Research Objectives

2.1 To study the historical development of Shiping folk songs in Weiyuan County, China.

2.2 To analyze the music characteristics of Shiping folk songs in Weiyuan County, China.

2.3 To proposal the guidelines for preservation and promotion of "Shiping Folk Song" in Weiyuan County, China.

3. Research Questions

3.1 How did "Shiping Folk Song" come into being??

3.2 What are the characteristics of melody structure, music and lyrics of "Shiping Folk Song"?

3.3 How to effectively protect "Shiping Folk Song" in Weiyuan County, Sichuan Province?

4. Research Benefits

4.1 Through research, we can understand the cultural background and historical origin of "Shiping Folk Song".

4.2 Through research, we can understand the melody structure, musical characteristics and cultural connotation of lyrics of "Shiping Folk Song".

4.3 Through research, we can find effective ways to protect "Shiping Folk Song".

4.4 The research results of Shiping folk songs can be used in the construction of local cultural tourism.

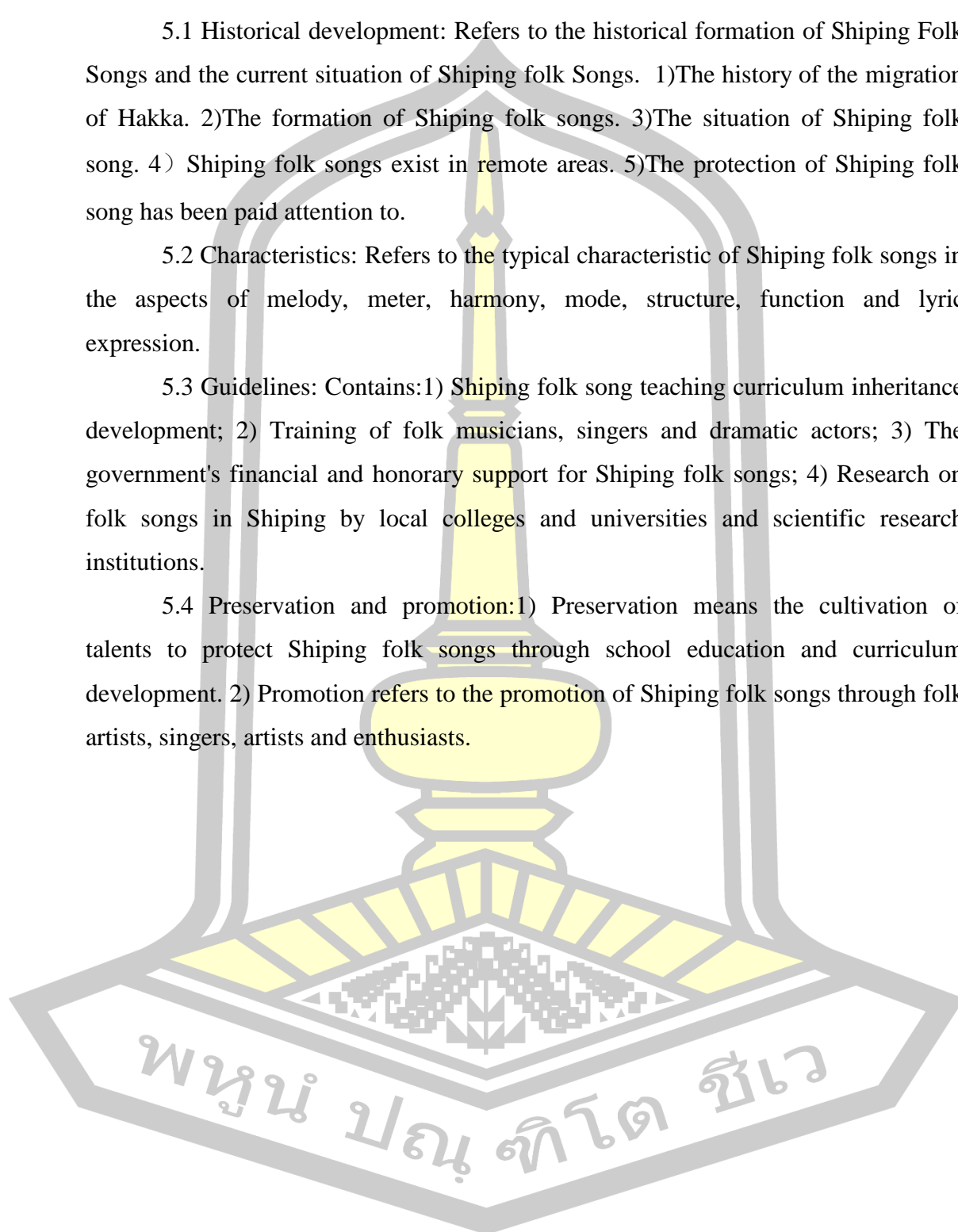
5. Research Definitions

5.1 Historical development: Refers to the historical formation of Shiping Folk Songs and the current situation of Shiping folk Songs. 1)The history of the migration of Hakka. 2)The formation of Shiping folk songs. 3)The situation of Shiping folk song. 4) Shiping folk songs exist in remote areas. 5)The protection of Shiping folk song has been paid attention to.

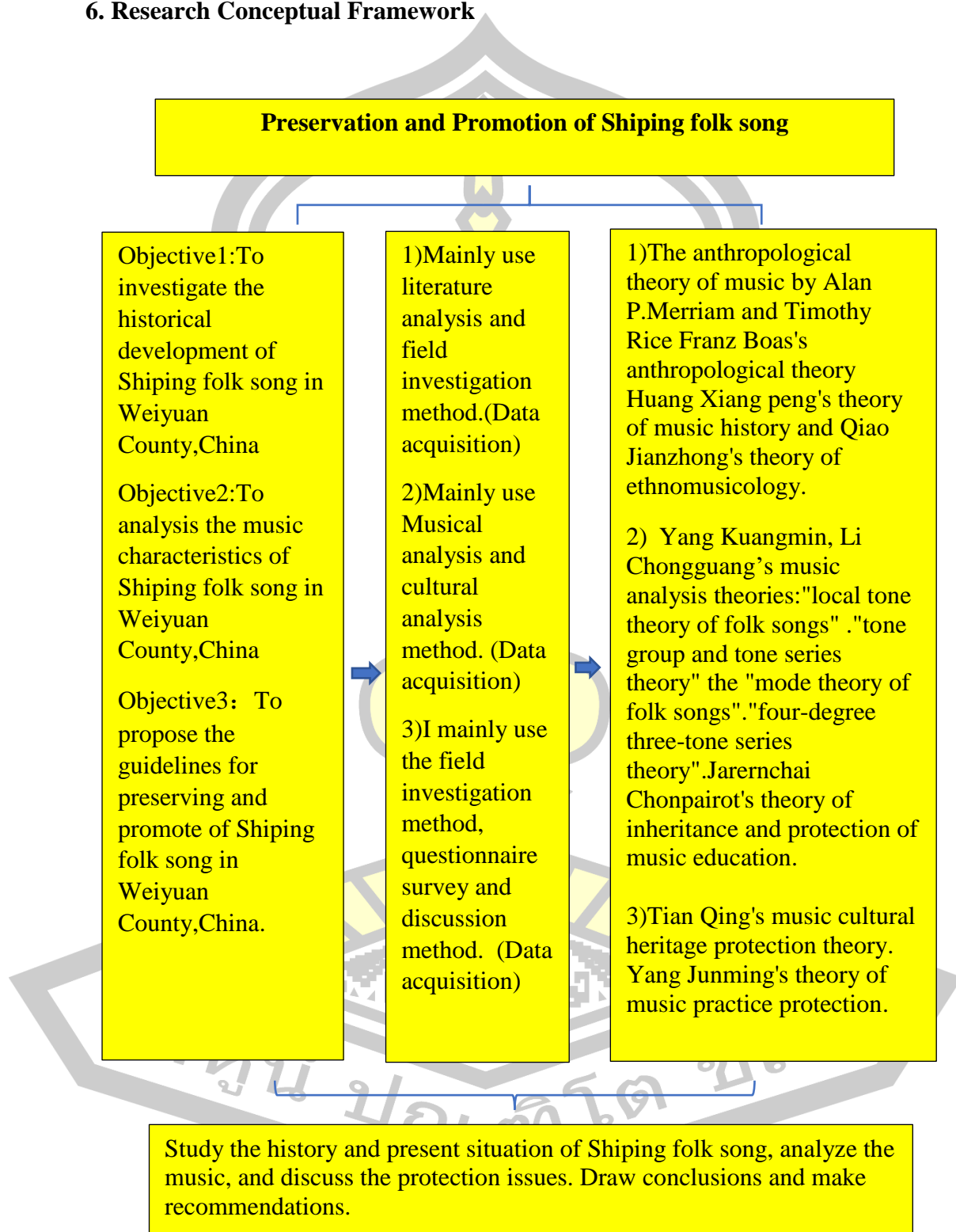
5.2 Characteristics: Refers to the typical characteristic of Shiping folk songs in the aspects of melody, meter, harmony, mode, structure, function and lyric expression.

5.3 Guidelines: Contains:1) Shiping folk song teaching curriculum inheritance development; 2) Training of folk musicians, singers and dramatic actors; 3) The government's financial and honorary support for Shiping folk songs; 4) Research on folk songs in Shiping by local colleges and universities and scientific research institutions.

5.4 Preservation and promotion:1) Preservation means the cultivation of talents to protect Shiping folk songs through school education and curriculum development. 2) Promotion refers to the promotion of Shiping folk songs through folk artists, singers, artists and enthusiasts.



6. Research Conceptual Framework



CHAPTER II

Literature Review

1. Literature review on the history of "Shiping Folk Song" .
2. Literature review on the analysis of "Shiping Folk Song".
3. Literature review on the protection of "Shiping Folk Song".
4. Theory used in this study.
 - 4.1 Theory used in the study of history of "Shiping Folk Song" .
 - 4.2 Theory used in the study of analysis of "Shiping Folk Song".
 - 4.3 Theory used in the study of protection of "Shiping Folk Song".
5. Document and research related.

1. Literature review on the history of "Shiping Folk Song" .

In the study of musicology, Alan P. Merriam and Timothy Rice established the research method of musical anthropology based on the anthropological theory of Boas. This study uses their views and concepts to investigate the development of Hakka music in historical anthropology. A Theory of ethnomusicology (Merriam, 1964); Ethnomusicology (Rice, 2022). This paper applies Huang Xiangpeng's music history theory and Qiao Jianzhong's ethnomusicology theory to objectively view the historical inheritance of Shiping folk song and analyze its music and cultural value. On the Protection and Development of Chinese Traditional Music (Huang Xiangpeng, 1987); Qiao Jianzhong, On the Division of Approximate Color Regions in Han Folk Songs (Qiao Jianzhong, 1987).

The author of the academic monograph "Han People Hakka in Yilong" is Chen Liangwen (Professor of Sichuan University) , which was published by Dazhong Literature and Art Publishing House in May 2012. According to the book, in the early Qing Dynasty, the government called on the people to come to Sichuan to reclaim land, and let them occupy the barren land, "where it has been occupied, it is a permanent occupation"; Hakka immigrants came here, usually occupied dozens of acres of forest and farmland; In order to encourage farming, "the government gave rations to seed cattle," so that immigrants "all have land to work for eternity." (Chen

Wenliang, "Yilong Han Hakka", Popular Literature and Art Publishing House, May 2012, p. 116) The book argues that "the vast majority" of the Hakka in Fujian and Guangdong are immigrants of the Tang Dynasty, "their distant ancestors are people from the Central Plains, and the most of them are Gushi County in Guangzhou, Henan Province"; In this study, the author takes the "Zhaomu culture" of China as the theoretical basis and the "genealogy" of Chen Zheng and Chen Yuanguang in Gushi County, Henan Province as an example to support his argument. (Chen Wenliang, Yilong Han Hakka, pp. 155-156)

Zhu Yuxia's academic monograph "Chenghua Hakka" was published by Sichuan Literature and Art Publishing House in June 2019. In the book, there is a chapter devoted to the "Hakka nursery rhyme", which aims to explain the feelings of Hakka through the "memory of art". The rhyme is about "Moonlight, Xiu CAI Lang, riding a white horse, passing the lotus pond; Lotus pond back, kind of leek, leek flower, marriage home, a pond at the door of the in-laws "; The content of this nursery rhyme shows that this nursery rhyme is very popular in Sichuan. Zhu Yuxia believes that Hakka folk songs are improvised musical art created by Hakka people while working in the mountains, "a large number of expressions inherited from traditional poems such as the Book of Songs and Han Yuefu, and the techniques of Fu, comparison and xing are vividly displayed." (Zhu Yuxia, "Chenghua Hakka", page 130) The article wrote: In the process of migration, the Central Plains people communicated with the cultures of the She and Yao ethnic minorities in the south, and gradually formed their own style of "Mountain song", "although there is the shadow of the Central Plains culture, it has formed its own characteristics and colors". In the book "Chenghua Hakka" recorded the "planting Yangko", "mulberry song", "cattle song", "Pan song", "folk songs easy to sing but difficult to open" and other labor songs; There are "the moon Wanwan like the sparse", "not worry about the bride can not marry", "December Wanglang song", "ten Acacia" and other love songs; The custom songs mainly include "Get married and open face song" "Cry to marry song" "He groom" "Bride into the bridal chamber" "number of flowers" "only blame daughter life is too thin" "Niang hard" "hair flower song" and so on; Others are "Laughing at Baochang", "Song for Rain" and so on. (Zhu Yuxia, Chenghua Hakka, pp. 131-132)

Zhu Yuxia believes that "Hakka folk songs originated from the Central Plains folk songs in ancient China", and the Han people in the Central Plains moved south into Fujian, Guangdong and Jiangxi due to war, famine and other reasons, "the living environment in these areas brought many creative elements and foundations for Hakka folk songs, and later brought them into Sichuan because of" Huguang filled Sichuan ". (Zhu Yuxia, *Chenghua Hakka*, p. 130) This statement is consistent with those in other works, and this study endorses it.

The Hakka of Fujian and Guangdong in Sichuan, written by Liu Zhenggang, was published by Guangxi Education Press in January 1997. It is an earlier work on the study of the Hakka in Sichuan. According to the study of the book, in the Annals of Nanxi County Volume 2 of the Republic of China period, there is a record of "twenty years after Kangxi, people from Chu, Guangdong, Fujian and Jiangxi came to occupy the land, marking land and reporting reclamation", "until the middle of Qianlong, the government still allowed immigrants to freely enter Sichuan to reclaim land"; "In 1729, Yongzheng began to restrict and control immigration between provinces". According to this book, the first large-scale immigration of Fujian and Guangdong to reclamation occurred in the 6th year of Kangxi (1667), "The Qing government recruited Fujian defected officers and soldiers and their families into Sichuan", "Fujian defected to a province, in addition to the family, there were more than 23,600 people", because Sichuan's population was scarce and the land was barren at that time, there was "the proposal of defecting to reclamation. More should be done in the Shu province "record (the record is found in Yongzheng" Sichuan Tongzhi "volume 47," Art and literature "). (Liu Zhenggang, *Hakka in Fujian and Guangdong in Sichuan*, pp. 84-88) Some views of Hakka emigrants in Qing Dynasty in this work are important historical data support for the research on the historical and cultural background of "Huguang filling Sichuan" in this study.

The Hakka Cultural History edited by Tan Yuanheng was published by South China University of Technology Press in Guangzhou in August 2009, divided into two volumes. This series explains the history of Hakka development in detail, including Hakka's cross-cultural communication, migration route, Hakka's human and historical geography, Hakka family origins, Hakka educational traditions, Hakka overseas migration history, Hakka dialect history, Hakka art history, etc., with

comprehensive content and incisive discussion. The discussion of Hakka immigrants' cultural route, time, migration motivation and other issues in this study has been inspired and influenced by this work, so many academic views in this work are recognized and supported by researchers. However, in this study, researchers have their own opinions and opinions on Hakka migration time, route, motivation and other issues. This paper analyzes the specific problems and makes up for the shortcomings of the author's discussion on "Huguang filling Sichuan" migration in this work, such as specific economic motivation, specific Hakka migration route and distribution area in Sichuan.

The Hakka culture of Fujian, Guangdong and Jiangxi, Guangfu culture and Chaoshan culture are all rooted in the Central Plains, Hakka culture is Confucian culture, and Guangfu and Chaoshan people belong to Marine culture. Due to the differences in ecological environment, they have cultural differences, and researchers hold a favorable attitude. (Tan Yuanheng, Hakka Culture History, pp. 363-364) The researchers have reservations about the views of "Hakka people emphasize justice over profit, worship literature and martial arts, and have less developed commodity awareness", "Guangfu people emphasize profit over justice, pay attention to human independence, and have developed commodity awareness", and Chaoshan people "attach equal importance to justice and profit, some are eager for quick success and instant profit, and have dual character".(Tan Yuanheng, Hakka Culture History, pp. 365-368) In my opinion, the cultural development and ideological concepts of different ethnic groups are changed in the process of seeking common ground while reserving differences. This part of the content is involved in the study of "the economic motivation of Hakka into Sichuan".

Sichuan Hakka Folk Culture, edited by Liu Yizhang and Zou Yiqing, was published by Sichuan People's Publishing House in March 2001. Based on the perspective of "Hakka cultural tourism resources development", the book studies the Hakka folk culture in Sichuan by taking the Hakka people in Luodai ancient Town of Dongshan, Chengdu as an example. The book believes that "because Sichuan is located in the inland, the farming culture is relatively intact, and the cohesion of the Hakka family is strong, Hakka culture has a large closed characteristics, so that the Hakka community here has preserved a relatively primitive cultural system", this

"original" is the treasure of Sichuan Hakka culture. (Liu Yizhang and Zou Yiqing, *Hakka Folk Culture in Sichuan*, page 159)

According to the records in this book, there are more than two million Hakka people living here. These Hakka people are from Fujian, Guangdong and Jiangxi in the early Qing Dynasty, and they have rich cultural heritage in ancient town culture, guild culture (Guangdong Guild Hall, Jiangxi Guild Hall, Huguang Guild Hall), folk architecture culture, religious culture, folk culture, etc. Such as guest fire dragon Festival, water dragon Festival, etc.; Hakka folk song culture, such as the annual Dragon Boat Festival has the tradition of "fighting Mountain song" (refers to the spontaneous folk song competition), the folk song content is rich and colorful, many of the content is improvised; Hakka Mountain songs such as "Love Sister Herding cows", "Love wife collecting clothes" and "Duet Song" are very representative Hakka songs. This work pays special attention to the development and utilization of Hakka guild hall, among which the development and utilization of Hakka "ancient theatre" is a very important cultural content. (Liu Yizhang, Zou Yiqing, *Hakka Folk Culture of Sichuan*, pp. 161-166) In the study of Hakka music culture represented by "Shiping Folk Song" in southern Sichuan, this study also pays attention to the relevant content of Hakka ancient opera theatre culture, and believes that the musical melody of Hakka "Mountain Song" and the musical melody of Hakka opera have an internal relationship of mutual integration and mutual influence.

Wang Chunling's monograph "A Comparative Study on the Grammar of Sichuan Hakka Dialect" was published by People's Publishing House in March 2018. Taking "Sichuan Hakka Dialect" as the research object, the book studies the source, pronunciation, vocabulary and other issues of Sichuan Hakka dialect. Through the study of Hakka family tree, it comprehensively sorts out the origin, distribution, migration, traditional customs and other issues of Sichuan Hakka dialect, and explains the cultural characteristics and significance of Sichuan Hakka dialect by means of comparison. In his monograph "Hakka Dialects in Sichuan", Mr. Cui Rongchang made a detailed investigation on the phonology, sound change, rhyme coordination, homophone vocabulary, entries and dozens of grammatical examples of Hakka dialects in Chengdu Hexing, Neijiang Weiyuan, Nanchong Yilong and Xichang, systematically displaying the phonetic and lexical features of Sichuan Hakka dialects.

(Wang Chunling, A Comparative Study on the Grammar of Sichuan Hakka Dialects, pp. 5-6) This work has had a profound impact on the analysis of the phonology of the lyrics of Hakka "Shiping Folk Songs" in this study, and provides an important theoretical basis for researchers to analyze the meaning of the lyrics of "Shiping folk songs".

A Study of Hakka Dialect Feature Words by Wen Changyan was published by the Commercial Press in August 2012. The book takes "characteristic words of Hakka dialect" as the research object, and studies the most symbolic features of Hakka language from a more specific perspective. In this study, Wen denied that the Hakka dialect's "most basic, most commonly used, and most Hakka characteristic words are derived from Miao-Yao and Zhuang-dong languages" (Deng Xiaohua's view); (Wen Changyan's Study of Hakka Dialect Characteristic Words, page 96) I hold the same attitude as Wen Changyan. Wen Changyan believes that the etymology of the characteristic words of Hakka dialect is the north Central Plains Chinese. From the source, Hakka dialect "originated from the north central plains and became in the south mountains", which has "exclusivity". As far as the characteristic words of Hakka dialect are concerned, Wen Changyan believes that "there are not many inheriting words in the characteristic words of Hakka dialect, there are many variant words, and the most innovative words. Among the Chinese dialects, Hakka dialect is almost "unique" to the Hakka people. (Wen Changyan, A Study of Characteristic Words of Hakka Dialect, p. 98) While studying the lyrics of "Shiping Folk Song", I realized that there are many homologous words and a large number of "innovative words" between southern Hakka dialect and northern Chinese. Compared with southern and northern languages, although the tone and word order of vocabulary have changed greatly, the semantics are basically mutually interpretable; Therefore, as a northern Han, I personally agree with Wen Changyan's analysis. This work plays a great theoretical supporting role for me to study the lyrics of "Shiping Folk Song" and the Hakka folk culture reflected in it, as well as to identify "Hakka folk song".

The Hakka and Hakka Culture in Sichuan, edited by Sun Xiaofen, was published by Sichuan University Press in May 2000. This work discusses the historical background of the Hakka people from Fujian and Guangdong who moved into Sichuan in the early Qing Dynasty, and also into Guangxi and Hainan. After the

middle of the Qing Dynasty, Hakka began to migrate to Taiwan and other Southeast Asian countries, "more than 80 countries and regions in the world have Hakka, the total number of tens of millions of people." According to the book, most of the people from Guangdong and Fujian who moved into Sichuan are Hakka, some of the people from Jiangxi who moved into Sichuan are Hakka, and a small number of the people from Huguang Province (Hunan and Hubei) who moved into Sichuan are Hakka. (Sun Xiaofen, *Hakka and Hakka Culture in Sichuan*, pp. 2-4)

This work discusses two major characteristics of the distribution of Hakka who moved to Sichuan, namely, according to the "characteristics of water system distribution" and "according to the characteristics of provincial origin distribution". Chongqing along the Yangtze River, Ba County, Hechuan, Fuling and other places for a distribution area. From the perspective of ancestral origin, the Hakkas in Yilong County mainly come from Shaoguan in northern Guangdong Province. Most of the Hakka in Weiyuan County come from Longchuan in east Guangdong; Most of the Hakka in Xichang came from Longchuan and Wuhua in east Guangdong; The Hakka people of Chengdu are mainly from Jiaying and Changle (present-day Meizhou and Wuhua). (Sun Xiaofen, *Hakka and Hakka Culture in Sichuan*, p. 32)

(Sun Xiaofen, *Hakka and Hakka Culture in Sichuan*, p. 171) The "Shiping Mountain Song" investigated by this research institute is distributed in this area. Cui's ancestral Hall is only one of the Hakka ancestral halls in southern Sichuan. Similar ancestral halls are everywhere. The establishment of Hakka ancestral halls and guild halls has laid a material foundation for the development of traditional drama, showing the development level of Hakka music culture and Hakka family's attitude towards art.

In this book, Hakka folk songs in Shu are recorded in "Advise to sing Guangdong children's songs", "Advise filial piety songs", "Discourage laziness songs", "Cry to marry songs", "Persuade students to give birth songs", "Folk songs are easy to sing and difficult to open (plate songs)" and so on. The cultural content of these songs provides the basis for the study and understanding of the cultural changes of Hakka folk songs. (Sun Xiaofen, *Hakka and Hakka Culture in Sichuan*, pp. 234-236)

Zhang Qian's *History of Sino-Japanese Musical Exchange* was published by the People's Music Publishing House in October 1999. Through this work, we can learn that since the Qin and Han Dynasties (221 BC-220 AD), China began to emigrate to Asian countries. These immigrants were called Qin and Han people, and these immigrants brought Chinese culture to Japan and other East Asian countries. Sui and Tang Dynasties produced the real sense of Sino-Japanese musical culture exchange. (7-9, preface to the *History of Sino-Japanese Musical Exchange* by Zhang Qian) The time node of Sino-Japanese cultural exchange is consistent with the time node of the southern migration of "Han people in Central China" in this study. During the Chongzhen period of Ming Dynasty, Wei Zhiyan of Ming Dynasty went to Vietnam as a trading ship owner in order to escape the war, and married the local royal family and gave birth to two sons. During this period, he and his brother went to Japan several times, bringing Ming music to wherever they went. (Zhang Qian, *History of Sino-Japanese Musical Exchange*, p. 192) This is a powerful example of the continuous southbound migration and emigration of Han Chinese.

Liu Zhiqiang's book on the *History of China-Vietnam Cultural Exchange* was published by the Commercial Press in March 2013. Through the analysis of the genealogy of Han immigrants, the textual research of historical materials and the cultural comparison including music, this work demonstrates the historical fact that Han people continued to move south in the long historical process, and shows that Han people in the Central Plains had already arrived in Vietnam and other places during the Qin and Han Dynasties through historical records. It also shows that the northern Han culture spread to South China and Southeast Asian countries by taking Jiang Gongfu as an official in Fujian and Vietnam in the Tang Dynasty. (Liu Zhiqiang, *on the History of Cultural Exchange between China and Vietnam*, pp. 4-14) From this book, it can be seen that Chinese Tang and Song music, poetry, Ming and Qing novels, calligraphy and other arts have been spread to Vietnam and other Southeast Asian countries. It is not difficult to imagine that in the long course of history, the Han people in the Central Plains have fully spread the northern "Confucian culture" to the southern provinces of China. And had a profound impact on the peoples of the South; At the same time, the southern Han people also gradually

formed a stable "Hakka culture". This is an important inspiration for this study from the perspective of cultural communication.

2. Literature review on the analysis of "Shiping Folk Song".

In the study of objective 2, the theories used in music analysis mainly come from the following four theories: 1) "Local Sound of Folk Songs" (Yang Kuangmin, 1980). 2) "Theory of Tone Groups and tone Series" (Li Chongguang, 1982). 3) "On Folk Song Mode" (Yang Kuangmin, 1991). 4) The "four-degree three-tone tandem theory" of traditional folk songs (Liu Zhengwei, 2009). This is the basic theoretical basis for the analysis of melody, mode, tonality, rhythm, form structure, lyrics and other musical elements of Shiping folk songs in this chapter.

Prof. Jarernchai Chonpairot's *Adaptation: Natural Treatments for the Survival of Traditional Music and the Performing Arts* (2013) is an important reference for the application of this research. Dr. Jarernchai Chonpairot believes that in order to survive, every living thing - man, animal and plant - must adapt to itself and its environment; Art is no exception. In this paper, Dr. Jarernchai discusses the principles of the survival of Asian music and its performing arts, and how music as an art ADAPTS to its historical, cultural and natural environment through natural means of survival, and this natural adaptation of music exists in various kinds of art. Professor Jarernchai believes that the reason why Asian music has been able to survive in the context of European industrial globalization and global colonization is that Asian music has continued to learn from European music and has taken a new path of revival through musical adaptation innovation. From ancient times to the age of globalization, music and the performing arts have undergone a series of adaptations. In the history of Western music, music and the performing arts have been adapted from the Middle Ages, Renaissance, Baroque, classical, romantic, neoclassical to the era of globalization. In the past, technological, social, and musical changes have been slow, making it possible for people to be unaware of them. But now, in the age of globalization, everything has changed quickly and suddenly. Many are unprepared to protect themselves and their traditional arts. Many traditional music and performing arts have been affected and some have disappeared. Through his observations in China, Korea, Japan, Vietnam, Myanmar, Laos, Cambodia, Malaysia and the

Philippines from 1986-2013, Professor Jarernchai gathered and understood field data, and from his observations of musical and performing arts adaptations in Asian countries, he found that many types of adaptations were used. It mainly includes the adaptation of the artist, the adaptation of instruments and ensembles, the adaptation of time, the adaptation of the surrounding environment, the adaptation of music and dance, and the adaptation to the taste of the audience. These views are important theoretical basis for Preservation and promotion of Shiping folk songs.

The author of the academic monograph "Hakka Music Culture in Jiangxi" is Huang Yuying, which was published by People's Music Publishing House in June 2014. According to the book, "Mountain songs" generally refer to folk songs improvised by people in the mountains, with a wide range of themes, simple style, and close combination with dialect customs to truly reflect people's lives. It also holds that "Jiangxi Hakka folk songs embody the essence of Hakka folk songs of the whole Hakka people, especially its" Mountain song ". (Huang Yuying, Hakka Music Culture in Jiangxi, People's Music Publishing House, June 2014, This book mainly studies Hakka music types such as "Mountain Song" (Lower Sichuan), Dengzi song (flower lantern, tea lantern, horse lantern, flower drum, Nian song), minor tunes (interest minor, life minor, begging minor, religious ritual minor), labor number (logging number, layout number, boatman's number, construction number, farming number) and so on. (Huang Yuying, Jiangxi Hakka Music Culture, pp. 15-60)

Hu Xi Zhang's academic monograph Hakka Folk Song Culture was published by Guangdong People's Publishing House in November 2013. The book believes that "Hakka Mountain song" is a very general and broad concept, which can be divided into "big Mountain song" and "small Mountain song" two cases - "mountain song" in the broad sense and "mountain song" in the narrow sense. In a broad sense, "Mountain song" includes three aspects: lyrics (Mountain literature), tone (Mountain music), and Mountain song activities (related folk behaviors). The concept of "Mountain song" in this study is in a broad sense, that is, the content of "Mountain song" studied includes music, lyrics and related folk culture activities. In addition, the author believes that Hakka Mountain song's "lyrics are particularly literary, and many wonderful sentences are fascinating", so Hakka folk songs are also an important content of the study of Hakka Mountain Song - this study accepts and approves this view. (Hu Xi

Zhang, Hakka Folk Song Culture, pp. 7-9) Hu Xi Zhang believes that the original ecological style of Hakka folk songs is characterized by the linguistic, rhetorical and tonal features of Mountain songs, while the newly created folk songs lack the vividness and simplicity of language, rhetoric and music. The cultural connotation of Hakka folk "Mountain Song" is lacking. (Hu Xi Zhang, Hakka Folk Song Culture, page 15)

The Musical Interpretation of Lingnan Hakka Music by Jiang Xie was published by Fujian Education Publishing House of Straits Publishing Group in September 2017. The book uses American ethnomusicologist Merriam's "conceptualization about music" - "behavior in relation to music" - "music sound" itself explains the cultural phenomenon of Hakka music in Guangdong, and explores the anthropological significance of Hakka music in Lingnan region through the special study of "famous Hakka musicians in Lingnan -- Rao Jinxing, Li Jiujiao and others". (Jiang Xie, Musical Interpretation of Lingnan Hakka Music, pp. 67-69)

One of the earliest works on Hakka music dissemination was the monograph Hakka Music Dissemination written by Feng Guangyu, which was published by China Federation of Literary and Art Publishing House in September 1999. In the section "Organic Integration of Immigrant music and Indigenous music", Feng Guangyu said that the integration of Central Plains immigrant music and indigenous music is a long process, and the music between different ethnic groups permeates, integrates and absorbs each other, you have me, I have you, and the same "Mountain song" is often sung among different ethnic groups. In order to explain the mutual learning of folk songs between different ethnic groups, Feng Guangyu compared the musical melody of the Yao people's Mountain song of Jiangxi, "Hanging on the Head with Pearls", and the Hakka people's Mountain song of Jiangxi, "Brother hasn't been here for a long time", to illustrate this problem, which is very convincing. (Feng Guangyu's Hakka Music Dissemination, pp. 135-137) In order to further explain this problem, Feng Guangyu compared the musical melody of the Hakka Mountain Song of Han nationality in Fujian Province, Stomach Hunger, with that of the She ethnic group in Zhejiang Province. From the "mode" and "active tone" of music, this paper analyzes the subtle mutual influence of the two nationalities' music in the long communication. The author believes that this point of view has some credibility, but

not enough. (Feng Guangyu, Hakka Music Dissemination, pp. 138-143) In addition, Feng Guangyu, who is a Chongqing Hakka, should have a deeper understanding of Hakka folk songs. In her opinion, during the formation of Hakka "Mountain songs", the Han folk songs in Central China were more influenced by She folk songs and less by Yao folk songs. This paper accepts this view. The mutual fusion of different national cultures is a complicated and long process, and it is inevitable and understandable that ethnic groups living in the same region or adjacent regions learn from each other's music.

Music of the Chinese by musicologist Tian Qing was published by Beijing Citic Press in July 2022. Tian Qing said, "Some anthropologists and musicologists assert that almost all ethnic groups in the world have invented and used drums", China's vast rural areas have the existence of "drum music"; Suona and sheng are the most commonly used combination of Musical Instruments, and suona is the main instrument, which can create a warm atmosphere. The suona is a foreign musical instrument brought to the Central Plains through the Silk Road, and it is also the favorite instrument of the Chinese people. (Tian Qing, Music of Chinese People, page 56) These theoretical viewpoints are recognized and supported in this study. This study believes that Han people in Central China spread suona, sheng, gong, drum, cymbals and other Musical Instruments to Fujian, Guangdong and Jiangxi, forming Hakka suona, Hakka suona, Hakka gong and drum and other musical forms, such as Changxiao Shepan Gong and drum in Fujian and Yudu Suona in Ganzhou, etc. At the same time, it influenced the Musical Instruments of other nationalities and spread to Sichuan in the Ming and Qing Dynasties. These instruments are all involved in this study, such as Hakka sheng, Hakka suona and Hakka percussion instruments, which are widely used in Hakka ritual music in Sichuan.

Shen Bo's Cultural Memory and Song and Dance Rhyme: Yunnan Ancient Opera Stage from the Perspective of Cultural Ecology was published by Yunnan University Press in September 2011. Shen Bo believes that today, many "ancient opera stage" still has strong cultural vitality, become the spiritual sustenance of rural people to miss the traditional opera music culture, "(ancient theater) as a symbolic carrier of humanistic emotion memory" reflects the Chinese people's aesthetic taste, cultural character and moral concepts. (Shen Bo, Cultural Memory and Song, Music

and Dance Rhyme, pp. 36-37) According to Shen Bo's analysis, the construction of "ancient opera houses" in China often appeared in places such as government offices, business travel stations, sacrificial temples, etc. From the analysis of the cultural functions of the stage, it has both the functions of "etiquette and music education" and "aesthetic entertainment". (Shen Bo, Cultural Memory and Song, Music and Dance Rhyme, p. 34) The main reason for the existence of Hakka opera houses in Sichuan is the same, and it also has such cultural functions. This study holds that the wide distribution of Hakka ancient opera houses in Sichuan is closely related to the high development of Hakka commercial culture in Sichuan. In Sichuan Hakka folk songs represented by "Shiping Folk Song", melodies and cultural contents of drama music are very common. From this phenomenon, we can understand that ancient opera music and Hakka folk songs influence and learn from each other.

Folk Song Museum is a collection of folk songs edited by Zhang Kun and Chen Liming, published by People's Music Publishing House in August 2007. The folk songs collected and introduced in the book are representative folk songs, which are widely sung in China and have great influence. One of them, "Kangding Love Song", also known as "Running Horse Walking Mountain", is very influential. This song is a folk song adapted by Jiang Dingxian when he was teaching in Qingmuguan Conservatory of Music in Chongqing during the Republic of China. This folk song is an original folk song collected by his student Wu Wenji in Xikang, Sichuan Province. It is said that Wu Wenji collected this song in Kangding, the capital of Garze Tibetan Autonomous Prefecture, Sichuan Province, and then gave it to Jiang Dingxian to play and sing, and named it Kangding Love Song. (Zhang Kun and Chen Liming, Folk Song Museum, pp. 117-121) This study believes that Love Song of Kangding is a typical example of Hakka folk songs spread to western Sichuan in the Qing Dynasty.

At that time, Qingmuguan Conservatory of Music set up a "mountain Song Club" to collect and sort out folk songs, which became a hot trend of collecting and sorting folk songs. Wu Wenji is a member of the "Mountain Song Club" and was lucky enough to collect this folk song. Although this folk song was collected in the area of Kangding, it is a typical Han folk song, the lyrics of the "eldest brother Zhang, eldest sister Li, driving Ma Shan, Kangding City" and other contents illustrate this problem, this is a typical northern Han nationality, the reason why it spread to the

Xikang Tibetan Autonomous Prefecture area, It is because a large number of Hokkien, Guangdong and Jiangxi Hakka people widely moved into Sichuan and other parts of southwest China when "Huguang filled Sichuan", and also brought Hakka folk songs there. As Kangding is an important checkpoint and post station on the "Sichuan-Yunnan Ancient Salt Road", which is an important place for Sichuan well salt to enter Yunnan, its strategic location is very important, so it is a place where ancient caravans and caravan transport teams must stay and live, Kangding also becomes a place where Han, Tibetan, Yi and other ethnic groups live together, and naturally the music culture of various ethnic groups has been exchanged here. In Tibetan language, Kangding is called "Dazhidu", which means the place where "three mountains face each other and two rivers meet", while its Chinese name is "Arrow Fire", which is derived from the Tibetan homophony (Zhang Kun and Chen Liming, Folk Song Museum, p. 122). Precisely because of this homophonic name, Kangding adds a strong ancient strategic city color. It has become a famous traffic center on the "Sichuan-Yunnan ancient Salt Road" - the only place to carry salt horses out of Sichuan and into Yunnan. Hakka merchants are the main business gang on this trade road, they run on this trade road for years, driving wagons to sing "Mountain songs", and introduce Hakka folk songs to this area.

As the "Love Song of Kangding" is adapted from the "yo-yo tone" in this area, and the "yo-yo tone" just confirms the "tone color" and "behavior intention" of the caravan driving horses on the "Sichuan-Yunnan Ancient Salt Road", and has the same significance with the "horse driving tone" in Yunnan - this "ancient salt road" is also an important cultural route for the spread of Han music in the east to the southwest; From the sense of cultural transmission, "yo-yo tune" is the example of Sichuan Hakka "Mountain song" spread to Xichuan area. This Han Hakka love song was adapted and promoted by senior musicians such as Jiang Dingxian. In the spring of 1947, it was sung in Nanjing by his classmate Yu Yixuan, a singer of the older generation. It caused a sensation and spread throughout the country. From 1948 to 1949, this folk song was again performed in the United Kingdom, France, Italy, Switzerland, resound in France's Gavoy Hall, Westminster Central Hall and other places, and went to the world.

This phenomenon brings us the revelation that Sichuan "Shiping folk song" is already a substitute word for Sichuan Hakka "Mountain song". In 2008, the Ministry of Culture named "Shiping folk song" as "Sichuan Mountain Song", which has a greater regional generalization meaning; In fact, Hakka folk songs are more widely distributed, such as "When will the Locust tree blossom" and "The Sun Comes out in joy" and other folk songs affecting the country are the result of the spread of "Hakka folk songs"; Han folk songs distributed in areas dominated by ethnic minorities, such as "Kangding Love Song", also belong to the "Hakka folk songs" that spread with the development of commerce - with distinctive Han pentatonic tone color and lyrics cultural content.

Introduction to Hakka Music Culture, edited by Wen Ping, was published by Shanghai Conservatory of Music Press in January 2007. This book is the first systematic work to introduce Hakka music, explaining its cultural characteristics and artistic aesthetic value in depth. Wen Ping was an early scholar in the study of Hakka music in Guangdong. Through collecting styles and long-term field investigation, she had a deep and specific understanding of Hakka folk songs in Fujian, Guangdong and Jiangxi, and her research results played an important guiding role for later scholars. The difference between this research and Wen Ping's research is that her research object is mainly Hakka folk songs in Guangdong province, and her research on Hakka music is also in the southern part of Lingnan, without involving Sichuan Hakka music, while my research object is the study on Sichuan Hakka folk songs, which belongs to the category of Hakka immigrant music in Qing Dynasty, different from the area studied by Wen Ping.

This study takes the Hakka folk songs of "Shiping Mountain Song" in Weiyuan, Sichuan as the research object, and involves some Hakka songs in the surrounding areas of "Shiping Mountain Song", because the Hakka folk songs of southern Sichuan centered on "Shiping Mountain Song" in Weiyuan and Weiyuan belong to the same physical geographical area in physical geography. Hakka folk songs in this area belong to the same language and culture plate, and its folk song culture belongs to the same cultural type, so Hakka Mountain songs in adjacent administrative areas are also involved.

The definition of "Mountain song" in this study is different from Wen Ping's. Wen Ping thinks that "Mountain songs" refers to all kinds of mountain songs except labor songs. (Wen Ping, "Introduction to Hakka Music Culture", p. 8) However, this study also refers to the "labor songs" created by Sichuan Hakka in production labor as "Mountain songs", which is also the understanding and understanding of their "Mountain songs" by Sichuan Weiyuan Hakka. People say, "Every Mountain must be Hakka, and no Hakka cannot live in the mountain", indicating that Hakka songs are generally produced in the mountainous environment, so this study believes that Hakka "mountain songs" are Hakka folk songs, and these two titles have the same meaning and "the same connotation". Hakka people have the habit of singing "Mountain songs" since ancient times, and every festival and celebration activities will carry out "Dou Ge" (folk song duet competition) activities, (Wen Ping edited "Hakka Music Culture Introduction", page 9). Therefore, Hakka folk songs are diverse in forms and rich in cultural connotations.

Zhang Qian's History of Sino-Japanese Musical Exchange was published by the People's Music Publishing House in October 1999. Through this work, we can learn that since the Qin and Han Dynasties (221 BC-220 AD), China began to emigrate to Asian countries. These immigrants were called Qin and Han people, and these immigrants brought Chinese culture to Japan and other East Asian countries. Sui and Tang Dynasties produced the real sense of Sino-Japanese musical culture exchange. (7-9, preface to the History of Sino-Japanese Musical Exchange by Zhang Qian) The time node of Sino-Japanese cultural exchange is consistent with the time node of the southern migration of "Han people in Central China" in this study. During the Chongzhen period of Ming Dynasty, Wei Zhiyan of Ming Dynasty went to Vietnam as a trading ship owner in order to escape the war, and married the local royal family and gave birth to two sons. During this period, he and his brother went to Japan several times, bringing Ming music to wherever they went. (Zhang Qian, History of Sino-Japanese Musical Exchange, p. 192) This is a powerful example of the continuous southbound migration and emigration of Han Chinese.

Music Culture of Salt Farm in southern Sichuan is an academic monograph written by Gong Xiujian and published by Guangming Daily Press in May 2015. The work studies the labor songs in the well salt production area of Hakka residence in

southern Sichuan, and finds that these labor songs and "Shiping Mountain Song" have the same musical characteristics and artistic style, reflecting the same Hakka taste of life and values. The difference between the two lies in that Hakka folk songs around Zigong are applied to the well salt production labor. Reflecting the specific content of production labor, its name is called "salt worker's number", and its essence is Hakka "Mountain song". In this study, we refer to the relevant part of music analysis. (Gong Xiujian, Music Culture of South Sichuan Salt Farm, pp. 130-240)

Drama Culture in South Sichuan Salt Farm is another academic monograph written by Gong Xiujian and published by Qinghai People's Publishing House in July 2015. The work studies the development of drama in Zigong Hakka residential area in southern Sichuan, some of which involves the relationship between opera and folk songs, as well as the situation of Hakka ritual music living in southern Sichuan, such as Hakka "crying marriage song", Hakka "mourning song" and other musical forms and contents. In this study, the author mainly referred to part of the content and views of Hakka ritual songs in southern Sichuan, and studied Hakka music forms such as the weeping marriage song in the "Old Longchang" area of Zigong, the "Mountain Song" and "Basandou" in Zhongshi Town, and the mourning song in Shifeng Township together with Weiyuan's "Shiping Mountain Song". Expanded the "Shiping folk song" of "South Sichuan folk song" regional cultural vision. (Gong Xiujian, Drama Culture of South Sichuan Salt Farm, pp. 117-133)

3. Literature review on the protection of "Shiping Folk Song".

The main views on educational inheritance and protection in this chapter come from Professor Jarernchai Chonpairot, his understanding of musical education inheritance and the theoretical viewpoint that inheritance is protection are the important theoretical basis of this chapter (Jarernchai Chonpairot, 2023). Tian Qing's theory of music cultural heritage protection is another theoretical basis of this chapter. This paper agrees with his view that "Chinese music lies in inheriting and protecting national traditional culture". Music of the Chinese (Tian Qing, 2022). As a practitioner of Shiping folk song education practice, Yang Junming's theory of music practice protection is also an important point of view adopted in this chapter. (Yang Junming, 2021).

Literature search shows that there are a lot of journal literature on the protection of "intangible cultural heritage", but there are not many journal articles on the protection of "Shiping folk songs", only two articles by Luo Jian were retrieved. The details are as follows:

Luo Jian's Research and Analysis on the Development of Shiping Folk Songs mainly analyzes the cultural characteristics of Shiping folk songs from two aspects of historical inheritance and cultural heritage protection, and puts forward measures for protection and development. This article was published in October 2019 in the journal of Northern Music, pp. 24-25.

Another article Luo Jian wrote was entitled "Research on the Inheritance and Development of Shiping Folk Songs in Weiyuan County", which mainly discussed the cultural connotation, inheritance status and development countermeasures of Shiping folk songs. This article was published in Sichuan Drama, No. 7, pp. 130-133, July 2019. There are many overlaps in the two articles.

As for the protection of "Shiping Folk Song", Luo Jian gave his own views, which are worth adopting and learning from.

In this paper, in order to better protect the music culture of "Shiping folk song", it is necessary to comprehensively understand and analyze the existing quantity, state, human and natural ecological environment, inheritors, local government policies, measures and implementation effects of "Shiping folk Song". However, these objective and specific problems are not reflected in the above paper. The research value of this thesis Objective3 lies in making up for the deficiency of this research.

4. Theory used in this study

4.1 Theory used in the study of how Shiping Folk Song come into being

In the study of the historical and cultural background of "Shiping folk Song", we mainly used historical documents and cultural communication theories to study the causes and general process of the formation of "Shiping folk song", and comprehensively sorted out and integrated the "Hakka immigration history" formed by "Shiping folk song", and obtained the macro context and objective historical picture of the historical development of Hakka "Shiping folk song". In addition, the theoretical analysis of this study is based on the standpoint of anthropology and the

perspective of cultural communication, and strives to truly and objectively analyze historical events and phenomena, and draw reasonable conclusions.

4.2 Theory used in the study of music analysis of "Shiping Folk Song".

The theories used in the analysis of music in this paper mainly come from three aspects:

first, the theory of local tones of folk songs, which was published in Music Research (Yang Kuangmin, 1980); "Mode Theory of Folk Songs", this article was published in the Journal of the Central Conservatory of Music (Yang Kuangmin, 1991).

Second, the Theory of Sound Groups and Series in Basic Music Theory (Li Chongguang, 1982) was published in the Journal of the Central Conservatory of Music. (Aimin Q, 2008)

Third, the "four-degree three-tone series theory" and "three-color theory" of traditional folk songs, this article was published in "Chinese Music" (Liu Zhengwei, 2009). The basic theories of the above articles are compiled into the Chinese Traditional Music Analysis Textbooks and Basic Music Theory Textbooks, which are the basic theoretical basis and main methods for Chinese students to analyze folk music, and are completely different from western music analysis theories.

In the study of melody structure, musical characteristics and the cultural significance of lyrics of "Shiping Folk Song", we mainly use the theory of musical elements analysis and the methods and perspectives of musical culture anthropology to carry out research. The main contents of the research include music type analysis, music melody, harmony, interval, mode, tonality, rhythm, beat, lyrics and cultural connotation of music composition and artistic expression style.

In addition to analyzing the musical elements of "Shiping Folk song" with ethnomusicology theory, the cultural connotation of the lyrics of "Shiping Folk Song" is also analyzed in detail. Through the analysis and interpretation of the lyrics, the musical style of "Shiping folk Song" in Weiyuan, Sichuan Province, as well as the aesthetic spirit, artistic taste and life attitude of Hakka people are further elaborated. In general, the author's study of objective 2 is based on the theory of music analysis, and systematically studies "Shiping folk songs" by using the method of comparison, induction and synthesis.

4.3 Theory used in the study of "Shiping Folk Song" protection.

For the protection of "Shiping Folk Song", we mainly use the current situation analysis, field investigation and discussion method to study and discuss. The main contents of the research include the number of "Shiping folk song" remains, the ecological environment of "Shiping folk Song", the current protection measures of the local government for "Shiping folk Song" and related policy documents, the effectiveness and insufficiency of the current protection measures, etc. On the basis of clarifying these problems, the researchers discussed the existing status of "Shiping folk song" and the existing local social conditions, and explored feasible protection methods and measures of "Shiping folk song".

5. Document and research related.

The following are journal articles : "Folk Songs and Hakka Culture in Southern Sichuan" is a journal paper by Cui Yiwen. This paper mainly discusses the relationship between Hakka folk songs and south Sichuan folk songs from four aspects. First, the Hakka folk song culture is introduced. Secondly, it briefly introduces the origin and cause of the folk songs in southern Sichuan. Thirdly, it analyzes the form and singing characteristics of the folk songs in southern Sichuan. Fourth, the folk songs of southern Sichuan and Huizhou Hakka folk songs are compared. Through comparison, this paper finds out the Hakka cultural characteristics contained in the folk songs of southern Sichuan. The "Chuannan folk song" in this paper refers to the "Shiping folk song" of Weiyuan. Cui's translation of "Folk Songs and Hakka Culture in Southern Sichuan" was published in Journal of Yangtze Normal University, No.9, 2012, page 81.

Zou Xuejiao's thesis "Analysis of the Artistic Characteristics of Shiping Folk Songs" analyzes the musical characteristics of Shiping folk songs from three aspects: melody, lyric language and singing characteristics. This paper calls on people to pay attention to and study Shiping folk songs in order to better develop and inherit Shiping folk songs. This article appeared in the November 2016 Art Review on pages 46-48.

Another article by Zou Xuejiao is "A Comparative Study of the Folk songs of Weiyuan in Sichuan Province and Shiping in Meizhou, Guangdong Province." This

paper compares Shiping folk songs of Weiyuan, Sichuan Province and Shiping folk songs of Meizhou, Guangdong Province from three aspects of music, lyrics and expression, and puts forward some suggestions on the protection of Hakka folk songs cultural heritage. The article was published in the March 2020 issue of Sichuan Drama, pp. 134-136.

Tang Xiaoqing's "Music Analysis of Sichuan Weiyuan Hakka Haozi" makes a special study of Sichuan Hakka Haozi. This paper studies the historical background of Weiyuan Hakka Haozi and draws the conclusion that there is a relationship between Weiyuan Hakka Haozi and Fujian Hakka Haozi. This paper takes the Hakka Haozi music of Weiyuan, Sichuan province as the research object, analyzes the melody and the dialect features of the lyrics, and reveals the cultural connotation of the Hakka Haozi music of Weiyuan, Sichuan province. This article appears in Drama House, No. 36, December 2022, pp. 52-54.

Summary

Through literature review, it is found that the previous research results have the following shortcomings: First, the content is repeated, the research is not deep enough, and the research is not systematic. Second, the research on the music ontology of Shiping folk songs is not specific enough and lacks case analysis. The third is the lack of special research on Shiping folk song inheritors and folk musicians, and the lack of anthropological research methods. Fourth, there is no classification of "Shiping folk songs". Fifth, the discussion on the protection of "Shiping folk Song" is not comprehensive and insufficient. Sixth, the lack of field investigation and questionnaire survey on the teaching site of Shiping folk songs. The seventh is the lack of analysis of melody structure and lyrics of "Shiping Folk Song". The purpose of this study is to make up for the loopholes and deficiencies in previous studies.

CHAPTER III

Research Methodology

1. Research Scope

- 1.1 Scope of content
- 1.2 Scope of research Site
- 1.3 Scope of time

2. Research Process

- 2.1 Selected research site and Key informant
- 2.2 Research Tools
- 2.3 Data Collections
- 2.4 Data management
- 2.5 Data Analysis
- 2.6 Research results
- 2.7 Research results Presentation

1. Research Scope

- 1.1 Scope of content

This dissertation conclusion the development of "Shiping Folk Song" in South Sichuan.

This dissertation to research the current situation and formation reasons of Weiyuan Hakka "Shiping Folk Song".

This dissertation to analyze the melodic structures, musical characteristics and cultural connotation of Sichuan Shiping Folk Songs in Weiyuan County.

This dissertation proposed the guidelines for the preservation and promotion of Shiping folk Songs in Weiyuan County.

- 1.2 Scope of research Site



Figure 1. The geographical location of Sichuan Province in China and the location of Weiyan County in Sichuan Province

Source: <https://Baidu Map/Map of administrative divisions of Sichuan Province>

Accessed time: April 23, 2022

Investigate the distribution of "Shiping folk Songs" in Weiyan County, Sichuan Province. Shiping folk song is named after the name of the mountain area, with a relatively clear distribution area. Specifically, it is mainly distributed in the Weiyan Mountain area with Guanyingtang Town as the center, and it mainly radiates to Huangjinggou Town, Lianjie Town, Shanwang Town, Xinchang Town and adjacent Jinlijing Town, Xinqiao Town, Tiefu Town and other places in Zizhong County. These towns are all Hakka towns formed in the Qing Dynasty during the "Hu-Guang Filling Sichuan" migration movement, and they are also the specific areas studied in this paper.

2. Research Process

2.1 Selected research site and Key informant

Selected Sites:

From the perspective of distribution area, Shiping folk songs are mainly distributed in Weiyuan County, Zizhong County, Renshou County and Zigong City. Because the Hakka folk songs we studied are called "Shiping folk songs", the spatial scope of our study is mainly the mountainous folk songs centered on "Shiping Township". The distribution of Shiping folk songs involves several surrounding administrative towns, mainly including: Guanyingtang Town, Huangjinggou Town, Lianjie Town, Shanwang Town, Xinchang Town, and Jinlijing Town, Xinqiao Town, Tiefo Town in Zizhong County. This paper makes an in-depth study on the humanities and physical geography of towns and villages in Shiping Mountain Song distribution area.

Key informants :

The selection of key information people mainly includes folk song inheritors, Hakka folk musicians, folk culture scholars, journalists and Hakka folk drama actors, etc. These people are very representative and social influence. There are five main informants in this study. They are Yang Junming, Zeng dehua, Xu Pengyang, Huang zhaohua, Liu Qinyang.

Yang Junming is a Haka in Weiyuan County. He has been a primary and secondary school teacher and principal in Shiping Township, Weiyuan County. He has worked in that area for more than 30 years.

Zeng Dehua is a collector of Shiping folk Songs in Weiyuan, Sichuan Province. He used to be a primary school teacher and a township civil servant. After retirement, he began to collect Shiping folk songs and organize community activities regularly and irregularly to hold Shiping folk songs performance parties.

Xu Pengyang is a Hakka folk Ruan Xian performance artist, love folk art, create and change a lot of songs to suit Ruan Xian performance; He often performs for the public and teaches students who like Musical Instruments.

Huang Zhaohua, born in November 1944, is a descendant of Guangdong Hakka family, a famous "field reporter" in Zigong City, a senior reporter in Sichuan Province, a famous cultural scholar, proficient in Hakka culture, good at folk song

culture research. In this study, he provided me with folk songs, children's songs and other materials, and carried out the interpretation of national cultural meanings.

Liu Qinyang is a famous Sichuan opera actor in the Hakka folk in southern Sichuan. He performs local drama pieces in teahouses and hotels in the countryside all the year round. His Sichuan Opera art performance activities represent that Hakka traditional local drama is still active on the stage of modern folk art. In this study, we specially interviewed Liu Qinyang to learn about the existing status of traditional opera music in Sichuan folk and the number of practitioners, and learned that the contemporary music stage performances include both classical opera and folk song and dance, and only diversified music programs can meet the artistic aesthetic needs of modern people.

2.2 Research Tools

Interview forms:

There are two types of interview used in this study, namely structured interview and unstructured interview. The interviewees are divided into three categories: The first category is to interview the inheritors of "Shiping Folk Song". The interview of "inheritors" is carried out in the form of structural interview and unstructured interview. The purpose of using structured interviews is to obtain direct materials, Objective1, Objective2 and Objective3, and to understand the specific problems in Shiping folk songs. The non-structured interview is mainly to experience the Hakka life in the distribution area of "Shiping folk songs" and feel the real life scenes of the existence of Shiping folk songs. Second, interview Hakka folk musicians, Hakka opera actors. This type of interview mainly uses unstructured interviews, which can enable researchers to understand the real life status of Hakka folk artists in a more relaxed and pleasant conversation, and comprehensively and specifically understand Hakka folk songs in the radiation area of "Shiping Folk songs". Through free communication and discussion with Hakka folk artists, more appropriate analytical methods and theoretical support were found to solve the Objective2 problem. Third, interviews with civil scholars and local government officials. It mainly adopts unstructured interviews, because the atmosphere of such interviews is relaxed and pleasant, and full exchanges and discussions can help researchers better understand the real situation of inheritance and protection of

"Shiping Folk Song", and also enable researchers to have a more comprehensive understanding of relevant policies and documents on inheritance and protection of "Shiping Folk Song", and explore new ideas for solving the Objective3.

Observation forms:

Observation method is one of the important methods adopted in this subject around the three research objectives, and it is also an important research form for researchers to use their own professional theoretical advantages to make independent thinking through field investigation work. In this study, two observation methods are mainly adopted. One is on-site observation, that is, to experience Hakka's life in the living area and observe their artistic behavior. The second is the observation method of image data. Through careful observation and analysis of the audio-visual data of "Shiping Folk Song", we can understand the current situation of the new media cultural communication of "Shiping Folk Song", so as to understand the specific situation of other scholars in the artistic creation, inheritance and communication of "Shiping folk Song" in a broader scope, so as to guide the later work of this study.

Questionnaire survey method:

Questionnaire survey method in this study is to grasp the understanding of ordinary people in Hakka social life about "Shiping folk songs", mainly including whether people can sing "Shiping folk songs" in real life? Do you like to enjoy "Shiping folk Song"? Do you think the music of "Shiping Folk Song" sounds good? Would you like to learn to sing "Shiping Folk Song"? Do you like the current Internet music? To understand the general population's aesthetic cognition, aesthetic acceptance and aesthetic value judgment of "Shiping folk songs" or "Hakka folk songs" in order to grasp the psychological needs of the general population for the culture and art of "Shiping folk songs". The data obtained by questionnaire survey is the basis of social and artistic demand for analyzing the protection, development and inheritance of "Shiping Folk Song", and has important reference value for the research on Objective3.

Literature analysis method and music analysis method:

Literature analysis and music analysis are one of the basic methods used in this study. Because this study involves in-depth historical and cultural knowledge and a long historical process, the literature research method plays a fundamental

theoretical role in this study. The literature analysis method is mainly used in the research on Objective1. The structural analysis of music is mainly used in the study of Objective2. Literature analysis is to obtain relevant historical knowledge by consulting a large number of relevant historical materials and Hakka immigrants, so as to sort out and clarify the historical situation of Hakka immigrants in Sichuan, the historical background of the formation of Hakka music in Sichuan, including "Shiping folk song", and the artistic and cultural characteristics of Hakka music. It also lays a historical and cultural foundation for further detailed analysis of the melody structure, musical characteristics and the cultural connotation of the lyrics of "Shiping Folk Song".

2.3 Data Collections

All the data used in this study were obtained through field investigation and copywriting research according to the needs of the specific problems studied in the research process, and the problems arising in the research were solved by using first-hand information and credible historical materials as much as possible. The data of research objective 1 are obtained mainly through library literature review, expert interviews and museum visits. The data of the second research objective is mainly obtained through folk songs such as Sichuan Weiyuan Shiping Folk Songs and Hakka folk musicians' interview records. The data of research objective 3 are obtained mainly through field investigation, expert interview, questionnaire survey and government document analysis.

2.4 Data management

All research data should be obtained in accordance with the principle of objective and accurate, and truthfully recorded to ensure that the obtained data is accurate and can objectively reflect the problem investigated. In this study, whether the data obtained directly or indirectly, the source of the data should be well stated. In the acquisition and use of data, the document identification mark of the data source should be indicated to ensure that it is based, there is a place to look for, clear and convincing.

In the process of research, researchers analyze and apply accurate data to solve specific problems. For the research on Objective1, the most authoritative published academic monographs and museum Hakka historical archives are mainly used as

reference materials, because this will be more convincing and credible. In the research on Objective2, the original ecological songs of "Shiping Folk songs", the creative manuscripts of folk musicians and the songs recorded by researchers are mainly used as the main data analysis basis and research objects, so as to make the data for music analysis specific and clear. The research on Objective3 mainly uses site investigation data, questionnaire data and local government documents obtained from interviews, with clear reference for policy documents and social investigation.

2.5 Data Analysis

For Objective1, the researchers mainly analyzed historical data on the development of Hakka culture in Chinese history. This historical data research is divided into three levels: The first level, with published authoritative academic monographs as the main historical data to carry out data analysis and related research. At the second level, data analysis and related research are carried out based on published authoritative academic monographs specializing in Hakka history in Sichuan. At the third level, data analysis and related research are carried out based on the Hakka historical archives in museums.

For Objective2, mainly uses the analysis method of traditional Chinese music to select a representative song of the six types of Shiping folk songs. The six types are: 1) Shiping labor songs. 2) Shiping love songs. 3) Shiping life songs. 4) Children's Songs. 5) Shiping ritual songs. 6) Shiping new folk songs. Because some song categories can be divided into several sub-genres, a total of 21 songs were analyzed and summarized in the study. The musical elements of "Shiping Folk Song" to be analyzed mainly include: melody, beat, rhythm, harmony, mode, tonality, musical form, musical function and lyrics. The 21 songs include 10 traditional songs, 5 children's songs newly recorded through field research, and 6 song manuscripts created by inheritors and folk musicians. In addition, there are some lyrics without sheet music. This chapter summarizes the musical characteristics and cultural inheritance value of Shiping folk songs by induction.

For the Objective3, researchers mainly visited the distribution area of "Shiping Folk Song" in Weiyuan County to find out the methods and ideas to solve the problem. During the on-site inspection, questionnaire survey was mainly used to

understand the local inheritance and protection of "Shiping Folk Song". Meanwhile, during the interview, I communicated with local government officials to understand the role of the government in the protection of "Shiping Folk Song", for example, to understand the local government's cultural policy orientation, funding investment, practical effects and other issues. In order to achieve the effect of in-depth investigation, the interviewees can be divided into five levels. The first level is the inheritors of "Shiping Folk Songs"; The second level is Hakka folk musicians and music lovers; The third level is local government officials, including Weiyuan County policy Research Office, cultural publicity and tourism departments, education administrative leaders, village cadres and village heads. The fourth level is for the local colleges and universities music professional scholars, folk Hakka culture research scholars, etc., to understand their views and views on the protection of "Shiping mountain song"; The fifth level is to understand the broader social group such as ordinary villagers, which is mainly completed through random interviews and questionnaires. This study is carried out on the basis of this data analysis.

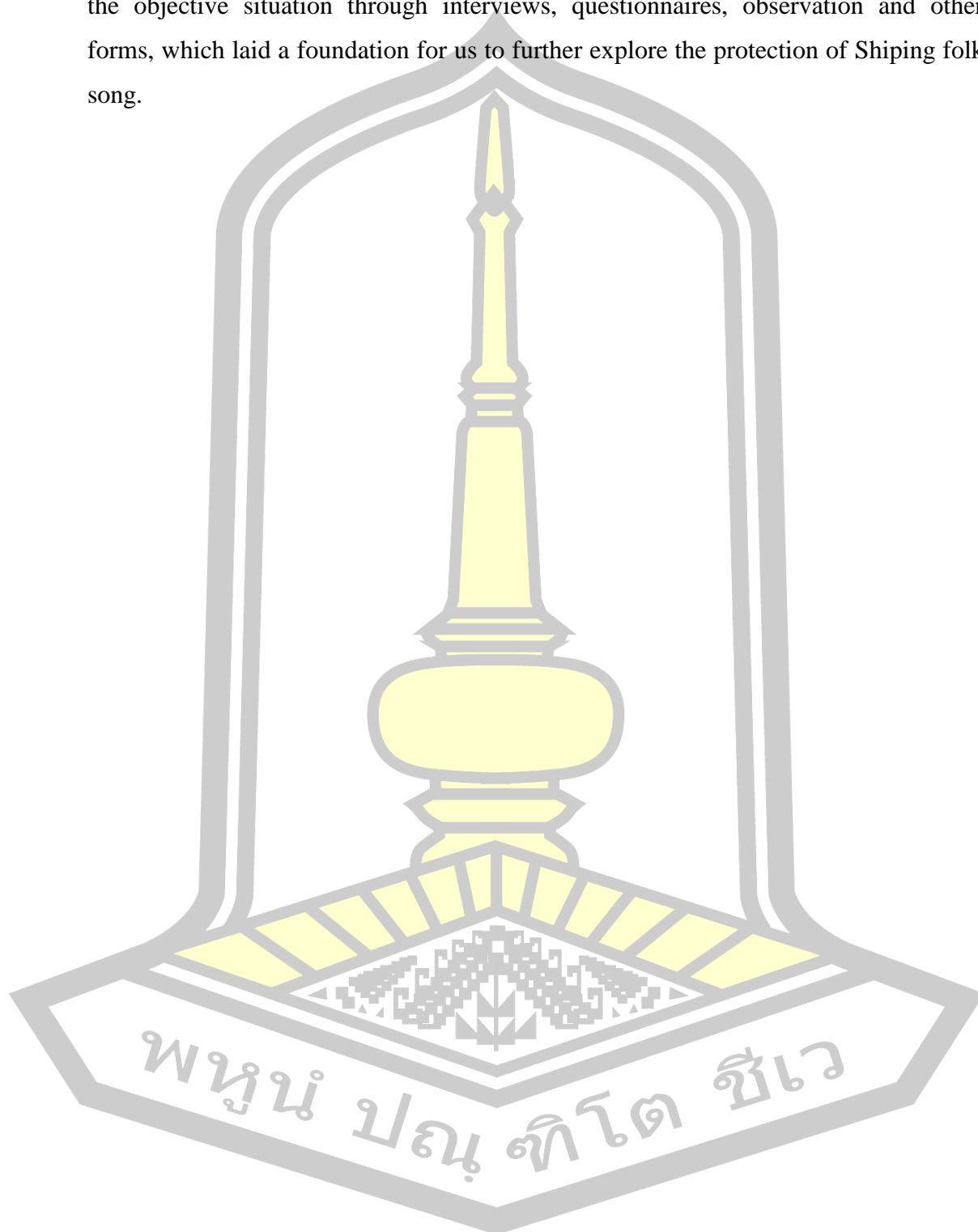
2.6 Research results

The investigation shows that Shiping folk songs are mainly promoted and passed on through school education. The folk song education in Shiping is divided into four levels: primary education, middle school education, university education and community school education. "Shiping Shange" primary school teaching site is located in Shiping Primary School, "Shiping Shange" middle school teaching site is located in Guanyintan Town Central School, "Shiping Shange" higher education teaching site is Neijiang Radio and Television University Weiyuan Branch, but its teaching site is temporarily located in the "Shiping Primary School" campus, and "Shiping Shange" community college teaching site "integrated", All of them are located in the "Shiping Primary School", and the opening of this middle school has incorporated Shiping folk songs into the school music teaching activities.

2.7 Research results Presentation

The findings of Objective 3 are mainly based on the results of field investigations and expert testimonials. It is mainly based on data provided by Yang Junming, principal of Guanyintan Town Central School in Weiyuan County, and policy documents of the Weiyuan County government. In addition, we carried out

field investigation on the construction of Shiping folk song teaching site, and learned the objective situation through interviews, questionnaires, observation and other forms, which laid a foundation for us to further explore the protection of Shiping folk song.



CHAPTER IV

Historical development of Shiping Folk Songs in Weiyuan County, China

1. Historical formation of Shiping Folk Songs
 - 1.1 The history of the migration of Hakka.
 - 1.2 The formation of Shiping folk songs.
2. The current situation of Shiping folk Songs.
 - 2.1 The situation of Shiping folk song.
 - 2.2 Shiping folk songs exist in remote areas.
 - 2.3 The protection of Shiping folk song has been paid attention to.

1. Historical formation of Shiping Folk Songs

1.1 The history of the migration of Hakka.

1.1.1 The Ethnic affiliation of Hakka

Hakka is not a race with independent cultural significance, but a branch of Chinese Han nationality. Therefore, Hakka people belong to Han nationality, Hakka culture is also a branch of Han culture; However, due to the Hakka people in the two thousand years of historical development, long dissociated from the central Han nationality living area, Hakka culture through the long-term integration with other ethnic cultures, gradually formed its own characteristics. Therefore, the position and viewpoint of this paper is that Hakka culture belongs to Han culture, and ancient Han culture is the historical root of Hakka culture development.

1.1.2 The original residence of Hakka immigrants

The original residence of the Hakka people is in the Central Plains of northern China. Because the ancient central Plains strategic location is very important, is the military must contend for the land, so this area frequent wars, lives. In order to escape the war, the "high cultural class" of the Han nationality in the Central Plains led their families to move into the mountains in the south of the Central Plains. This is the initial migration movement. With the development of history and the expansion of the territory of the Central Plains, the Han people in the Central Plains gradually

moved into the mountains along the middle and lower reaches of the Yangtze River, such as southern Anhui and Southern Jiangsu, and then reached Fujian, Jiangxi, Guangdong and other provinces and regions, and slowly settled down, which was called “Hakka” by the local people, that is, “they temporarily live in a foreign place as guests”.

In history, the Central Plains mainly refers to the middle and lower reaches of the Yellow River with Henan Province as the center, including the central and northern parts of Henan Province, the southern parts of Shanxi Province, the western parts of Shandong Province, and the central parts of Shaanxi Province. The Central Plains region has a thousand miles of fertile fields, the largest number of historical dynasties, the largest number of capital cities, and the longest history of the capital region in Chinese history. More than 20 dynasties have established their capitals here, and more than 300 emperors ruled the land of China here. In Chinese history, the saying “he who gains the Central Plains gains the whole world” shows the strategic importance of the Central Plains region. Therefore, the Central Plains region has always been the core region of China's politics, economy, culture and transportation.

The Central plains, with fertile land and mainly plain, are known as the “granary of the world”. This is the reason for the constant change of dynasties and frequent wars here, and also the important reason for the “scholar-official class” of the Han people in the Central Plains to emigrate to the south. The Central Plains is the cradle of the development of Chinese civilization and the birthplace of Han culture. Hakka people are the Han people who have been migrating southward from the Central Plains since more than two thousand years ago. Therefore, Hakka culture retains the characteristics of ancient Han culture, and the characteristics of ancient Central Plains music can be found from the melody, mode and tonality of Hakka music. The narrative is brief, but this historical migration process is a long one, spanning more than 2,000 years of history.

1.1.3 The historical stages of Hakka migration

Historically, there have been five great migrations of Hakka people, which have spanned 2000 years. Due to the extensive migration areas and complex migration routes, it has formed the only trans-regional cultural phenomenon in history that is not named after a specific regional culture.

The earliest migration of the Han nationality occurred in the pre-Qin period. Hakka immigration has a long history and is generally believed to have started in the Qin and Han dynasties. If the Qin Dynasty is the beginning period, the earliest Hakka migration occurred between 221BC and 207 BC. The Qin Dynasty was the first centralized autocratic state in Chinese history. Its wars and rule were brutal, and the atrocities of “burning books and burying scholars” occurred. It is understandable that the scholar-official class fled from the incident. To analyze the history of Hakka immigration, historians generally start with the study of Hakka ancestral temple culture. The Hakka people of Ziyang in southern Sichuan can be traced back to the pre-Qin period. According to “Ziyang County Annals • Social customs annals” records: “Ziyang ancestral hall began in the pre-Qin dynasty, flourishing in the Han Jin Dynasty, especially in the Ming and Qing dynasties, the Republic of China is not bad.” (Sun Xiaofen, *Hakka and Hakka Culture in Sichuan*, p. 178, Sichuan University Press, 2000)

The second migration movement occurred at the end of the Western Jin Dynasty, the “five foreign ethnic groups disturbed the Central Plains” (about 304 to 439 years) period, this period of social turmoil for 135 years, of which the Yongjia Rebellion broke out in 311, brutal wars and massacres for 10 years, people were devastated, known as the darkest historical period in Chinese history, triggered a large-scale migration wave.

The third migration movement took place in the Five Dynasties and Ten Kingdoms Period (about 907 to 960). During this period, there were constant regime changes, frequent wars and disasters, and people died. It was another dark period in Chinese history, and a large number of Han people moved south.

The fourth period was the late Song and early Yuan period (about 1271-1279). In 1276, the Yuan army captured Lin 'an, the capital of the Southern Song Dynasty, and the Southern Song government fled to the south and continued to resist the Yuan. In 1279, the Southern Song Dynasty fell after the Battle of Yashan in Guangdong Province. In this process, a large number of Han people moved south with the Southern Song government to Fujian, Guangdong, Jiangxi and other places. After this incident, the northern Han nationality completely completed the historical migration from the Central Plains in the north to the Fujian, Guangdong and Jiangxi

regions in the south, and in the following 360 years, integrated the art and culture of the southern ethnic minorities, forming the unique and stable characteristics of the southern Han Hakka culture and art.

The fifth migration movement occurred in the late Ming and middle Qing Dynasties (about 1627 to 1840). During this period, peasant wars were frequent, natural disasters were constant, and the population dropped sharply. Due to the war massacres in Sichuan Province, “one in ten people left behind” and a large area of land was deserted. In order to restore agricultural production and stabilize social order, the Qing government issued the immigration law, “moving people from Huguang to fill Sichuan”; This immigration movement lasted for more than 200 years, which was the last large-scale immigration movement in the history of the change of dynasties in China, and completed the historic migration of the southern Hakka people from Fujian, Guangdong and Jiangxi to southwest China.

At this point, the ancient northern Han nationality of China completed the great migration and integration of national culture from north to south, and then from south to west. Hakka people have formed a unique cultural and artistic style in their historical development, including architecture, music, clothing, food, language (Hakka/dialect) and many other aspects.

1.1.4 Main reasons for Hakka migration

From a macro point of view, almost all the periods of social disruption and turmoil and war are important periods of large-scale migration of Han people from the north to the southern mountains, while the stable periods of the Han Dynasty, Sui and Tang Dynasties, Song and Ming dynasties, etc., do not appear large-scale migration of Han people to the southern mountains. It can be seen that the main reason why the Han people and scholar-officials of the high cultural class in the north moved to the south was to avoid social unrest and peasant wars caused by the change of dynasty. The second is to avoid the resulting plague and natural disasters and other threats to human survival.

From another perspective, social unrest and war have constantly led to the loosening of the government's control over society and people's personal freedom, creating conditions for people to escape from physical and mental control, thus

realizing cultural and artistic exchanges and integration among various ethnic groups, and promoting the spread and development of culture and art.

The Han music in the northern Central Plains of ancient China gradually developed into the Hakka music culture with the characteristics of the southern Han culture in the process of the Han people moving to the south, which is a typical example of the formation and development of the new national music culture.

1.1.5 Historical evolution and formation of the Hakka Racial lineage

Cultural characteristics of Hakka immigration history. When analyzing the cultural characteristics of Hakka immigrants, this paper mainly adopts the method of text analysis, and strives to draw a more credible conclusion from the macro perspective through the method of thinking. In the stage calculation of historical age and time, the standard of age division commonly used in history is mainly adopted. For the calculation of the time span between historical stages, the difference derived from subtracting the median of the two time periods is used as the time span between the two migration events.

Cultural characteristics of Han immigrants:

First, the duration is long. Looking at the entire Hakka immigration history, we find that the immigration history of the Han nationality in the Central Plains is more than 2,000 years, and this process is a long one, almost accompanied by the entire history of the Chinese autocratic dynasty.

Second, there are stages. In these two thousand years, the large-scale immigration wave of the Han nationality occurred in the period of social turmoil and war, and there was basically no large-scale immigration movement in the unified dynasty. This time rule shows that the society of autocratic kingship has strong stability, and the period of turmoil between stable dynasties is an important historical period of multi-ethnic cultural integration.

Third, the family name as the basic unit. The Han immigrants moved out from the Central Plains, taking the family as the basic unit, including the kinship relationship; They attach great importance to carrying the family tree, attaching great importance to the family relationship, attaching great importance to family education, in order to get close to the family, and resist the social difficulties they encounter together.

Fourth, most of the Han emigrated from the Central Plains were scholars and other high cultural classes. They had a high cultural vision and cultural innovation ability, courage and courage, and had good economic and cultural ability to seek survival in turbulent times. They attached great importance to the concept of "farming and keeping the family" and urged their children to study and learn Confucian culture in order to have a chance to enter politics and honor their ancestors in peacetime.

Fifth, the migration direction of the Han people in the Central Plains was from north to south, close to the southeast coastal area, and the migration route and area were mainly mountainous areas, the main reason was to avoid war, ensure personal safety, and avoid conflicts with the indigenous residents along the way as much as possible.

Sixth, in the process of immigration, the Han people in the Central Plains attach great importance to preserving the language habits and pronunciation and intonation of the Han people in the Central Plains, firstly to prevent assimilation by other nationalities, and secondly to facilitate the tracing of relatives and ancestors; In the process of migration, they sang folk songs in Hakka dialect to signal cultural identity and seek cultural identity, and gradually formed a rich and colorful Hakka folk song culture in this process.

Cultural changes of Hakka people: Hakka, as the ancient people who migrated from the Central Plains to the south, its cultural gene is the ancient Central Plains Han culture. In the long process of historical immigration, the Han culture in the Central Plains was inevitably influenced by other ethnic cultures and changed. According to the author's research, compared with the northern Central Plains culture, the cultural phenomena that have undergone great changes are mainly manifested in Hakka architecture art, pronunciation and intonation, music art, costume art, etc.



Figure 3. Hakka ancient town landmark building - Hakka Round Tower

Source : Xiujian Gong (2023)

Historically, the Hakka people lived together. For safety, they built the house into a circle, divided into upper and lower 3 to 4 floors, with a spacious middle, an open square and an area for clan activities. All community activities were carried out inside the circle building. The circle tower is surrounded by rooms and is where people live, and the first floor is usually set up as a community shopping mall. Such a structure can protect against thieves, robbers and local enemies. This is Hakka representative architectural culture and art.

The reason is that these aspects are easily affected by natural conditions and external cultural factors and change. The change of architectural art is mainly due to the fact that the architectural structure and concept in the north no longer adapt to the natural environment and conditions in the south. Therefore, in order to adapt to the rainy and humid natural conditions in the south, the Hakka Han people in the South built the "Hakka Round building", which not only plays the role of preventing rain and moisture, saving land, but also has the function of preventing thieves from invading. Although Hakka dialect is the most important cultural factor that Hakka people strive to maintain and hold, in the long contact with the outside world, Hakka dialect tones and the Central Plains Chinese tones have undergone great changes, which is inevitable.

In the process of migration to the south, the Han people in the Central Plains also changed their music culture significantly, and exchanged and learned from the Musical Instruments of the southern minorities in the aspects of instrument shape

and form. For example, the shape and structure of Hakka sheng are influenced by the Musical Instruments of Miao, Zhuang, Dong and other ethnic groups. Facial masks, ritual tools and other religious props also have the characteristics of southern witchcraft culture.



Figure 4. Hakka traditional musical instrument (1)

Source : Xiujian Gong (2023)

Hakka Lusheng The photo was taken at the Hakka Museum in Sichuan Province by the author.



Figure 5. Hakka traditional Musical Instruments (2)

Source : Xiujian Gong (2023)

Hakka Sheng, bamboo flute——The photo was taken at the Hakka Museum in Sichuan Province by the author.



Figure 6. Hakka traditional Musical Instruments (3)

Source : Xiujian Gong (2023)

Hakka pottery Musical Instruments The photo was taken at the Hakka Museum in Sichuan Province by the author



Figure 7. Hakka traditional Musical Instruments (4)

Source : Xiujian Gong (2023)

Hakka gong, Cymbals——The photo was taken at the Hakka Museum in Sichuan Province by the author

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Figure 8. Hakka religious ritual mask

Source : Xiujian Gong (2023)

The photo was taken at the Hakka Museum in Sichuan Province by the author.



Figure 9. Hakka Religious Artifacts (1)

Source : Xiujian Gong (2023)

The photo was taken at the Hakka Museum in Sichuan Province by the author.



Figure 10. Hakka Religious Artifacts (2)

Source : Xiujian Gong (2023)

The photo was taken at the Hakka Museum in Sichuan Province by the author.



Figure 11. Hakka Religious Artifacts (3)

Source : Xiujian Gong (2023)

The photo was taken at the Hakka Museum in Sichuan Province by the author.



Figure 12. The theatre of Hakka merchants - the Ancient Opera House

Source : Xiujian Gong (2023)

The author took the photo in Luodai Hakka Ancient Town, Sichuan Province.

Hakka music culture has also undergone great changes compared with Central Plains music culture. First of all, Hakka folk song is a form of mountain and wild music culture formed in the process of long-term migration of Han people in the ancient Central plains. It has the characteristics of loud and loud, which is a typical

feature that the music in the plain area does not have. Second, compared with Han music, Hakka music has added some ethnic instruments to its Musical Instruments. Third, Hakka people created Hakka tea picking opera and other local song and dance operas in the southern mountain production labor, which has typical musical and cultural characteristics of ethnic minorities. In the middle of the Qing Dynasty, Hakka merchants built a large number of guild halls and opera houses in Sichuan to perform traditional dramas, and Chinese traditional opera music became the most important form of cultural entertainment for the commercial capital class. Fourth, the masks used by Hakka in holding religious beliefs and folk festivals have the artistic characteristics of masks used in witchcraft religious activities of ethnic minorities in the south. Fifth, as a typical traditional folk music art, Hakka Wailing Song is mainly influenced by minority wailing music, and there is no record of wailing song art in the Central Plains. The changes of Hakka costume art are also huge, influenced by ethnic minority costumes and other factors.

1.1.6 Formation and development of Hakka culture in Ming Dynasty

From the analysis of the historical process of Han emigration in the Central Plains, the peasant war period at the turn of Song Dynasty and Yuan Dynasty was the key period for Han people to move south and gradually form the Hakka people system and its culture in the south. Song Dynasty (960-1279) was an economically prosperous and culturally developed Central Plains dynasty, which existed for 319 years. In terms of musical achievements, Zhou Bangyan, Jiang Kui, Kong Sanchuan, CAI Yuanding and other famous musicians appeared in the Song Dynasty. They were proficient in melody and poetry, and made great achievements in music performance and theory. Jiang Kui pays attention to the harmonious rhythm of music; Kong Sanzhu is a famous rap artist in the Northern Song Dynasty. He was the first to compose the opera version of the opera. CAI Yuanding was a scholar of rules in the Southern Song Dynasty. He put forward the theory of eighteen rules and wrote *Lv Lv Xin Shu* and other works. Zhou Bangyan is very talented in music and famous for his achievements in lyrics and music. Compared with the Tang Dynasty, the rulers of the Song Dynasty were more fond of art, with the emergence of emperor artists. The open attitude of the Song government towards culture and art promoted

the great development of music art. The music culture and art of the Song Dynasty went to the civilian society, and secular music developed well in the folk society.

In the Southern Song Dynasty, the society declined, the political center of the Song Dynasty shifted from the Central Plains to the middle and lower reaches of the Yangtze River, and the cultural and artistic center of the Northern Song Dynasty shifted southward, and the Han people in the central Plains, especially the scholar-officialdom, moved southward with it. At the end of the Southern Song Dynasty, with the Yuan army capturing Lin 'an, the Southern Song government basically collapsed. However, the people of the Southern Song Dynasty were unwilling to submit to the rule of the Yuan Dynasty, so the scholar-official class of the Southern Song Dynasty protected the young "Son of Heaven" and continued to move south to the southeastern coastal areas of Fujian, Guangdong and Jiangxi, and temporarily settled in that area until 1279, with the end of the battle between the Song and Yuan armies at Yashan in Guangdong, the Southern Song Dynasty collapsed and the Song Dynasty ended. The former Central Plains culture of the Southern Song Dynasty was left in the area of Fujian, Guangdong and Jiangxi, and this part of the Southern Song Dynasty people permanently lived there and became the Hakka people of the Song Dynasty.

However, the Yuan government ruled the Central Plains for only 97 years, the southern society was basically stable, and the Song Dynasty relics in Fujian, Guangdong and Jiangxi still basically retained their own cultural identity or symbol, perhaps not fully integrated into the local social and cultural life. However, with the collapse of the Yuan Dynasty (1271-1368) and the establishment of the Ming Dynasty (1368-1644), society once again entered a stable period of 276 years, except for the existence of government immigration activities, Ming society restricted the freedom of population movement between regions, and basically no spontaneous folk immigration activities. Hakka people and their culture in the southern provinces were enriched and developed in this period, forming their own unique ethnic characteristics, and gradually forming their unique cultural and artistic characteristics and cultural psychological characteristics. Social stability promoted social development. During this period, Zheng Chenggong made seven voyages to the Western Seas, and the Hakka people, with the spirit of pursuing freedom and a happy life, also rushed to voyages and spread to Southeast Asia and even the world.

Therefore, the author believes that the Ming Dynasty is the key period for the development and maturity of southern Han culture, as well as the key period for the establishment, formation and stability of southern Han ethnic cultural psychology. Perhaps during this period, they themselves and other ethnic groups have subconsciously recognized their ethnocultural attributes. Although it was not until the late 19th century that scholars represented by Luo Xianglin wrote the term “Hakka culture” into text records, perhaps this is just the reason for the delay in text records, and this “ethnic culture” has already matured.

1.2 The formation of Shiping folk songs.

1.2.1 Social and political background of the late Ming and early Qing Dynasties

Overview of wars in the late Ming and early Qing Dynasties: At the end of Ming Dynasty and the beginning of Qing Dynasty, not only the peasant uprising broke out, but the Qing army also took advantage of the situation to attack the Central Plains. The peasant war greatly weakened the Ming government, and the Qing army invaded Sanhaiguan and occupied Beijing, the capital of the Ming government, and the Ming Dynasty collapsed.

Sichuan Province is known as the “land of abundance” since ancient times because of its fertile land and abundant products. At the end of Ming Dynasty and the beginning of Qing Dynasty, the Qing army's attack on Sichuan was strongly resisted, because of the difficult terrain of Sichuan, easy to defend and difficult to attack, the Qing army could not capture Sichuan for a long time. The Qing army began to pacify Sichuan in 1646, and captured the whole Sichuan in 1659, which took 13 years and cost a lot of material and financial resources. In Sichuan, due to war massacres, famine and plague, the population plummeted, and large areas of the world were deserted, and the people “not one out of hundred could survive”. The fertile land of abundance presents a desolate scene of “white bones exposed in the wild, thousands of miles without chicken crow”.

Economic Overview of the late Ming and early Qing Dynasties: At the end of Ming Dynasty and the beginning of Qing Dynasty, because of the “Dashun regime” established by the peasant uprising leader Zhang Xianzhong, Sichuan became the key target of the Qing army after occupying the Central Plains. The Qing army pacified

the war in Sichuan for more than ten years, in addition to the war, there were famine, plague, Overrun by tigers, man-eating, fleeing and other situations, it is recorded that less than one percent of Sichuan residents remained, the territory almost became a ruin, agriculture, commerce, industry and mining industry came to a standstill. For the Qing government, the comprehensive restoration of Sichuan's agriculture, commerce, industry and mining economy is the primary problem they need to solve.

At the end of Ming Dynasty and the beginning of Qing Dynasty, the migration of Hakka from Fujian, Guangdong and Jiangxi to Sichuan was carried out under the premise of "Huguang filling Sichuan" immigration law issued by the Qing government. Some scholars believe that the peasant war in the late Ming and early Qing dynasties lasted for 30 years on the land of Sichuan, and the war, plague and natural disasters resulted in a significant decrease in the population of Sichuan (Sun Xiaofen, Hakka and Hakka Culture in Sichuan, p. 3, Sichuan University Press, 2000). In order to supplement the population of Sichuan and develop its agricultural production, the Qing government promulgated the Immigration Law, which mainly moved the population of Hunan, Hubei, Guangdong, Fujian and other places to fill part of the Sichuan area, which is the "Huguang fill Sichuan" immigration movement in history. This is the objective reason why the Hakka from Fujian, Guangdong and Jiangxi moved into Sichuan.

In the early Qing Dynasty, the "Huguang filling Sichuan" immigration movement was the largest immigration movement in Chinese history. This immigration movement is not only a government action, but also mixed with complex non-government business behavior and individual economic behavior. The "immigration law" promulgated by the Qing government mainly used the "household registration system" to transfer part of the population from densely populated provinces to Sichuan. Its main purpose was to settle land, develop the farmland and mountain forests that had been deserted due to the perennial war in Sichuan, promote the development of agricultural production, and stabilize the southwest border areas. However, the individual economic behaviors of private businessmen were not included in the immigration laws of the Qing government, and the spontaneous migration of local business organizations and individual businessmen to Sichuan was

a commercial behavior, which was not supported and protected by law, and belonged to illegal immigration.

1.2.2 Economic and cultural status of Sichuan in the late Ming and early Qing Dynasties

The "Huguang Filling Sichuan" in Qing Dynasty was an immigration movement in which the rural population of China moved from the east to the west. This immigration movement played a positive role in reviving the agricultural, industrial and commercial, cultural and educational undertakings in Sichuan, which were deserted and abandoned due to the war.

This migration movement lasted for a long time, actually lasting for 300 years, and objectively achieved the population transfer from southeast to southwest of the Hakka people in the south. The migration of Hakka people from southeast to southwest of Fujian, Guangdong and Jiangxi was carried out from the end of Ming Dynasty to the middle of Qing Dynasty to the Republic of China. Many Hakka people migrated to Sichuan as private behavior, with the purpose of clearing land and making land, mining for profit, commercial operation, and escaping the densely populated areas of Fujian, Guangdong and Jiangxi to strive for a larger living space. The emigration movement from east to west carried out in Qing Dynasty is the most representative one in the modern history of China, its significance is to promote the great integration and development of various ethnic cultures in China.

Hakka farmers who immigrated to Sichuan in accordance with government laws and regulations and Hakka businessmen who moved to Sichuan privately for economic activities accounted for more than one-third of the total number of immigrants in Sichuan, and became the most important force to promote the development of agriculture and commerce in Sichuan. The Hakka people who moved into Sichuan, as an important branch of the Han nationality in the Central plains of ancient China, brought their unique art forms such as music, opera, folk songs and literature to Sichuan, completing the migration and cultural transmission of Hakka people from east to west on the land of China.

1.2.3 The deep cultural motivation of Hakka moving into Sichuan and the musical culture form it brings

The migration motivation and its musical art form under agricultural economic interests. In order to develop agricultural production, the Qing government adopted positive measures to encourage farmers to reclaim wasteland and barren mountains, and whoever reclaimed the land owned it. The enthusiasm of farmers to develop agricultural production was unprecedented. Under such encouragement measures, farmers in the Huguang area have come to Sichuan to reclaim land, relatives and neighbors rushed to tell each other, and an endless stream of farmers moved to Sichuan, Hakka people are among them.

In the process of active agricultural reclamation development and production, the emigrants in Sichuan Hakka created a large number of labor songs, such as "Song of planting seedlings", "Song of weeding", "Song of picking tea", "Picking vegetable moss", "Song of pulling up seedlings", etc. These songs were produced in agricultural production. During the idle season of farming and during festivals and holidays, Hakka people also hold folk song and dance activities such as "Dragon Lantern dance", "land boat running" and "lion dance", which enriches the form and content of Hakka music. Pursuing the benefits of farming is an important factor for the Hakka to come to Sichuan, at the same time, they also brought the labor songs of agricultural and other Musical art form to Sichuan.

1.2.4 The motivation of immigration and its musical art form under the interests of industry and commerce

The motivation of immigration and its musical art form under the interests of industry and commerce. For Hakka merchants, moving to Sichuan is to seek business opportunities, and the pursuit of commercial interests is the main motivation for them to move to Sichuan. Sichuan is rich in mineral resources, and the underground salt mines, coal mines, natural gas, oil, sand and gravel in the south of Sichuan are rich, especially the well salt minerals in Ziliu well and Leshan area, which have been famous since ancient times. Therefore, many Hakka businessmen come to Sichuan to exploit well salt and become rich industrial capitalists. In addition, the well salt industry and sugar industry in Neijiang area are very developed, and the Hakka merchants in Neijiang area also become capitalists through the sugar industry. The development of commerce has driven the development of river transport and land transport industry. The Sichuan Hakka people, taking advantage of the natural

advantages of Sichuan's numerous rivers and dense water network, vigorously developed river transport and shipped Sichuan's well salt, sugar, pottery, grain, silk and other industrial products to other places for dumping, and the commodity economy has developed greatly in Sichuan.

In the production of well salt, a large number of industrial labor songs have been produced, the most representative of which are a series of salt-yard labor songs such as "salt-worker song", "construction song", "roller worker number" and "Banzi song" in Sichuan. A large number of "river transportation Haozi" songs are produced in river transportation, such as "Chuanjiang Haozi", "Jialing River Haozi", "Minjiang Haozi", "Tuojiang Haozi", "Nanguang River Haozi", "Fuxi River Haozi" and so on. In the land transportation, there are "back salt song", "plate car haozi", "pick worker haozi", "pole haozi" and other transportation labor songs. After Hakka merchants got rich, they invested in the construction of a large number of ancestral halls and temples. Almost every town has several to a dozen ancestral halls and temple buildings, and each building has a drama building. Regular or irregular performance of traditional Chinese opera has become their most representative and comprehensive form of artistic entertainment as a symbol of status.

1.2.5 The psychological drive to seek a broader living space and avoid harm and related music

The expansion of living space and the relatively free social and cultural environment are the spiritual forces that promote the development of Hakka music culture in Sichuan. The Hakka family moved into Sichuan because they lived in the densely populated areas of Fujian, Guangdong and Jiangxi, and their living space was relatively small. In order to pursue a broader living space, they would rather walk thousands of miles to reach the vast and sparsely populated Sichuan Province after the war; In Sichuan, they can work hard to open up a vast and free living space, so that they can realize the desire to become the master.

Because Sichuan is far from the political ruling center of Qing Dynasty, the social and cultural environment is relatively loose, and people's spiritual life is relatively easy and free. Here, the hard-working Hakka people can live a self-sufficient agricultural society. In this relaxed and pleasant environment, Hakka people created a large number of Hakka folk songs while working in the mountains,

including "Hakka love songs", "Hakka custom songs", "humorous songs", "encouraging songs". In addition, there are also "dragon dance lantern", "lion dance lantern", "colorful kirin lantern", "folk wind and percussion music", "walking on stilts" and other musical cultural forms.

1.2.6 Main musical forms of Hakka immigrants from southern Sichuan with Weiyuan as the center

Since the Qing Dynasty, there were about 3 million Hakka immigrants in Sichuan, distributed in the mountainous, hilly and plain areas of 52 counties and districts across the country. There are 38 Hakka dialect areas, with Hakka as the common language, forming Hakka dialect areas. The area studied in this paper belongs to the Hakka area in southern Sichuan. The Hakka people in southern Sichuan are mainly distributed in the Tuojiang River basin, including Jintang County, Qingbaijiang District, Jianyang, Ziyang, Zizhong, Neijiang and other counties and cities. These counties belong to the same dialect plate and have the same musical cultural attributes. The Hakka music of Weiyuan County studied in this paper belongs to this dialect part. From the research area, Weiyuan County Hakka gathering area belongs to Neijiang City. The Hakka in Weiyuan are mainly from Longchuan and Meizhou in eastern Guangdong (Sun Xiaofen, Hakka and Hakka Culture in Sichuan, 32-33, Sichuan University Press, 2000). The main musical art forms brought by Hakka into Weiyuan County are folk songs, minor tunes, labor bugues, folk ritual music (religious music), lantern tunes, tea picking opera and other musical forms. Among them, "Shiping folk Song" is the most representative art form of Hakka music in southern Sichuan.

1.2.7 Formation and development of "Shiping Folk Song" in Weiyuan, Sichuan

Weiyuan County, Sichuan Province is located in the center of southern Sichuan, is the most densely inhabited area of Hakka people, folk music is well preserved. "Shiping Folk Song" in Weiyuan County, Sichuan Province is the general name of local folk songs. The cultural connotation of "Shiping folk song" is very rich, including labor songs, folk art, god songs (religious songs), folk tunes, children's songs and other musical forms, and there are many traditional qupai names. In the

historical development of "Shiping Folk Song", there are not only solo forms, but also duet, lead singing, chorus and other forms of expression.

From the analysis of lyrics, "Shiping folk songs" include labor songs, love songs, life songs, god songs (religious songs), songs to encourage learning, customs songs, humorous songs, children's songs and so on. The connotation of the lyrics has a strong folk literature, which records the immigration history and struggle course of Hakka people, and expresses the cultural connotation of Hakka people's thoughts and feelings, life attitude, love view, moral view, religious belief, folk customs, education view and so on. Because "Shiping folk Song" exists in a specific Hakka dialect area and a relatively isolated natural environment, it has formed a unique "original ecological" music culture with rich and complete cultural connotation and musical expression forms. Therefore, it can be said that Weiyuan "Shiping folk song" is a musical ecological field with distinctive characteristics of Sichuan Hakka culture.

Due to the growing influence of "Shiping Folk Song" in the local area, Guanyingtian town of Weiyuan County, where "Shiping Folk Song" is located, was awarded the title of "Hometown of Chinese Folk Culture and Art" by the Ministry of Culture in 2008. With the continuous development of the performing art of "Shiping Folk Song", it has brought a colorful musical and cultural life to the local people, and local universities, music groups, and we-media have joined and paid attention to the research, creation and publicity of "Shiping folk Song". With the efforts of local cultural scholars, in 2011, "Shiping Folk song" was included in the "Intangible Cultural Heritage List of Sichuan Province", and Guanyingtian Town of Weiyuan County has become a representative area of Hakka folk songs. The development of "Shiping folk song" has been strongly supported by the provincial government, and has achieved leapfrog development.

1.2.8 Modern inheritors of "Shiping Folk Song" and their most important musical achievements

The development of "Shiping Folk Song" has a consistent historical inheritance, and its successors have a good intergenerational inheritance relationship. The first generation was Cui Deyi (1818-1878), followed by the third and fourth generations: Cui Mingfeng (1878-1938), Cui Ronghuo/Jiang Maoping (1938-1988). The above three generations are farmers, which belongs to the natural development of

"Shiping folk song" completely divorced from the needs of real life. Modern and contemporary inheritors mainly include Cui Ronghou (1988-2008), Yang Chuanfeng (2008 -) and so on. They are all teachers with high cultural skills and are the inheritors of Shiping folk songs in the modern development period. These inheritors are all inheritors of the "Shiping Folk Song" recorded and published by the government.

According to the author's investigation, some Hakka folk musicians and scholars engaged in the music creation and cultural research of "Shiping folk Song" have made outstanding contributions to the inheritance, dissemination, development and innovation of "Shiping folk Song". Cui Zehai (1935 -), Zeng Dehua (1951 -) and Yang Junming (1958 -) are typical representatives. They are the Hakka in Weiyuan, Sichuan Province, belonging to the Hakka "folk song culture" inheritance, dissemination and research of their own high cultural class, their efforts have effectively promoted the modernization of Weiyuan "Shiping folk song".

Cui Zehai, born in 1935, was a Hakka in Shiping Township, Weiyuan County, Sichuan Province. Childhood family is poor, parents are authentic farmers, save money for him to go to school, his primary school education is basically completed in the case of work and study. In 1951, he was admitted to the first Middle School of Weiyuan County. He was admitted to Southwest Institute of Political Science and Law in 1956 and graduated in 1960. He became chief editor of Sichuan People's Publishing House in 1973. In 1982, he was appointed editor, publisher and manager of Sichuan Science and Technology Press. In 1991, he was appointed deputy director and editorial director of China Rural Library. Participated in the compilation of more than 460 kinds of books, of which 38 kinds have won provincial excellent science and technology book awards. His contribution to the development of Shiping folk songs in Weiyuan is to participate in the organization, sorting and editing of Shiping Folk Songs in Weiyuan, Sichuan.

Zeng Dehua, born in 1951, was born in Shiping Township, Weiyuan County, Sichuan Province. He is a Hakka folk musician, folk scholar, and a local famous social activist of "Shiping folk Song" art performance. He has made great contributions to the collection, arrangement and creation of "Shiping folk Songs", and has written a book "Shiping Songs of Weiyuan, Sichuan". The book was first printed in 2008 with a total of 134,000 words. A second edition was printed in 2012, with a

total of 340,000 words. The publication of this work has greatly promoted the inheritance, dissemination and research of "Shiping Folk song", and is a landmark event in the research and contemporary achievements of Hakka music of "Shiping Folk Song" in Weiyuan County.

Zeng Dehua has made outstanding contributions to the contemporary development of "Shiping Folk Song" in Weiyuan. The representative songs of "Shiping Folk Song" composed by Zeng Dehua mainly include "Nine crutching Love", "Magical Scenery of Ere Mountain", "Beautiful Pingfeng Lake", "The sound of brass bells over the horses" and so on. There are 51 Hakka folk songs of Weiyuan in the book "Shiping Songs of Weiyuan, Sichuan", mainly collected and compiled by Zeng Dehua. The content of the reissued "Sichuan Weiyuan Shiping Ballad" has been greatly supplemented, and the number of lyrics collected is more than 300. It provides a rich data base for later scholars to study "Shiping Folk Song".

2. The current situation of Shiping folk Songs

2.1 The situation of Shiping folk song

The song of Shiping Mountain gradually disappeared with the development of China's urbanization process. With the implementation of the "reform and opening up" policy in the 1980s, China entered the historical period of rapid development of "urbanization", China developed from the traditional agricultural society to the modern industrial and commercial society. With the deepening of agricultural mechanization and industrial and commercial degree, agricultural production no longer needs a large number of human labor, and a large number of people moved to the city to live. The "Shiping folk song" produced in the agricultural society gradually lost its existence environment, the old people who sang "Shiping folk song" gradually passed away, and "Shiping folk song" faced the situation of loss.

2.2 Shiping folk songs exist in Weiyuan County

Shiping township, Weiyuan County, Sichuan Province, because of its remote location and inconvenient transportation, the local folk songs remain intact. Some elderly people still have memories of "Shiping folk songs", and folk musicians and educators have made basic collections of some "Shiping folk songs". With the help of information sources, I contacted the inheritors of Shiping folk songs and collected 6

types of folk songs through field interviews and investigations. These 6 kinds of folk songs are labor songs, love songs, life songs, religious songs, children's songs, and new folk songs. I have studied these songs separately, and found that these songs are very characteristic, very good to listen to, and have high artistic value, which can reflect the reality of Hakka music culture. Therefore, the research on this topic is very valuable and meaningful.

2.3 The protection of Shiping folk song has been paid attention to

The protection of Shiping Shange has attracted the initial attention of local governments and scholars. For the protection of "Shiping folk songs", only the strength of the people is insufficient, and the local government is also involved in the protection of Shiping folk songs. The specific approach of the government is to issue relevant documents, make special funds for the protection of "Shiping folk songs", and establish "Shiping folk songs" teaching sites in the local area to carry out education and inheritance of "Shiping folk songs", and have received certain results. However, in the process of implementing the policy, there are some problems such as "insufficient teaching resources", which need to be further improved and improved.

Summary

This chapter (Objective 1) analyzes the historical origin of Hakka culture and the formation process of Shiping folk songs, and understands the richness of Hakka folk songs, the cultural value and historical value of Hakka folk songs are very precious. Shiping folk song is a relatively complete Hakka folk song preserved in Weiyuan County. The existing Hakka folk songs are divided into 6 categories, which are labor songs, love songs, life songs, religious songs, children's songs, new folk songs and so on. This study believes that the aesthetic value and artistic value of Shiping folk songs are very high, and contemporary scholars should study the artistic and cultural characteristics of Shiping folk songs, promote the development of Shiping folk songs through creation and school education, and protect Shiping folk songs through the training of inheritors.

CHAPTER V

The Analysis of the Music Characteristics of Shiping folk songs in Weiyuan County

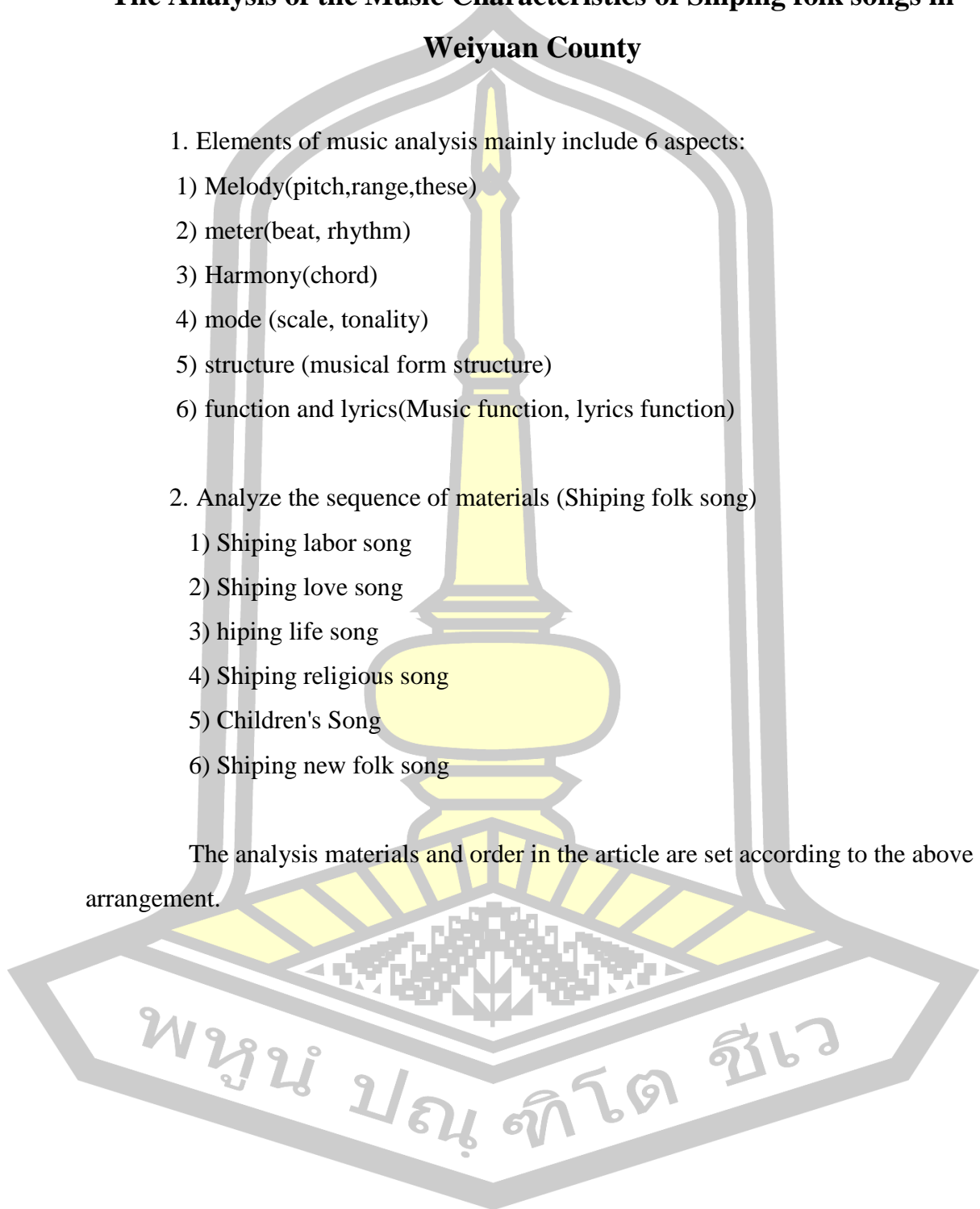
1. Elements of music analysis mainly include 6 aspects:

- 1) Melody(pitch,range,these)
- 2) meter(beat, rhythm)
- 3) Harmony(chord)
- 4) mode (scale, tonality)
- 5) structure (musical form structure)
- 6) function and lyrics(Music function, lyrics function)

2. Analyze the sequence of materials (Shiping folk song)

- 1) Shiping labor song
- 2) Shiping love song
- 3) hiping life song
- 4) Shiping religious song
- 5) Children's Song
- 6) Shiping new folk song

The analysis materials and order in the article are set according to the above arrangement.



1. Shiping Labor song

眼不睁（抬工号子）
Eyes not open (Shoulder carrier Hao Zi)

欢快 跳跃
huankuai tiaoyue

Singer: Cui ronghuo Cui ronghou

眼 那 不 哎 睁 哟 哎 眼 那 不 哎 眼 哟 哎 昨 夜 晚 陪 郎 哟
yan na bu ai zheng luo ai yan na bu ai yan luo ai zuo ye wan pei lang yo

哎 到 五 才 那 更 哟 哎 知 心 才 那 话 儿 哎 都 说 尽 哟 没 有 哎
ai dao wu cai na geng luo ai zhi xin cai na huo er ai dou shuo jin luo mei you ai

问 郎 哟 哎 好 久 才 那 生 哟 情 郎 哥 哟 哎 忙 答 应 哟
wen lang yo ai hao jiu cai na shen luo qing lang ge yo ai mang da ying luo

八 月 哟 十 五 哟 卯 时 才 那 生 哟 哎 记 在 我 心 中 哟
ba yue yo shi wu yo mao shi cai na shen luo ai ji zai wo xin zhong yo

哎 挂 在 我 胸 怀 哟 情 郎 哥 生 日 哟 哎 我 要 才 那 来 哟
ai gua zai wo xiongkuai yo qing lang ge sheng ri yo ai wo yao cai na lai yo

哎 没 呀 有 才 那 啥 子 哎 来 拜 寿 哟 给 我 哟 做 双 哟
ai mei ya you cai na sha zi ai lai bai shou ai gei wo yo zuo shuang yo

哎 拜 寿 才 那 鞋 哟 情 郎 哥 莫 嫌 哎 针 那 线 哎 丑 哟
ai bai chou cai na xie yo qing lang ge mo xian ai zheng na xian ai chou ai

哎 穿 在 哟 脚 上 哟 哎 当 草 才 那 鞋 哟 哎 白 天 哎 穿 起
ai chuan zai yo jiao shang yo ai dang cao cai na xie ai ai bai tian ai chuan qi

走 世 哎 外 哟 哎 夜 晚 哟 穿 起 哟 哎 又 好 才 那 来 哟
zou shi ai wai yo ai ye wan yo chuan qi yo ai you hao cai na lai yo

Figure 13. Heaver's Haozi of " eyes not open"

Resource: From book title: Sichuan Weiyuan Shiping song collection

Notation: Xiujian Gong (2023)

From figure 13 the music characteristics and the lyrics can be analyzed as follow:

Music analysis :

1) Melody: The whole expression of "eyes not open" is the "D" (Shāng) 、 "G" (Zhǐ) alternating mode, (The tone mark no change, but the tonality changed) the modulation takes place in bars 21 to 24, and in order to meet the needs of labor emotion performance, the ending sentence is opened and ended on the subordinate functional sound. Three tone groups (DEG、EGA、GAC) are used in the rotation to enhance the melodic dynamics, and thus to produce tonality and melodic contrast.

2) Meter: The beat adopts a 2/4 single beat, and the regular rhythm is recorded to conform to the coordination and unity of the labor pace and movement when lifting items, giving a concise and bright feeling. The use of dotted rhythm strengthens the alternating rule of duple time music in the working process, enhances the fun of the working process and the dynamic sense of the working rhythm, and reflects the happy mood of the workers, and reduces the heavy sense of physical labor. The work uses dotted sixteenth notes and syncopated rhythm to express the front and back appoggiatura tones, enriching the melody of musical expression.

3) Harmony: No harmony.

Annotation: Shiping folk songs are sung with single melody, without musical accompaniment and harmony. The singing environment is mountains and fields. The same is true on the modern stage, only a single melody life singing, no musical accompaniment, no harmony (the following analysis is the case). "Eyes not Open" has obvious linguistic tone, and its application of beat and rhythm and its development of music serve to guide the pace of labor, without redundant tone performance.

4) Mode: Its mode is "G-A-C-D-E" pentatonic scale, and its ending note does not use the key "G", nor the upper fifth "D", but ends on the subordinate "E". This way of ending is in line with the linguistic tone of Haozi music and the actual needs of labor.

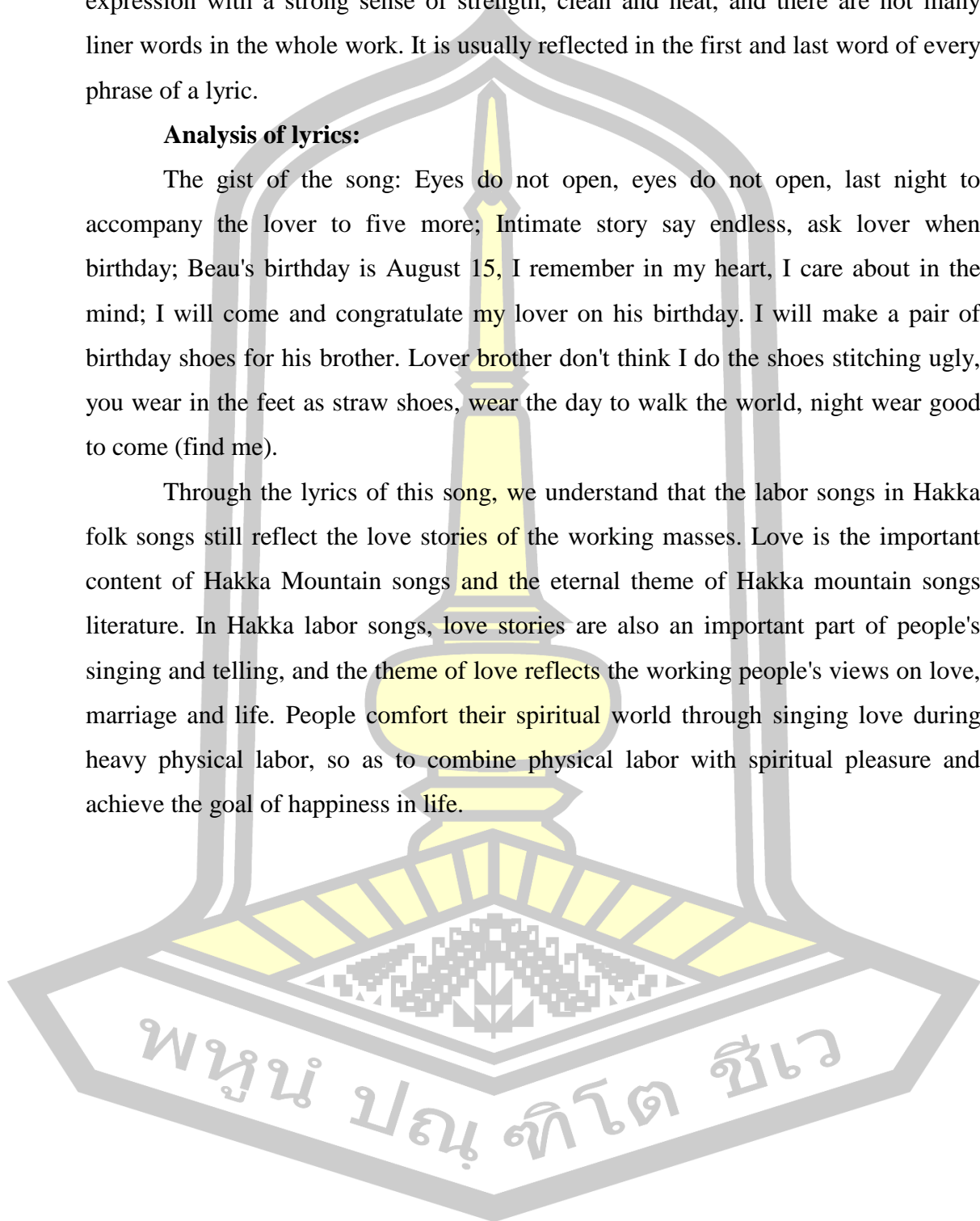
5) Musical structure: Single segment structure. The whole song is composed of 57 sections, the form is a free structure of the body, the phrase is short and regular, and the method of repetition shows the coordination and unity of the pace when two or more people carry heavy objects.

6) Music function: From the lyrics and rhythm, you can feel the emotional expression with a strong sense of strength, clean and neat, and there are not many liner words in the whole work. It is usually reflected in the first and last word of every phrase of a lyric.

Analysis of lyrics:

The gist of the song: Eyes do not open, eyes do not open, last night to accompany the lover to five more; Intimate story say endless, ask lover when birthday; Beau's birthday is August 15, I remember in my heart, I care about in the mind; I will come and congratulate my lover on his birthday. I will make a pair of birthday shoes for his brother. Lover brother don't think I do the shoes stitching ugly, you wear in the feet as straw shoes, wear the day to walk the world, night wear good to come (find me).

Through the lyrics of this song, we understand that the labor songs in Hakka folk songs still reflect the love stories of the working masses. Love is the important content of Hakka Mountain songs and the eternal theme of Hakka mountain songs literature. In Hakka labor songs, love stories are also an important part of people's singing and telling, and the theme of love reflects the working people's views on love, marriage and life. People comfort their spiritual world through singing love during heavy physical labor, so as to combine physical labor with spiritual pleasure and achieve the goal of happiness in life.



2. Shipping love song

Seeing my love Girl in Cyan

眼看情妹身穿青 (情歌)
See love sister wearing cyan

Cheerfully Singer: Jiang maoping

眼看情妹嘛新那新, 身穿的青哟, 得呀得, 拿呀把锄头嘛
yan kan_qing mei maxing na xing sheng chuang de qing you de ya de na ya ba chu tou ma

乒乒乒乒当哟, 挖花的生啰撒哪而常。
ping ping pang pang dang you wa hua de sheng luo sa na er chang

Figure 14. Hakka love song Seeing my love Girl in Cyan

Resource: From book title: Sichuan Wei Yuan Shipping song collection

Notation: Xiujian Gong (2023)

From figure 14 the music characteristics and the lyrics can be analyzed as follow:

Music analysis:

1) Melody: The song "Seeing my love Girl in Cyan (青色)" is also very short, the melody is steady, steady and falling, with the upper and lower lyrics forming a paragraph, and the whole song is developed in 8 bars, with the previous sentence corresponding to 4 bars of music, and the next sentence corresponding to 4 bars of music, showing a symmetrical structure. The ending ends with the repetition of the last two bars, a single phrase structure. The song uses a triad of "GAC", "CDF" and "DFG", from which the melody develops.

2) Meter: The beat is in 4/4 time. The rhythm is smooth, using eighth notes, sixteenth notes, and there is a dotted rhythm and syncopated rhythm type.

3) Harmony: No harmony.

4) Mode: The mode scale is "C-D-F-G-A", "C" (Zhi) mode, and the total interval span is 8 degrees. The key pitch is "F", and the mood is cheerful and cheerful.

5) Musical structure: The structure of the musical form is: a single musical form with development (Last three bars).

6) Music function: The music is simple, but can play a "straight to the heart" effect. "Cyan" in the song is the most traditional Chinese color, "cyan" means the ancient Chinese most close to the life of the color aesthetic, but also the daily life of women "dress beauty" the most representative color. This is the aesthetic cognitivetaste and content conveyed by this song.

Analysis of lyrics:

the first paragraph: "Seeing love sister dressed in cyan, with a hoe to dig peanuts" - the second paragraph: "Passing gentleman do not laugh at me, husband small do not do" - the third paragraph: "Seeing love sister dressed in cyan, with a hoe to tie the field." "Can't do" means "can't do this hard work"; "to tie the field" means "to plug the gap in the field". In order to prolong the melody, the lyrics are mixed with a lot of foil words. From the content of the lyrics, we can feel that the protagonist is a beautiful and hard-working girl.

3. Shiping life song

十月怀胎 (民歌)
Ten months long gestation period

Singer: Cui ronghou Cui kaihui

稍慢 欢快
shaoman huankuai

怀胎嘛正月正 小儿就上了身 才来得新姑娘 呀
huai tai ma zheng yue zheng xiao er jiu shang le sheng cai lai de xin gu niang ya

结束句
sjieshuju

有点嘛脑壳昏 添一个小子白胖胖 呀 兴高嘛又采烈
you dian ma nao ke hun tian yi ge xiao zi bai pang pang ya xing gao ma you cai lei

Figure 15. Pregnant in October

Resource: From book title: Sichuan Weiyuan Shiping song collection

Notation: Xiujian Gong (2023)

From figure 15 the music characteristics and the lyrics can be analyzed as follow:

Music analysis:

- 1) Melody: The melody of the song is developed using three "triplets" : "DEG", "GAC" and "ACD".
- 2) Meter: The song has a pitch of "F", is scored in 4/4 time, and the "introduction" at the front is the same as the "closing sentence" at the back, using the last 2 bars of the song.
- 3) Harmony: No harmony.
- 4) Mode: The song is short in scale, a total of 4 bars of melody, a single song form, the first two bars for the upper half, the last two bars for the lower half, the structure is regular. The melody of the song has an interval span of 8 degrees, the mode scale is "G-A-C-D-E", the pentatonic mode, and the key of the mode is "G", that is, "G" (Zhi) mode.
- 5) Musical structure: Each measure of a song can be regarded as a phrase, consisting of four phrases forming a paragraph. If we replace each of these phrases with the lowercase letter "abc", the whole song structure can be represented as: prelude (a+b)+ || :a+b+c+b': || + epilogue (a+b).
- 6) Music function: "Ten months long gestation period" is a folk song that describes the pain and joy of a mother's pregnancy and urges people to appreciate their mother.

Analysis of lyrics:

The lyrics are as follows:

Section 1: One month pregnant, the child on the body, (hostess) as a newly married bride, just feel a little dizzy.

Section 2: Two months pregnant, (hostess) do not know, as a new daughter-in-law to come, embarrassed to say.

Section 3: Three months pregnant, (hostess) do not want to eat tea and rice, always want to let lover brother, accompany her to play.

Section 4: four months pregnant, (hostess) back to her mother's home, let her mother feed more chickens and less ducks, annunciation (when the baby is born) to have eggs for her daughter.

Section 5: Five months pregnant, (hostess) because of pregnancy pain and crying, always want to eat some cold tofu, dipped in vinegar.

Section 6: Six months into the pregnancy, she was so hot that she wept, and there were thirty days in June, and she went down into the river to wash her clothes.

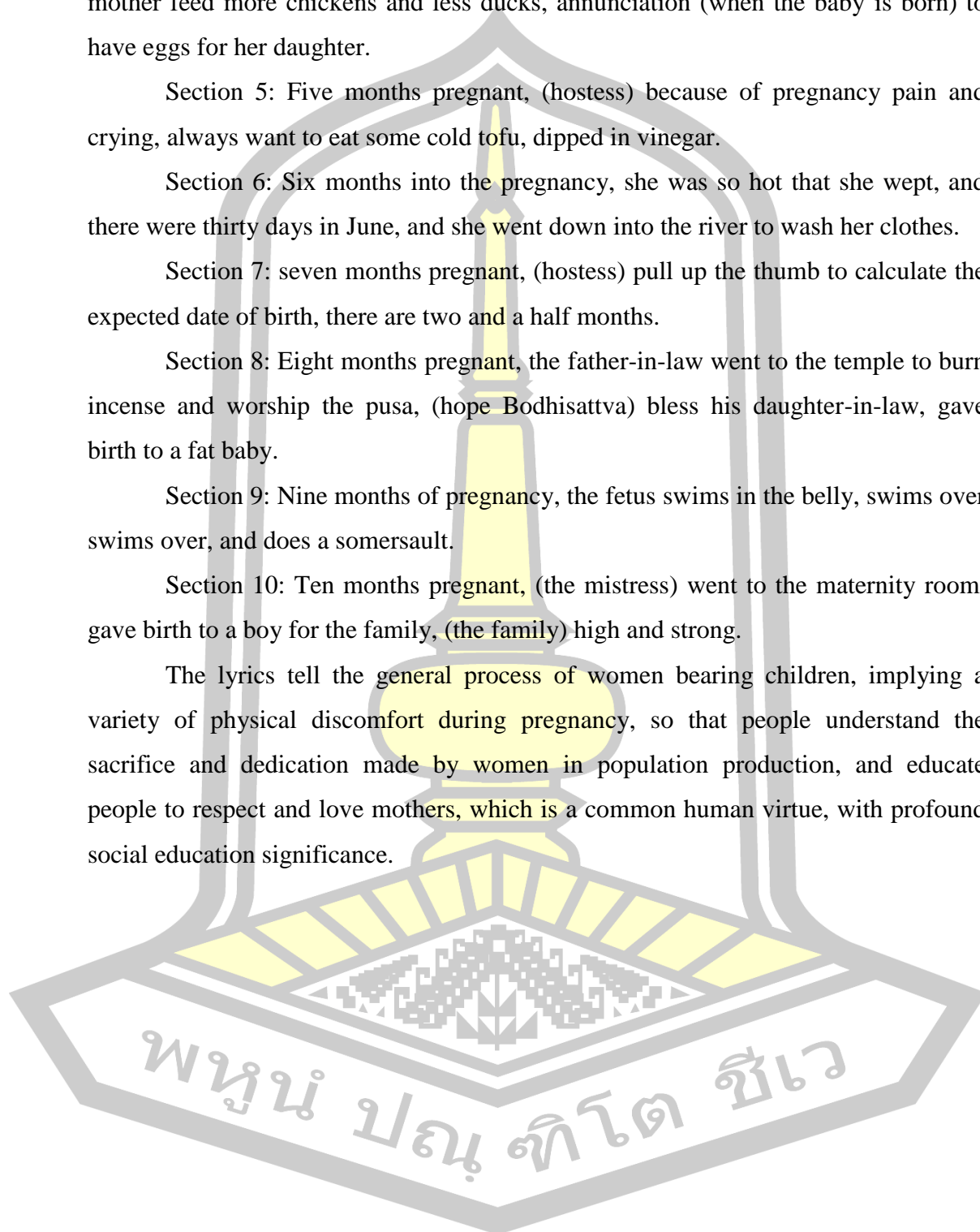
Section 7: seven months pregnant, (hostess) pull up the thumb to calculate the expected date of birth, there are two and a half months.

Section 8: Eight months pregnant, the father-in-law went to the temple to burn incense and worship the pusa, (hope Bodhisattva) bless his daughter-in-law, gave birth to a fat baby.

Section 9: Nine months of pregnancy, the fetus swims in the belly, swims over, swims over, and does a somersault.

Section 10: Ten months pregnant, (the mistress) went to the maternity room, gave birth to a boy for the family, (the family) high and strong.

The lyrics tell the general process of women bearing children, implying a variety of physical discomfort during pregnancy, so that people understand the sacrifice and dedication made by women in population production, and educate people to respect and love mothers, which is a common human virtue, with profound social education significance.



4. Shiping religious song



Figure 16. Hakka God Song

Resource: From book title: Fushun folk song selection

Notation: Xiujian Gong (2023)

From figure 16 the music characteristics and the lyrics can be analyzed as follow:

Music analysis:

- 1) Melody: The melody of the song is developed using three "triplets" : "DEG", "ACD" and "GAC".
- 2) Meter: The song has a pitch of "C", is scored in 2/4 time, It has the rule of alternating strong and weak beats.
- 3) Harmony: No harmony.
- 4) Mode: The mode scale is "G-A-C-D-E", the pentatonic mode, and the key of the mode is "G", that is, "G" (Zhi) mode.
- 5) Musical structure: This is a song with a single phrase structure consisting of four phrases. $\parallel :a(3)+b(2)+c(2)+d(3): \parallel$.
- 6) Music function: This kind of "God song" was originally used in temples and other religious places, and later was used in production labor, with the function of auxiliary labor.

Analysis of lyrics:

The lyrics are: the ears hear, the gongs and drums play loudly; My host's family is going up to heaven tonight. They got sick at this time last year, and today they are going up to heaven. Shipping religious ritual songs are an important form of Hakka ritual music. Hakka ritual music not only has the solemnness and mystery of religious music, but also its lyrics are easy to understand and reflect the content of daily life stories. The melody tone of the music has obvious rapping characteristics, which is easy to be sung and remembered. In the spread and development of music, the melody and content of some religious ritual music developed into folk single segment songs, or "segmented songs"; Such songs are called "God songs" in Hakka communities. Hakka God songs refer to songs created and used in Hakka religious life, and such songs are also widely used in other life scenes and entertainment performances.

5. Children's song

黄丝蚂蚂
yellow ant mother
自贡儿歌
zi gong childrens song

演唱: 黄兆华
Singer: Huang Zhao Hua
记谱: 宫修建
notator: Gong Xiujian

黄 丝 蚂 蚂 吹 吹 打 打 大 的 不 来 小 的 来。
huang si ma ma chui chuida da da de bu lia xia de lia_
Ant mother blow blow hit hit the bigger don't come the smaller comes

吹 吹 打 打 一 起 来。
chui chui da da yi qi lai
blow blow hit hit they coming together

Figure 17. Yellow Silk Mahuo/yellow ant mother
Resource: Collected by fieldwork
Notation: Xiujian Gong (2023)

From figure 17 the music characteristics and the lyrics can be analyzed as follow:

- 1) Melody: The melody of the song is developed using one "triplets" : "ACD".
- 2) Meter: This children's song is written in 3/4 time and 4/4 time, showing a rich variety of beats, in line with the characteristics of uneven language expression.
- 3) Harmony: No harmony.
- 4) Mode: The mode scale is "A-C-D", "A" (Yu) mode. It is called "three-tone" and has rich language characteristics.
- 5) Musical structure: The song consists of four sentences, composed of five sections, short, but complete in structure. || :a(1)+b(1)+c(1)+d(2): || .
- 6) Music function: This kind of music melody mainly expresses the happy and lively scene when children play, the music is concise, rich in language characteristics, and can express the Hakka dialect intonation.

Analysis of lyrics:

Lyrics to the effect: Yellow silk ants, blow and beat; The big ones don't come, the small ones come, blow blow beat beat together. Little yellow ants, like a blow band, come in line, big ants do not come, small ants come, you players blow instruments and percussion instruments come together. This lyric reveals children's imaginative inner world and beautiful emotions by describing the behavior of ants during children's play, personifies the world of ants, and describes and expresses the music behavior and lively atmosphere of human society in real life. This children's song is one of the most widely spread and influential children's songs in Sichuan Hakka life. During the interview, many Hakka middle-aged and elderly people can still sing this song with great interest. The lyrics mainly show the scene of children observing ants, showing children's naive and lively nature and rich imagination, but also show children close to nature, dialogue with nature, and integrated with nature life scene.

6. Shiping new folk song

石坪风光
The scenery of shiping

采一片彩云 做衣裳。
cai yi pian cai yun zuo yi shang

送给我 心上的姑娘。 二峨山上 喊月亮。
song gei wo xin shang de gu niang er mei shan shang hanyue liang

1. 唤来鸟二 唱哟四季花送香。 天地也吉祥。
huan lai niao er chang yo si ji hua shong xiang tian di ye ji yang

2. 天地也吉祥。
tian di ye ji yang

结束句 jieshuju
石坪风光，千里沃野 生长着梦想。我把你守望
shi ping feng guang qian li wo ye sheng zhang zhe men xiang wo ba ni shou wang

梦就在天堂 石坪风光 十里河床 孕育着希望，
men jiu zai tian tang shi ping feng guang shi li he chuang yun yu zhe xi wang

我把你向往，心就在做乡！心就在做乡 故乡！
wo ba ni xiang wang xin jiu zai zuo xiang xin jiu zai zuo xiang gu xiang

Figure 18. A printout of Shao Chunliang's vocal music piece "Scenery of Shiping"

Resource: Shao Chunliang's manuscript

Notation: Xiujian Gong (2023)

From figure 18 the music characteristics and the lyrics can be analyzed as follow:

Music analysis:

1) Melody: Melodic development is based on progressive behavior, and melodic lines are wavy and full of fluctuations. The triplets used for melodic development are "FAB", "BCE", and "EFA". The melody tone presents A "major tone" color, the sound is broad and bold, but this mode similar to the western major color belongs to the "Gong tone" in the Han nationality five-tone mode. In the melody of this song, the tone "C" (gong) is in the "A" (gong) position, so it is said to be "A" (gong) mode.

2) Beat, rhythm: The song is written in 4/4 time and has a wide rhythm. Rhythm mainly includes the use of two kinds of notes and patterns. Note use includes eighth notes, sixteenth notes, and a small number of thirty-two notes. The use of tone patterns mainly includes the equal rhythm pattern of eighth notes, the rhythm pattern composed of four sixteenth notes, the dotted rhythm pattern, the syncopated rhythm pattern, etc.

3) Harmony: No harmony.

4) Mode: The mode scale of the first verse is "^bE-F-^bA-^bB-C", "^bE" (Zhi) mode; The mode scale of the second piece is "^bA-^bB-C-^bE-F", "^bA" (Gong) mode.

5) Musical structure: The pitch of the song is "^bA", single two-part structure. Generally speaking, this is a two-segment song with a "modulation" design, which belongs to the Han pentatonic mode.

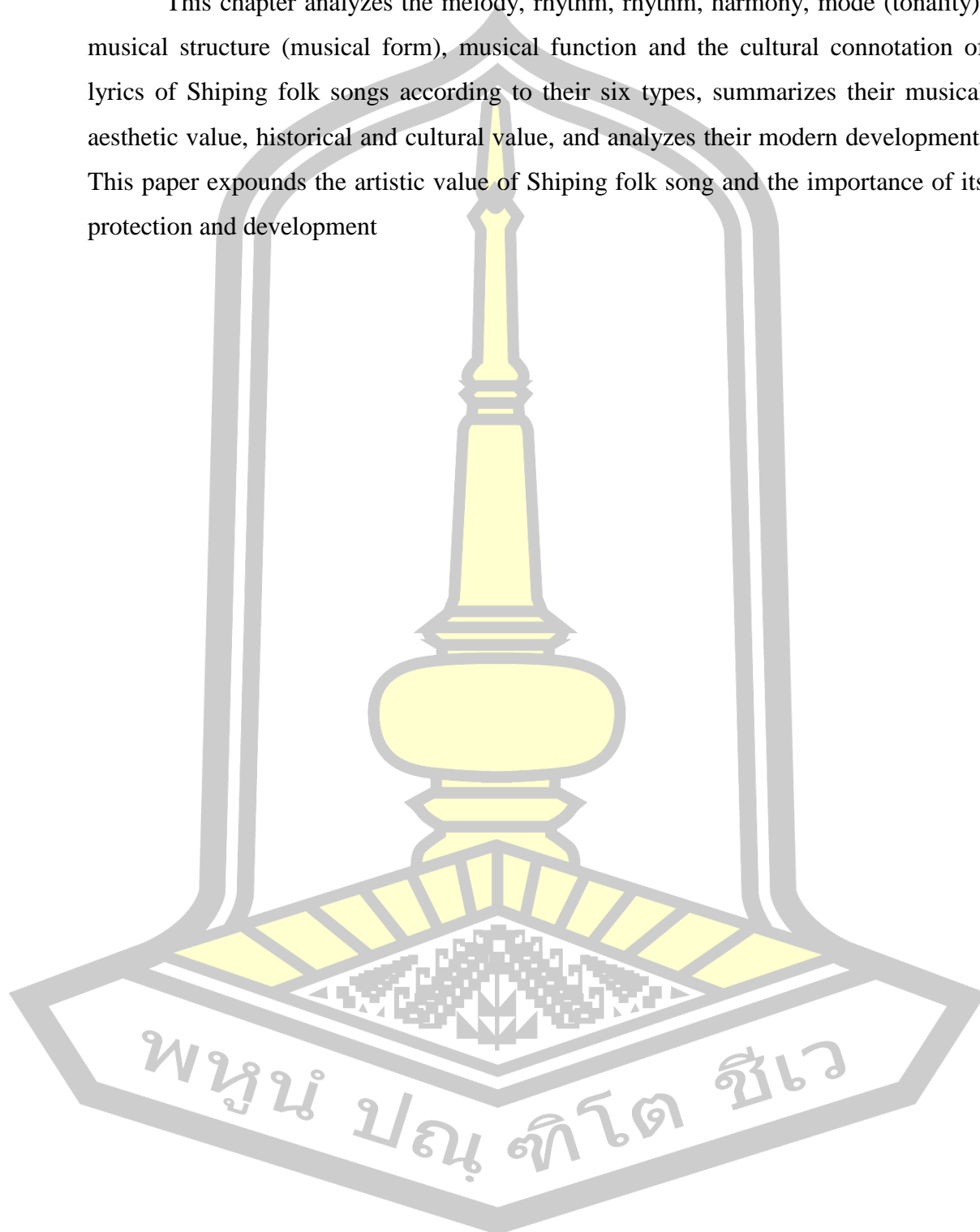
6) Music function: The lyrics mainly describe the scenery of Ere Mountain in the Hakka residential area and the beautiful "Pingfeng Lake" cultural landscape. The song was not finalized.

Analysis of lyrics:

"Shiping Scenery" is a song composed by Shao Chunliang of Wei Yuan County Hakka and lyrics by Wang Deqing. It is a new work created by modern Hakka people.

Summary

This chapter analyzes the melody, rhythm, rhythm, harmony, mode (tonality), musical structure (musical form), musical function and the cultural connotation of lyrics of Shiping folk songs according to their six types, summarizes their musical aesthetic value, historical and cultural value, and analyzes their modern development. This paper expounds the artistic value of Shiping folk song and the importance of its protection and development



CHAPTER VI

The Guidelines for Preservation and Promotion of "Shiping Folk Song" in Weiyuan County

1. Research on the inheritance of teaching curriculum of Shiping Folk Song in Weiyuan County
2. Research on the role of folk musicians, singers and drama actors in the preservation of Shiping folk songs
3. Research on the local government's financial support and honors for Shiping Folk song
4. Research on the role of local higher education institutions and cultural research units in the protection and development of Shiping folk songs

1. Research on the inheritance of teaching curriculum of Shiping Folk Song in Weiyuan

To study the educational inheritance of "Shiping Folk Song" and understand the current situation of school music education in the distribution area of Shiping folk song in Weiyuan County is the primary issue for us to discuss the protection and development of "Shiping folk Song".

According to the author's investigation, Shiping folk Song has set up special "teaching points" in local primary and secondary schools, which provides favorable conditions for the training of the inheritors of Shiping folk song. In Shiping Mountain area, there are two schools that set up Shiping mountain song teaching point, one is "Shiping Primary School", the other is "Guanyingtian Town Center School"; In addition, the Weiyuan Branch of Neijiang Radio and Television University has also set up a "teaching site" of Shiping folk song, which is set up in the "Shiping Primary School". This practice essentially belongs to the reorganization and optimization of teaching resources between primary schools and universities. Because universities are generally set up in urban areas, it is not convenient to enroll nearby, so the "Shek Ping Primary School" set up in Shek Ping Mountain area is used as a fixed teaching place. Yang Junming, the information person of this research, has worked in "Shiping

Primary School" for more than 10 years, and is very familiar with the classroom teaching practice of Shiping folk songs. This study was completed under his leadership.

Schools are the main positions of local culture inheritance and development, and Shiping Primary School and Guanyingtian Town Central School shoulder great responsibilities in the inheritance of Shiping folk song culture and art. The information source Yang Junming was the principal of Guanyingtian Town Middle School. He carried out the classroom teaching of Shiping folk song teaching point very well and achieved good teaching effect.

Through the on-site investigation, it is known that Shiping Primary School is the original Shiping Township central primary school, with 6 grades, 12 teaching classes, a total of 305 students, the total number of staff is 16, excluding 5 logistics staff, the actual teaching staff is 11 people. The teacher/student ratio is 1:27.7, compared with the standard teacher/student ratio of 1:23 in primary schools in rural areas, it is found that the teacher/student ratio in this school is small, and the general workload of teachers is large. According to the teacher-student ratio, the unreasonable structure of teachers and students in Shiping Primary School will have an indirect impact on the improvement of teaching quality. In addition, these 11 teaching staff, there is only one music professional teachers, music classes are opened by other professional teachers concurrently, which is difficult to ensure the quality of music courses teaching. Since the assessment of the education authorities mainly depends on the assessment results of students' cultural courses, many times, part-time music teachers will change music classes into other courses such as math classes, so the teaching activities of music classes are actually difficult to be guaranteed.

Since this school is the teaching point of "Shiping Folk Song" and also the "Shiping teaching point of Weiyuan County Community College", how can such a teacher situation ensure the teaching quality of "Shiping Folk Song" education inheritance? According to the relevant staff, in order to complete the teaching task of "Shiping Mountain Song", it is usually carried out in the form of centralized teaching during holidays, and most of the teachers are temporary external teachers. After intensive training, the music teachers were dismissed. It can be seen that the teaching of "Shiping Folk Song" lacks a stable full-time teacher. On the other hand, the

external teachers do not have relevant teaching materials, and the songs they use are printed temporarily by themselves, most of which are popular Shiping folk songs. From this point of view, the lack of unified school-based teaching materials in the educational inheritance of Shiping folk songs is one of the important projects to be solved. In fact, the educational inheritance of Shiping folk songs has not entered a normal state of school inheritance, which is mainly manifested in four aspects: first, there is a lack of full-time music teachers. Second, the lack of Shiping folk song school-based textbooks. Third, the lack of Shiping folk song teaching syllabus and curriculum systematic design. Fourth, Shiping folk song teaching lacks continuity and rationality in time arrangement.

It is worth affirming that Shiping Primary School, as the Shiping folk song teaching site of Weiyuan County Community College and Shiping Primary School, is very well in place in the promotion of "Shiping folk song" culture. It is mainly manifested in three aspects: first, two beats are hung up: "Weiyuan County Community College Shiping teaching site" and "Shiping Shange Shiping Primary School teaching site". The hanging of the sign reminds people that here is the core distribution area of Shiping folk song, here is the hometown of Sichuan Hakka, here is the honorary title of the "town of culture and art" awarded by the Ministry of Culture - in the reminder of these plaques, the Hakka in Shiping Mountain area will not forget and always think of their own music culture - Shiping folk song. Second, the campus of Shiping Primary School is full of cultural propaganda and educational atmosphere of "Shiping Folk Song". On the exterior walls of tall buildings hung red propaganda slogans such as "Sing Shiping folk songs, inherit folk culture" and "Singing like a dream, studying like a crazy person"; These slogans will cover the small campus of Shiping Primary School with a thick "Shiping folk song" cultural atmosphere. Third, Shiping Primary School designed a special "Shiping folk Song" campus culture publicity column, titled: "Sichuan Province intangible cultural heritage - Shiping folk Song".

The introduction of "Shiping folk songs" in the propaganda content is mainly divided into five parts: 1) The formation of Shiping folk songs, the relationship between Shiping folk songs and Hakka culture, and the relationship between Shiping folk songs and labor production. 2) Introduce the historical origin and distribution

area of Shiping folk songs. The distribution area covers several surrounding counties and districts, and the singing population is about 3 million. 3) The development of "Shiping Folk Song" after the founding of the People's Republic of China: In 1957, "Shiping Folk Song" was performed in Beijing at the National Youth Activist Congress held by the Central Committee of the League. In 2005, Hong Kong Phoenix TV reported on the field interview "Shiping folk song". In 2007, "Shiping Folk Song" participated in the "China Chengdu International Intangible Cultural Heritage Festival" exhibition and won praise. In 2008, it was approved as the "Intangible Cultural Heritage Protection List of Neijiang City", and Guanyintan Town, the township where it is located, was named the "Hometown of Chinese Folk culture and art" by the state in the same year. In 2009, Guanyintan Town was named "one hundred Top Towns of ecological Tourism" by Sichuan Forestry Department and Tourism Bureau. In 2011, Shiping folk Song was included in the "Intangible Cultural Heritage Protection List of Sichuan Province". In 2012, "Shiping Folk Song" participated in the "First Traditional Folk Song Contest in Sichuan Province" and won the silver award; In the same year, he participated in the "Third Chinese National Vocal Music Dunhuang Award Competition" and won the silver Prize. In 2013, in the national community education music activities exhibition, the song "Shiping Feelings, Shiping Song" won the first prize. 4) Introduce the artistic features and representative songs of Shiping folk songs. The content includes "Shiping folk songs" and representative pieces, such as "Erhuang Tune", "Diamond Mountain Tune", "Soft turn", etc., famous pieces include "October Wanglang", "Four Seasons Flowers Red", "Thirteen Brothers Tuan" and religious expression "God Song" and so on. 5) Introduce the value of Shiping folk songs. There are two main aspects: one is the value of historical humanities research; The second is the aesthetic value of music art.

As an important educational and cultural propaganda unit of "Shiping Folk Song", Shiping Primary School has achieved good results in cultural publicity. Some achievements have also been made in teaching. For example, in the annual festival activities, the primary school has to arrange relevant personnel to rehearse the performance of "Shiping Mountain Song" for the primary school students, and has achieved good stage performance results. In this regard, Shiping Primary School also plays an important role in the inheritance of Shiping folk song education. If the

classroom teaching of Shiping Mountain Song is perfected, the educational inheritance of "Shiping Mountain Song" will be improved and promoted more effectively.

2. Research on the role of folk musicians, singers and drama actors in the preservation of Shiping folk songs

To investigate and understand the role played by Hakka folk musicians and singers in the inheritance and dissemination of national folk music culture is an important part of the study on the protection and development of "Shiping Mountain Song".

Zeng Dehua is a fan of Shiping folk songs and a practitioner of the cultural inheritance of Shiping folk songs. The "Shiping Folk Song Culture Publicity Team" organized by him regularly and irregularly carries out "Shiping Folk Song Performance" activities, attracting many residents to watch and enjoy the activities. Many people gradually join in the activities, participate in rehearsals, and consciously improve their singing and performance abilities. The aesthetic concept of Shiping folk song art is deeply rooted in people's hearts. This social practice of artistic aesthetic life and life aesthetic art not only enriches the spiritual and cultural life of Hakka people, but also really promotes the inheritance, dissemination and development of Shiping folk song art, and is appreciated and accepted by modern life.

Folk musician Xu Pengyang not only loves folk music culture, but also sets up a "family band" to perform for community nursing homes for free, not only enriching himself with the beauty of music, but also passing on the beauty of music culture to others. Xu Pengyang's family produced five musical performers, who were skilled in instrumental music and singing performances. All of them were excellent folk music artists, and their social influence was extensive, effectively promoting the spread of Hakka music culture. In addition, Xu Pengyang also opened a "Xu's strumming Qin Hall", some students and social personnel followed him to learn Ruan Xian, Erhu playing skills; The social activities of these folk music artists effectively promoted the inheritance and dissemination of Hakka music culture in southern Sichuan. We should fully understand and pay attention to the role of folk musicians and song and dance lovers in the inheritance and dissemination of Shiping folk song culture.

In history, Hakka folk drama had a great artistic influence in peasant society, and almost became the most important musical art form that people liked to hear music and Taoism. In modern life, this kind of Sichuan opera is rarely seen in rural areas, but it has not disappeared, and it is still active in restaurants and cultural entertainment places in cities and towns. Many young people also like to enjoy this traditional art after dinner and experience the aesthetic pleasure brought by the traditional folk song and dance art. It is also a path for the inheritance, dissemination and development of Hakka music in Shiping to use the performance activities of folk song and dance performers to perform Pingshan music culture.

In terms of socialization and inheritance, Shiping folk songs mainly rely on folk artists. Hakka folk drama performances are more active in Weiyuan County and its surrounding areas. Taking Sichuan opera as an example, Hakka lantern opera, tea picking opera and Hakka folk songs were closely combined with Kunqu Opera, Gaoqiang Opera, Qinqiang opera and ballad opera after they were introduced to Sichuan, forming a unique "Sichuan opera art". The performance of Sichuan Opera in the south of Sichuan, in turn, promoted the spread and development of Hakka folk songs and its drama culture.

Taking Liu Mingyang, an actor of Hakka Sichuan opera interviewed by the researchers, as an example, Liu Mingyang has long been active in the folk of southern Sichuan, performing Sichuan opera follies and short plays in teahouses, bars, theaters and other entertainment venues in the form of a husband and wife partner. Many people from the middle and lower levels of society enjoy the opera, which expands the dissemination and inheritance of Shiping folk songs and Hakka folk opera culture from the perspective of social needs. The representative works of Hakka traditional operas, such as "Rubber band Rolling Lamp", "Sichuan Opera Changing Face", "Fire", "Ask Long worker" and other drama sketches, are known as the plays that folk people like to hear music and Taoism, and the singing, singing and lyrics content of them all deeply reflect the artistic and cultural connotation of Hakka culture content of Shiping folk songs.

In addition, in the Hakka cultural circle centered on Weiyuan County of Neijiang City, there are many folk stages and opera houses, which are good places for local folk operas to perform, laying a material foundation for the development and

dissemination of Hakka folk songs. Such as Liu Mingyang, there are more folk Sichuan opera artists, they are in the mode of "husband and wife partner" in the Sichuan area of professional performance activities, Sichuan opera performance is their professional, but also their means of making a living. With the improvement of social and economic environment, relying on folk Sichuan opera stage performance is also an important channel to promote the Hakka song and dance art such as Shiping folk song to the modern stage. This way is an effective and feasible plan in line with objective facts to promote Shiping folk song to the market.

Hakka Sichuan Opera performers are still active on the stage of folk Sichuan opera today, and they incorporate Hakka folk songs, Hakka minor tunes, Hakka tea picking opera, Hakka lantern opera and other folk musical arts into their Sichuan opera works this phenomenon is regarded as a new form of modern development of Hakka "Shiping folk songs" in this study.

3. Research on the local government's financial support and honors for Shiping Folk song

To win the policy support of Weiyuan County and Neijiang City government is the primary channel to solve the problem of funding for the inheritance and dissemination of Shiping folk songs. Understanding Weiyuan County government's attitude towards the inheritance and dissemination of "Shiping folk song" is a policy guarantee for us to fundamentally solve the problem of protection and development of Shiping folk song. Any social activities are based on a certain economic basis, with the government's policy support and capital investment, we can make a specific analysis of the specific problems of the protection and development of Shiping folk songs, and work out specific protection and development measures.

As far as we know, the Weiyuan County government and its subordinate Neijiang City government hold a positive attitude of support for the protection and development of Hakka folk song culture, and have also made relevant documents and policy instructions. However, there are some problems in the implementation of negligence, and some links are poorly implemented. For these problems, we can promote the development of work by clarifying responsibilities, delineating specific tasks and objectives. With the government's policy support and financial allocation,

more community cultural activities can be carried out to enrich people's social and cultural life, so as to inherit and spread Shiping folk song culture in daily life. It is also possible to develop cultural tourism industry with local characteristics of Shiping folk song, Hakka cultural exchange in the world and other social affairs that are conducive to local cultural protection.

The support of favorable funds can make better use of modern media technology to serve the inheritance and dissemination of Shiping folk songs. New media technology, especially the modern rapid development of AI technology, can more effectively spread Shiping folk music culture to the world. The use of modern scientific and technological means can not only effectively inherit and spread Hakka folk song culture, but also greatly improve the professional level of Shiping folk song performance art and artistic aesthetic performance effect.

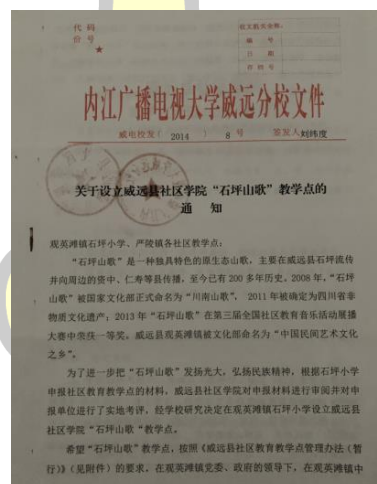


Figure 19. Neijiang Radio and Television University Weiyuan Branch document "Notice on the Establishment of Weiyuan Community College" Shiping Folk Song "teaching site" (2014)

Source : Zeng Dehua

As a representative Hakka folk song, "Shiping Mountain Song" is widely distributed and typical in southern Sichuan, the document mentions that the Ministry of Culture has named "Shiping Mountain Song" "South Sichuan folk Song". This is quite representative and influential Hakka music cultural form.



Figure 20. Weiyuan County Government document
"Weiyuan Community College Teaching Site Management Measures" (2014)

Source : Zeng Dehue

The document specifies the site area, equipment construction, work plan, teaching evaluation, fund use and management of Shiping folk song teaching site.

4. Research on the role of local higher education institutions and cultural research units in the protection and development of Shiping folk songs

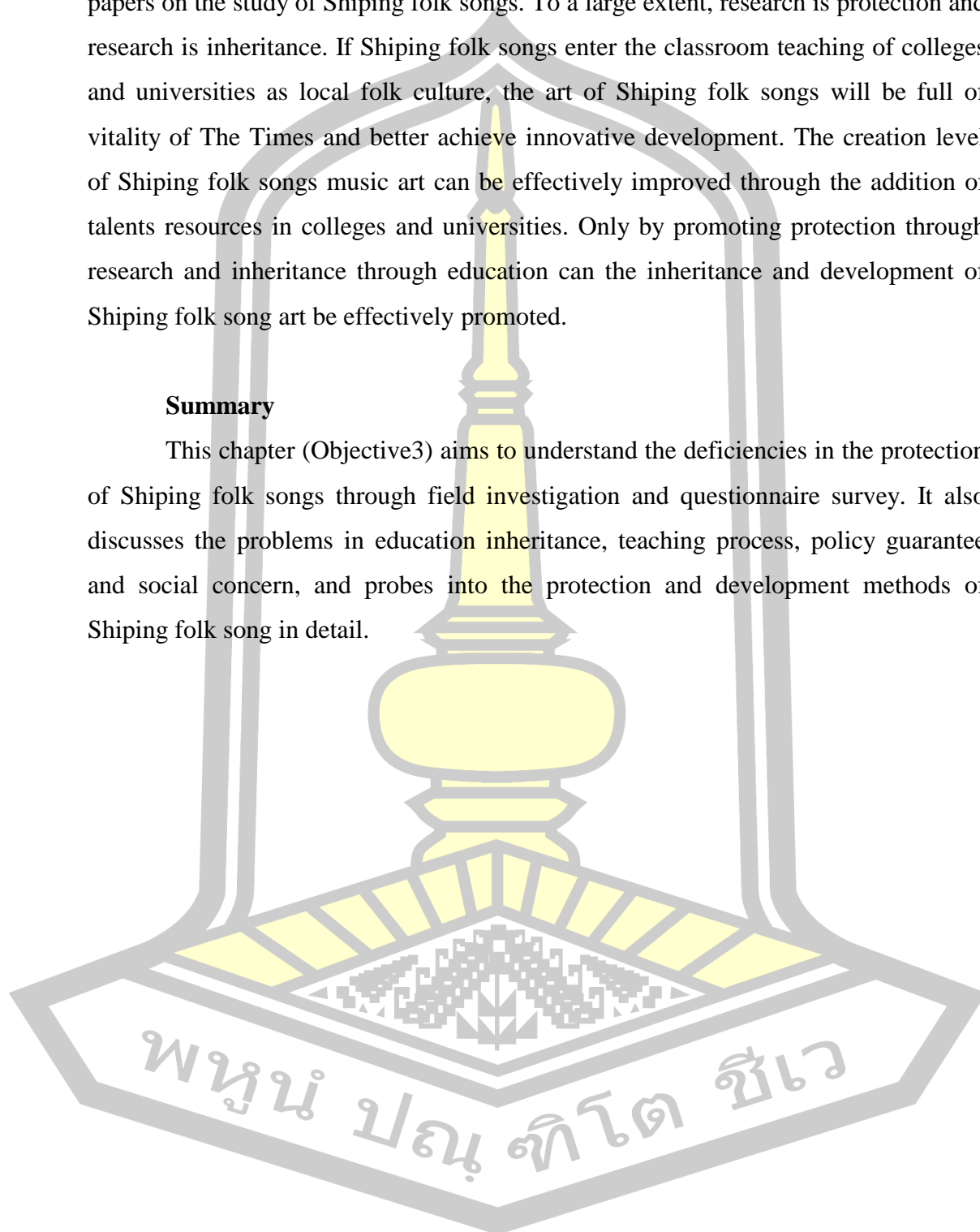
Local universities and cultural research institutions play a very important role in the development and construction of local culture. Institutions of higher learning and institutes of science and technology and culture in the area where Shiping folk songs are distributed play an important role in promoting the protection and development of Shiping folk songs. Therefore, we should make full use of the material, human and intellectual conditions of universities and research institutes to serve the protection and development of Shiping folk songs.

Neijiang Normal University is a famous local university in the Hakkas distribution area of Neijiang City including Weiyuan. It can effectively inherit and spread Shiping folk song culture by using the professional staff of colleges and universities to carry out the research and performance of Shiping folk song and dance. College teachers can inherit and spread Hakka folk culture such as Shiping folk song through cultural research, and music institutes can learn and master the performing art of Shiping folk song through the training of music talents, and train more Shiping folk

song inheritors and music teachers. Some college teachers have published relevant papers on the study of Shiping folk songs. To a large extent, research is protection and research is inheritance. If Shiping folk songs enter the classroom teaching of colleges and universities as local folk culture, the art of Shiping folk songs will be full of vitality of The Times and better achieve innovative development. The creation level of Shiping folk songs music art can be effectively improved through the addition of talents resources in colleges and universities. Only by promoting protection through research and inheritance through education can the inheritance and development of Shiping folk song art be effectively promoted.

Summary

This chapter (Objective3) aims to understand the deficiencies in the protection of Shiping folk songs through field investigation and questionnaire survey. It also discusses the problems in education inheritance, teaching process, policy guarantee and social concern, and probes into the protection and development methods of Shiping folk song in detail.



CHAPTER VII

Conclusion, Discussion and Suggestions

1. Conclusion
2. Discussion
3. Suggestions

1. Conclusion

On the historical development of Shiping folk song, mainly analyzes the historical origin of Hakka culture and the formation process of Shiping folk songs. Through the study of different historical periods of Hakka culture, the historical and cultural value of Shiping folk songs and the influence of Hakka culture on the world are clarified. "Hakka people are now distributed in more than 80 countries and regions in the world, with a total number of tens of millions of people" (Sun Xiaofen, Hakka and Hakka Culture in Sichuan, p. 2, Sichuan University Press, 2000). This paper analyzes the aesthetic value of Shiping folk song and the necessity of its protection.

Analysis the music characteristics of Shiping folk Songs mainly analyzes the melody, rhythm, rhythm, harmony, mode (tonality), musical structure (musical form), musical function and the cultural connotation of lyrics of Shiping folk songs according to their six types, summarizes their musical aesthetic value, historical and cultural value, and analyzes their modern development. This paper expounds the artistic value of Shiping folk song and the importance of its protection and development.

The guidelines for preservation and promotion of Shiping folk songs, it is mainly some advice of the preserving and promoting of Shiping folk songs. First, Shiping folk songs should be protected through educational inheritance, and that school education is the best way to protect Shiping folk songs. Second, we should improve the role of basic education in the protection of Shiping folk songs. Third, the policy guarantee of the local government is the economic guarantee and legal basis for implementing the protection measures of Shiping folk songs. Fourth, the attention

from scholars, folk artists and other aspects of society is also an effective force to promote the protection and development of Shiping folk songs.

In short, Shiping folk songs have important cultural significance and protection value: First of all, Shiping folk song is a kind of music culture with distinct national culture connotation, which is a precious historical material of music. Secondly, Shiping folk song is the representative of Hakka music culture, with profound Han music culture connotation and artistic aesthetic value. Third, "Shiping folk song" is the product of the integration and development of Han folk songs and other minority folk songs in northern China, with unique historical immigrant cultural characteristics and important local culture. Fourth, the folk songs represented by "Shiping folk songs" are the representatives of the "five-tone mode" of Chinese Han folk songs, and the "five-tone mode" of Hakka folk songs and the "five-tone mode" of northern Central Plains Han folk songs have "cultural homology" significance. Fifth, "Shiping folk song" has distinct regional characteristics and has the value of national culture tourism development and dissemination. Therefore, Shiping folk songs deserve attention and protection.

2. Discussion

Qiao Jianzhong, *On the Division of Approximate Color Regions in Han Folk Songs* (Qiao Jianzhong, 1987). In this study, the author takes the "Zhaomu culture" of China as the theoretical basis and the "genealogy" of Chen Zheng and Chen Yuanguang in Gushi County, Henan Province as an example to support his argument. (Chen Wenliang, *Yilong Han Hakka*, pp. 155-156). In the book *"Chenghua Hakka"* recorded the "planting Yangko", "mulberry song" and other labor songs; Others are "Laughing at Baochang", "Song for Rain" and so on. (Zhu Yuxia, *Chenghua Hakka*, pp. 131-132). My achievements are different from theirs, other achievements are in the textual narration of songs, and my research is in the analysis of music and lyrics.

Prof. Jarernchai Chonpairot's *Adaptation: Natural Treatments for the Survival of Traditional Music and the Performing Arts* (2013) believes that in order to survive, every living thing - man, animal and plant - must adapt to itself and its environment; Art is no exception. In the face of the challenges brought by social development to the protection of "Shiping folk songs". Scholar Yang Junming believes that "the

dissemination of Shiping folk songs can be optimized through modern network technology, and the inheritance education of Shiping folk songs can be strengthened through school education, so as to promote the protection and development of Shiping folk songs" (Yang Junming, 2021). Professor Jarernchai Chonpairot believes that "education plays a vital role in the protection and inheritance of music". He believes that not only primary and secondary education plays a role in the inheritance and protection of music education, but also higher education and scientific research institutions play a positive role in the protection of local music culture (Jarernchai Chonpairot, 2023). Zeng Dehua, an inheritor of Shiping folk song, believes that "the local government should strengthen the tourism development of Shiping Mountain area and promote the development of Shiping folk song with tourism activities as an effective economic means to protect Shiping folk song" (Zeng Dehua, 2022). Huang Zhaohua, a famous field reporter, believes that "the change of modern agricultural environment and the flow of rural population to cities are the main reasons for the loss of the existing environment of Shiping folk song. The local music brand of Shiping folk song can be developed with the help of the national" Vigorously Developing New Rural Construction ", so as to promote the protection of Shiping folk song" (Huang Zhaohua, 2021). Tang Xiaoqing, a scholar, believes that "the difficulties faced by Shiping folk songs should be protected through the construction of Shiping folk songs database, and Shiping folk songs and local operas should be put on the modern stage together" (Tang Xiaoqing, 2023). Some scholars also believe that "Shiping folk songs are no longer needed by modern society, and they can be left to fend for themselves" (Wang Rui, 2023). I agree with the first five points and disagree with the last one.

On the basis of what has been discussed above, my thoughts are as follows: First, attach importance to the positive role of school education in the protection and development of "Shiping folk song". In order to protect "Shiping folk songs" in Weiyuan County, the Neijiang City government of Sichuan Province actively formulated relevant protection policies and urged the government of Weiyuan County to take specific measures to protect "Shiping folk songs" in the form of government documents. Under this government policy, the government of Weiyuan County formulated the government document "Protection and Inheritance of Shiping Folk

Song Culture", which is mainly reflected in two aspects: First, to protect and inherit "Shiping folk song" through school education, including a primary school - Shiping Mountain District Primary School and a middle school - Guanyintan Town Central School. In order to do a good job in the inheritance and protection of "Shiping folk song" music education in schools, the state has allocated special operating funds to schools to encourage school education, with the purpose of inheriting and protecting "Shiping folk song" from children to teenagers. This initiative has played a positive role in the protection and inheritance of "Shiping folk songs". In addition, actively set up a "community college" to encourage social personnel to actively participate in the study of "Shiping folk song", and through them to actively carry out community activities to standardize the inheritance and development of "Shiping folk song" in the daily life of the masses.

Second, local governments and civil organizations actively take measures to encourage the production of "Shiping folk song" short videos and encourage "Shiping folk song" singing competitions, which are positive and effective measures for the protection, inheritance and dissemination of "Shiping folk song" in the local area. Using modern media technology to make short video of "Shiping Folk Song" is a positive and effective means to protect, develop and spread Hakka folk song culture. Under this policy, some videos of Shiping folk songs were uploaded to the Internet and can be seen all over the world, effectively spreading the musical art of "Shiping folk songs" and playing a positive role in protection and inheritance.

3. Suggestions

This paper puts forward suggestions on the utilization of the research results from the following two aspects:

3.1 Suggestions for the use of Shiping Folk songs:

3.1.1 Increase the proportion of Shiping folk songs in local music teaching. It includes primary and secondary education.

3.1.2 Cultivate full-time teachers of "Shiping Folk songs". Because training full-time music teachers is the guarantee of education human resources of Shiping Folk Song School.

3.1.3 Develop local teaching materials, teaching plans and teaching syllabi for "Shiping Folk Song". Because the textbook is the basic basis for the implementation of Shiping folk song system teaching.

3.1.4 Do a good job in the system construction of Shiping folk song education and teaching, and a standardized system is the legal basis for carrying out Shiping folk song teaching activities.

3.1.5 Cultivate and support folk artists, singers and drama actors to put Shiping folk songs on stage.

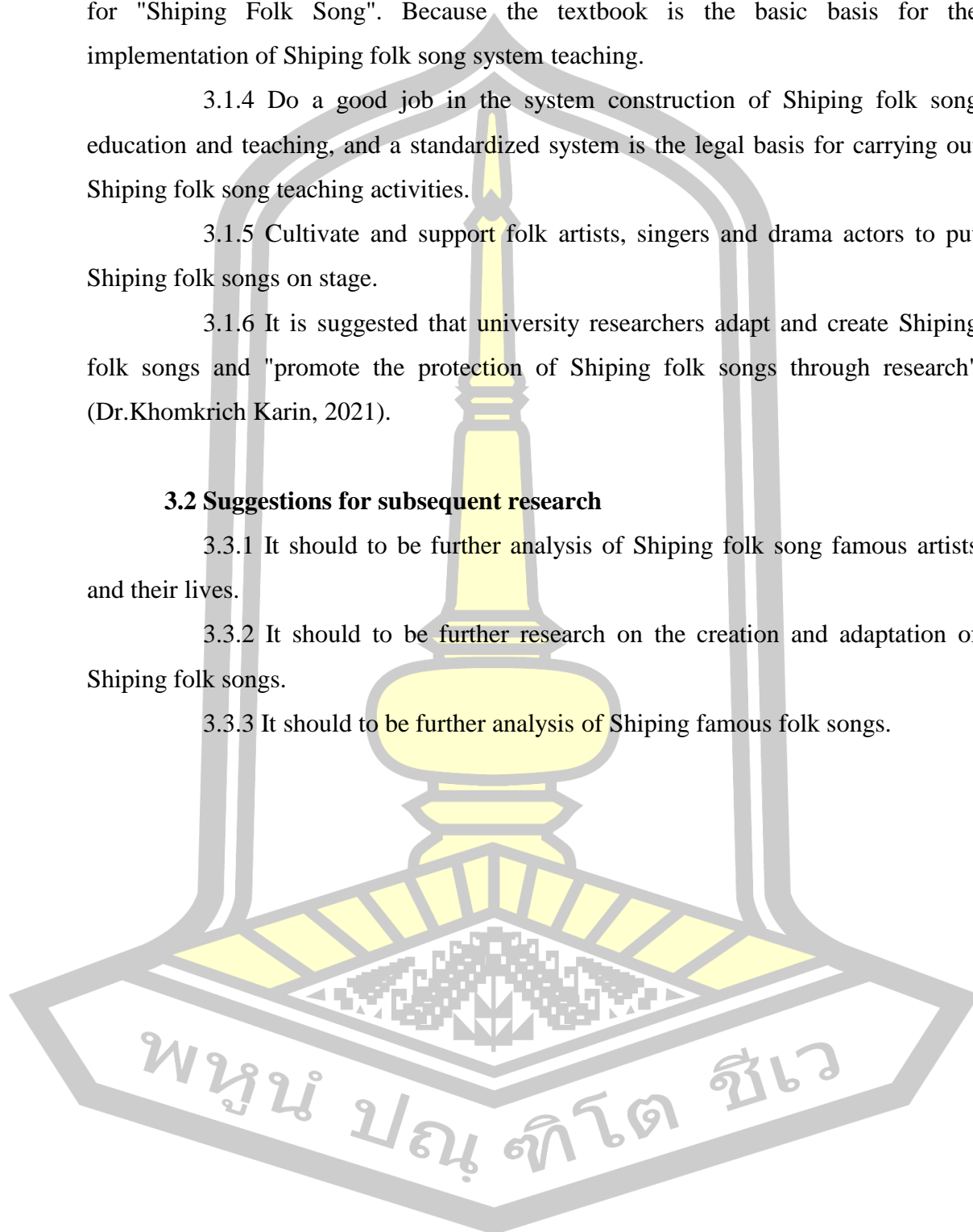
3.1.6 It is suggested that university researchers adapt and create Shiping folk songs and "promote the protection of Shiping folk songs through research" (Dr.Khomkrich Karin, 2021).

3.2 Suggestions for subsequent research

3.3.1 It should to be further analysis of Shiping folk song famous artists and their lives.

3.3.2 It should to be further research on the creation and adaptation of Shiping folk songs.

3.3.3 It should to be further analysis of Shiping famous folk songs.



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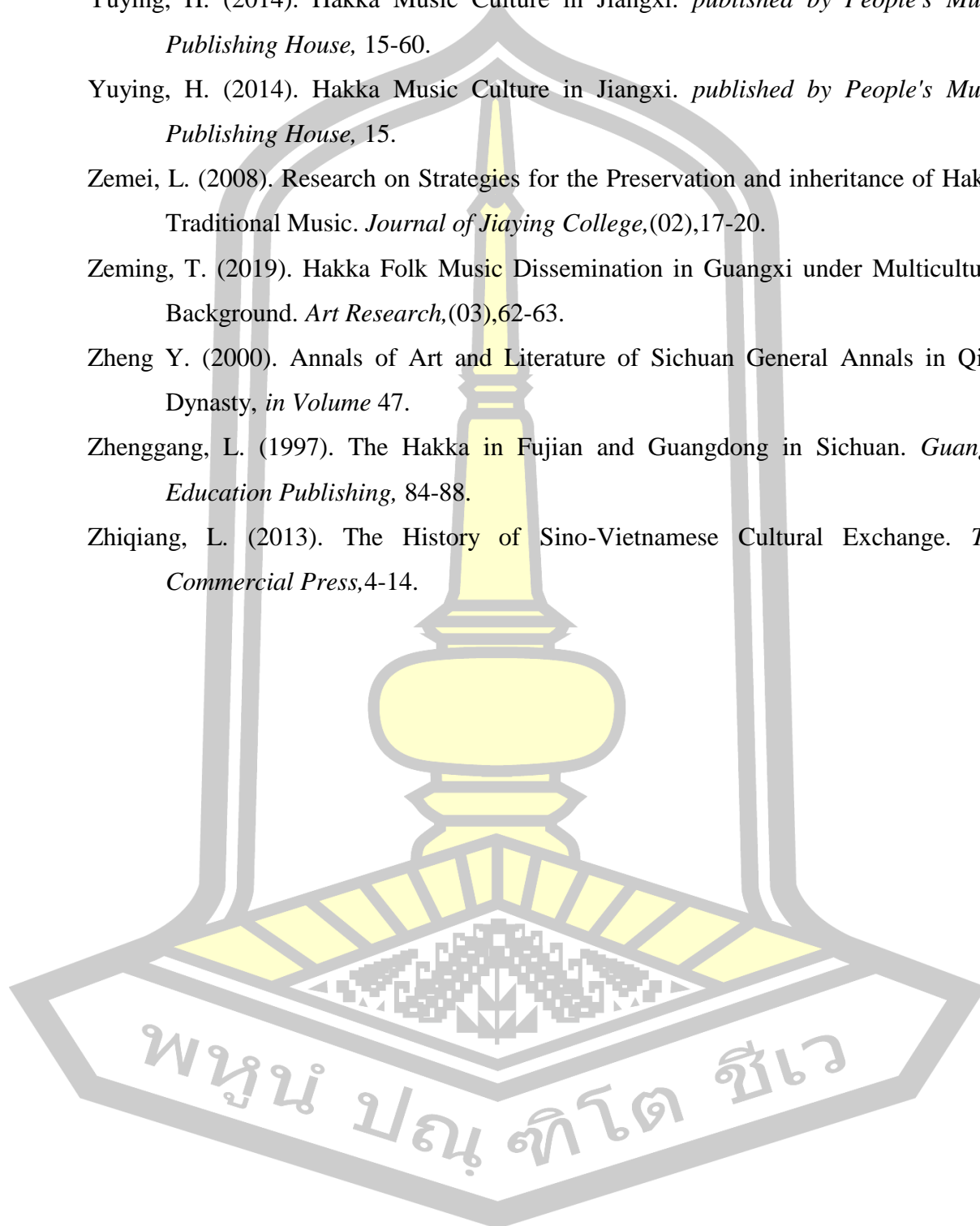
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APPENDIX

Appendix 1

Interview record of fieldwork

1. Time

First: July 20, 2021

Second: March 26, 2022

Third: July 15, 2022

Fourth: February 23, 2023

Fifth: March 9, 2023

Sixth: April 21, 2023

2. Location

There are three main interview locations:

First, Zhutang Village, Guanyingtan Town, Weiyuan County, Neijiang City, Sichuan Province.

Second, "Xu's picking Piano Hall", Futaishan community, Ziliujing District, Zigong City, Sichuan Province.

Third, Zigong City of Sichuan Province Ziliujing district Zijing city community.

Fourth, Zigong City Ziliujing district red flag township Zijing City community.

Fifth, Huibei Campus, Sichuan Light Chemical Engineering University, Zigong City.

Sixth, Zigong City Huashang International City Yanshang Grand Theater.

3. Interviewees

1) Zeng Dehua

2) Xu Penngyang

3) Huang Zhaohua

4) Yang junming

5) Cui Deyang

6) Cui Zehuai

7) Sun Chuanxiang

8) Liumingyang

Table 2. Field work questionnaire

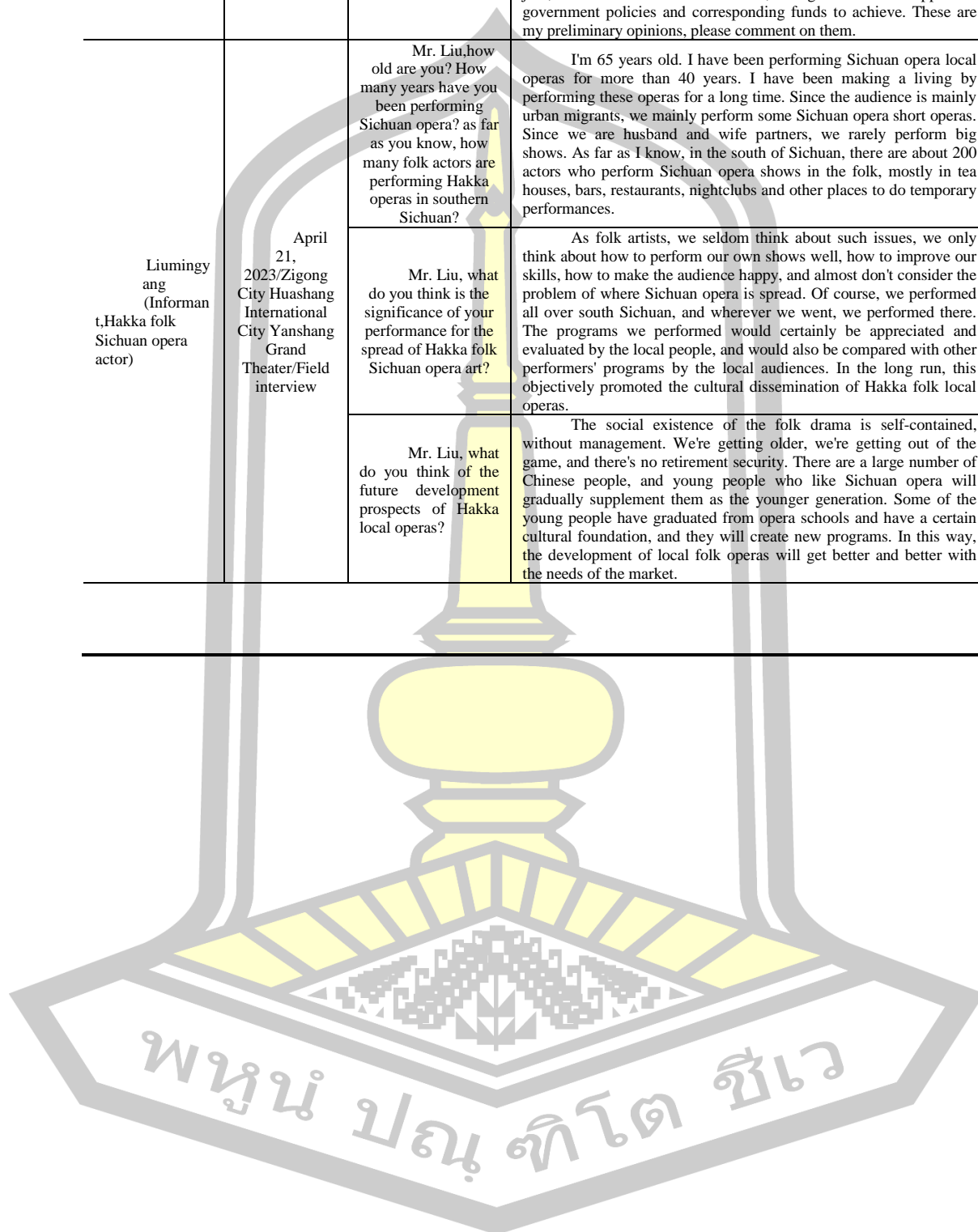
Names of the inheritors, folk musicians and informants	When, where and how	Questions and purpose	Answers and results
Zeng Dehua (inheritor)	July 20, 2021/Neijiang City Weiyuan County Zhutang village/Live interview	Mr. Zeng, you are the chief editor of the book "Shiping Ballads of Weiyuan, Sichuan". Are there still many people singing folk songs in Shiping area of Weiyuan County?	Around the 1980s, there were still many people singing folk songs in Shiping Mountain area of Weiyuan County, and there were also many lovers. People liked to sing folk songs after work or during work breaks, and they often sang to their heart's content, which was very lively. However, with the development of economy and the acceleration of urbanization, most young people move to cities and towns, and fewer and fewer people sing folk songs in rural areas. Now there are still some elderly people singing folk songs for entertainment.
Cui Deyang (inheritor)		Mr. Cui, you are the oldest inheritor of Shiping folk song, would you please talk about the origin of "Shiping folk Song"?	Most of the residents of Guanyintan Town in Weiyuan County were Hakka people who moved from Fujian and Guangdong during the "Huguang Filling Sichuan" period in the middle of Qing Dynasty. Because the folk songs in this area are distributed in the Shiping Mountain area, they are called "Shiping Mountain Songs", which is our local original ecological folk songs, and named "Sichuan Mountain songs" by the Ministry of Culture, which is essentially "Hakka folk songs". The Hakka people are distributed throughout the south Sichuan region.
Cui Zehuai (inheritor)		Mr. Cui, you are the main inheritor and lover of "Shiping Folk Song", please talk about the cultural and artistic characteristics of "Shiping folk Song"?	To talk about its culture, we need to talk about its historical sources. "Shiping Mountain Song" is a folk song spread in the area of Shiping Mountain area. It is a Hakka folk song spread from Huguang area to Sichuan by our Hakka people. Combining with local folk songs, Weiyuan Hakka folk songs are gradually formed. "Shiping Folk Song" is the representative music of Hakka people. It has no musical score and has been passed down from generation to generation by Hakka ancestors. I have been singing folk songs since I was a child, and now I sing them every day, when I am working and wandering, and people call me "old urchin". There are many types of "Shiping folk songs", such as labor songs, learning songs, crying songs, love songs, etc. Love songs are the most beautiful and very happy to sing.
Sun Chuanxiang (inheritor)		Mr. Sun, you are one of the main leaders of this village. How does Zhutang Village inherit the song of Shiping Mountain?	Well. Zhutang Village, Shiping Township, Weiyuan County (former) is the birthplace of Shiping Folk Song, which is now part of Guanyintan Town. In 2008, the township was awarded the title of "Town of Chinese Folk Culture and Art" by the Ministry of Culture. In 2011, Shiping Folk Song was listed in the "Intangible Cultural Heritage List" by Sichuan Province. In order to protect and inherit the "Shiping folk song", Zhutang Village has set up two "Shiping Folk song" singing teams, with a total of about 50 people, to learn and sing "Shiping Folk song" regularly, and set up "Shiping Folk song" teaching point in "Shiping Primary School" to train the inheritors of Shiping folk song.
Pengyang Xu (Hakka folk musicians)	March 26, 2022/"Xu's Picking Piano Hall", Antique Street, Futaishan Community, Ziliujing District, Zigong City/Live interview	Mr. Xu, could you tell me something about your personal life resume?	My ancestors are the Hakka who immigrated from Macheng, Hubei Province to Sichuan during the period of "Huguang filling Sichuan" in Qing Dynasty. After moving to Sichuan, he first lived in Santai County, Mianyang City, Sichuan Province. During the Republic of China, Ziliujing was a famous well salt producing area with prosperous commerce. My grandfather came here to do business, so my father moved to Ziliujing area of Zigong City with his grandfather and settled down from then on. My father is a pole lifter, he can sing "pole trumpet/song"; I was born in Ziliujing cross area, love music since childhood, Ruan, erhu, flute and other Musical Instruments I have learned; My family of four brothers and sisters all like Musical Instruments. They all learned Musical Instruments when they were young. Some of them play dulcimer and some learn to play pipa. This is the basic situation of my family.
		As far as you know, do the locals still like to sing folk songs in your life?	As far as I know, there are still many people who like singing and music. Many young people as well as middle-aged and elderly people come to me to learn music. They like playing Musical Instruments and singing. Because music is an indispensable form of entertainment in life. However, modern people are less able to sing original songs, most people like to sing pop songs, their music life is greatly influenced by Internet music and film music, most of them are learned through the media. On the contrary, there are fewer and fewer authentic folk songs, because people's living environment has changed, most of the young people live in the city, lost the natural environment of rural labor, so the original ecological folk songs have

			disappeared in modern urban life; But old children's songs are still remembered, sung while babysitting.
		In combination with your music learning experience, please tell me about the music form that influenced you most when you were young.	I was born in 1948, a year before the founding of New China, and experienced various social movements in the first three decades of socialist construction, including the 10-year period of the "Cultural Revolution", which was the most critical period of my life and growth, during which I was deeply influenced by various "positive revolutionary songs" in the period of social construction. Influenced by the anthems celebrating the revolutionary victory of the People's Republic of China and the great achievements of socialist construction, and the "Eight Model operas" during the 10-year Cultural Revolution, these songs had a great influence on my growing up.
		Would you please talk about the influence of film, television, music and carols on you during the socialist economic construction period?	From the reform and opening up after the 1980s to the first decade of the 21st century, I was deeply influenced by the movies and TV songs of the past three decades, as well as the carols praising "reform and opening up" in the 1980s and 1990s. These lyrical carols and movie songs became an important form of music that influenced my young and middle-aged life.
		Would you please talk about the influence of folk instrumental music and traditional opera on you?	Folk instrumental music and traditional opera have also had a certain impact on my musical life, but not as much as the above types of music, because life in folk music is more or less influenced by folk instrumental music and traditional opera. However, with the deepening of reform and opening up and the development of economy, the performances of folk instrumental music and traditional opera are becoming less and less, and the opportunities to see and hear them are also becoming less and less. So the impact is very small, and this kind of music has not been heard much in the last decade.
		Can you talk about the influence of folk rap music, religious music and original folk songs on you?	Folk rap music was heard around the 1970s and was also prevalent in society, and then it became less and less and had little influence on me. I often hear original folk songs and religious songs, but I am more interested in the "art songs" adapted and created by composers. I know and understand religious songs and original ecological folk songs very well, but rarely sing them.
		Tell me about your understanding of Western music. Do you like European classical music?	I often see foreign classical music on TV. Western music pays attention to harmony, sound and effect, and vocal singing also likes "resonance" effect and "multi-part chorus". Their singing method is called "Bel canto singing". Compared with China's "folk singing", I prefer to listen to "folk singing" and "singing style", like to listen to lyrical folk song melody; I'm more interested in Chinese music than European classical music.
Huang Zhaohua (Hakka folk scholar, Sichuan Province famous field investigation senior reporter)	July 15, 2022/Zigong City Ziliujing district red flag township Zijing City community /Live interview	Mr. Huang, are you a Hakka? Where is your ancestral home? When did your ancestors move to Sichuan? Could you tell me a little about your family background?	My Hakka family, originally from Panyu, Guangdong Province, moved to Sichuan in the middle of the Qing Dynasty. Our Huang family is also a famous family in the Fushun area of southern Sichuan. Our ancestors ran the well salt shipping business in Zigong, and also set up many business stores along the Fushun River. The family's economic situation is superior, so the family was able to train me to receive cultural education, and later I was admitted to university and became a field investigation reporter.
		Mr. Huang, when you were a field reporter, were there many rural folk singing Mountain songs?	When I was young, I loved fieldwork very much. I traveled all over Sichuan and visited almost every village in southern Sichuan. As a Hakka, I pay close attention to Hakka culture. There are many Hakka Mountain songs, children's songs, folk songs, folk proverbs, dialect slang and other folk literature and art forms left in southern Sichuan. It is common for rural residents to sing folk songs, especially in mountainous areas, and folk song duet singing is one of the most important forms of entertainment for villagers. Weiyuan area is one of the main residential areas of the Hakka, because it is far away from the city, the traffic is not convenient, so the original ecological folk songs are well preserved.
		Mr. Huang, can you sing Hakka folk songs?	I can sing some Hakka children's songs, most of which are sung by Mountain residents when they are engaged in agricultural labor or various activities. I have been living in the city since I was a child, and have rarely been exposed to folk songs. I only learned to sing children's songs from my mother when I was very young. However, we Hakka people have the traditional habit of singing folk songs, so my elders can sing folk songs, my father plays the flute, plays the erhu, and sings Sichuan opera; It's just that in my

			generation, living in the city, there are fewer people singing Mountain songs. I can sing you some children's songs that I can sing.
		Mr. Huang, when you were a reporter, you collected a lot of folk songs, ballads, folk proverbs and other folk literature and art content, can you provide me with some?	Yes, your study of Hakka music culture is of great practical significance to the protection of our national history and culture. I am willing to help you as far as I can and provide you with some relevant materials. (After a period of time, according to his own memory, Mr. Huang wrote the Hakka Mountain songs, ballads, children's songs, folk sayings, slang and other contents of his knowledge on paper and gave it to me.) I would like to express my heartfelt thanks and deep remembrance.
Cui Zehuai (inheritor)	February 23, 2023/Zigong City Ziliujing district red flag township Zijing City community /Video telephone interview	Mr. Cui, How old are you? and how did you fall in love with singing folk songs?	I'm 81 years old. When I was young, the older generation loved to sing folk songs, and they could sing folk songs. In our area (refers to Shiping Mountain area, Guanyingtian Town, Weiyuan County), all the Hakka people who moved to the Qing Dynasty when "Huguang filled Sichuan", Hakka people like to sing mountain songs, the old people like to sing mountain songs when they are working in the field or in the rest of the farm, they sing mountain songs during festivals, and they sing them when they walk in ordinary times, in short, The Hakka people seem to sing "Mountain songs" all the time, and singing "Mountain songs" has become a habit, and it is also a social custom in our place. I grew up in this environment and fell in love with singing folk songs since I was a child. I remember when I was a teenager, I would go to sleep at night and wake up in the middle of the night to sing folk songs. I couldn't help but sit on the bed and sing, and when I was tired, I went to sleep and reached a state of ecstasy. Until now, I can still sing many folk songs around Shek Ping.
		Mr. Cui, How did you learn to sing folk songs? Did any teacher teach you to sing folk songs?	In the past, no one specifically taught singing folk songs, people learned to sing folk songs by word of mouth, such as collective labor, one person led the singing, others sang along, and then sing together, so gradually everyone learned to sing folk songs. When I was working in the mountains, I often heard someone singing folk songs, and I learned them by listening to them. In the "Folk Song Festival", many people go to sing folk songs, and people also sing folk songs when holding collective activities, such as ramming when building houses, lifting heavy objects, plowing fields, they sing folk songs, so people can learn to sing folk songs anytime and anywhere, and they will naturally sing songs in life.
		Mr. Cui, do you have a score for "Shiping Mountain Song"? If so, how is it written?	In the past, "Shiping Mountain Song" did not have a music score, and people did not know the music score. The music score is the tone of the song, in the past, no one wrote it down, but sang it out, hum it out, one person can sing, everyone can sing, which recorded the tone, and then passed on to future generations. In the past, no one wrote down the lyrics, everyone relied on the brain to remember, generation to generation; Most of the time, the lyrics are composed by individuals, and they sing what they see temporarily, which is not fixed. In modern times, some people have specially learned notation, collected "Shiping folk songs" and recorded them with music scores, and also wrote down the lyrics. Before, there was no score for Mountain songs.
Yang Junming (Key informant)	March 9, 2023/Huibe Campus, Sichuan Light Engineering University, Zigong City/Field interview	Mr. Yang, as far as you know, which schools carry out the classroom teaching of "Shiping Folk Song"?	As far as I know, Shiping Primary School and Guanyingtian Town Central School are the main schools that carry out "Shiping Folk Song" school education. Other towns and townships also have similar schools, but I am not very clear about the specific situation of other schools offering "Shiping folk Song" classroom teaching.
		Mr. Yeung, what is the attitude of the local government towards the inheritance of the Shiping Folk Song? How do you understand and deal with this problem?	The Weiyuan County government has always attached great importance to the school education of "Shiping Folk Song". When I was the principal of a middle school in Guanyingtian Town, I carried out the work of introducing "Shiping Folk Song" into the classroom teaching in the school. I actively responded to the call of the government, advocated that schools should inherit the educational concept of local culture, and did some practical work for the inheritance of "Shiping folk song" culture.
		Mr. Yang, what problems do you think exist in the classroom teaching of "Shiping Folk Song"? What are your comments and suggestions?	Personally, I think the school classroom teaching of "Shiping Folk Song" is still in the initial stage of exploration, and some problems need to be improved slowly. This paper mainly discusses three aspects: First, mature classroom teaching requires perfect teaching materials, which is the main basis for teachers to conduct classroom teaching, and "Shiping Folk Song" classroom teaching does not have relevant teaching materials, which needs to be improved and remedied. Secondly, in order to carry out good

			<p>classroom teaching, having professional teachers is the basic condition, but also the prerequisite for ensuring the classroom teaching effect; As far as I know, the classroom teaching of "Shiping Mountain Song" does not have special music teaching teachers at present, and the training of professional teachers needs a process. I hope this aspect can be strengthened. Thirdly, the government's support and policy continuity are the fund guarantee and system guarantee for the teaching of "ShipingShange" school, and the fundamental guarantee for the completion of "Shipingshange" classroom teaching is to improve relevant policies and ensure the continuous and stable special fund allocation. I hope that our local government can improve and implement this policy on a long-term basis, so as to promote the inheritance and development of "Shek Ping folk song" and promote the Hakka folk song culture.</p>
	Mr. Yang, what do you think about the internal relationship between the Hakka Mountain songs of Shiping and the Hakka Mountain songs of southern Sichuan?		<p>I personally believe that the Weiyuan Hakka folk song named after "Shiping Folk Song" can only represent the Hakka folk song existing in the Shiping Mountain area, which is a limited regional name. In 2008, "Shiping Folk Song" was approved as the "Intangible Cultural Heritage List" of Neijiang City, and in 2011 it was approved as the "Intangible Cultural Heritage List of Sichuan Province", and it was also named "South Sichuan Folk Song" by the Ministry of Culture. This shows that from a large geographical scope, the Hakka folk songs in Shiping Township of Weiyuan County, that is, the "Shiping folk songs", have an inherent and essential relationship with the Hakka folk songs in other places in southern Sichuan - they are all Hakka folk songs spread to southern Sichuan by Hakka immigrants in the middle of the Qing Dynasty.</p>
	Mr. Yang, what do you think is the significance of protecting "Shiping Folk Song"?		<p>In my opinion, the preservation of "Shiping Folk Song" is of great historical significance. First of all, "Shiping folk song" is a relatively well-preserved Hakka folk song. On the surface, it is a form of music, but in fact, this art form bears a heavy history and culture of Hakka immigrants. It is a historical record of Hakka customs and people's feelings, and is also known as the "living fossil" of recording the musical culture of the Han nationality in the ancient Central Plains. Therefore, the protection of "Shiping Folk Song" has important historical and cultural value and historical archival data value. Secondly, the protection of "Shiping Folk Song" has important practical significance. "Shiping folk Song" is the folk culture type with the most local characteristics in Guanyingtan town of Weiyuan County. In 2008, Guanyingtan Town of Weiyuan County was named by the Ministry of Culture as "the Hometown of Chinese Folk Culture and Art", which is a huge intangible cultural wealth for a town. In the current period of great development of cultural tourism, creating "Shiping Mountain Song" characteristic cultural tourism experience economic park is a local cultural tourism project worthy of attention and development, and fully integrating this project into other cultural tourism projects, making it an important link and content of cultural tourism in south Sichuan, which will bring considerable tourism and cultural economic income to local residents.</p>
	Mr. Yang, what do you think should be done to protect "Shiping Folk Song"? Please share your thoughts.		<p>In my opinion, the protection of "Shiping Folk Song" should be carried out from three aspects: inheritance, dissemination and development. In the aspect of inheritance, we should first pay attention to the cultivation of inheritors. Because the ecological environment on which Shiping folk songs exist is gradually disappearing, if we do not pay attention to the cultivation of inheritors, Shiping folk songs will soon be lost. To train inheritors, we must rely on school education and social education, and select some people to be trained as inheritors, which can not only ensure the stability of the inheritance of "Shiping Folk Song", but also train "Shiping folk Song" performing talents. Second, dissemination is also an important means to protect "Shiping folk song". In front of the modern media, there are many channels to promote the spread of "Shiping Folk songs", such as organizing "Shiping folk songs" art groups to perform regularly in various places; Select and send outstanding singers to participate in national music and dance competitions held around the country; Using we-media to spread the "Shiping Folk Song" performance program through the Internet; Production of "Shiping folk song" sound art products, the development of cultural tourism, etc., are able to achieve "Shiping folk song" channels. Third, development is the fundamental driving force for the protection of "Shiping Folk Song". The vitality of culture lies in innovation, so the innovation and development of "Shiping folk song" is the fundamental driving force to give "Shiping folk Song" culture vitality. Then, the development should start from innovation, including music tune innovation, music expression innovation, lyrics innovation, Shiping folk song cultural connotation</p>

			innovation, aesthetic concept innovation; To complete these innovative contents, it is necessary to absorb some professionals to join, form a stable innovation team, and get the stable support of government policies and corresponding funds to achieve. These are my preliminary opinions, please comment on them.
Liumingyang (Informant, Hakka folk Sichuan opera actor)	April 21, 2023/Zigong City Huashang International City Yanshang Grand Theater/Field interview	Mr. Liu, how old are you? How many years have you been performing Sichuan opera? as far as you know, how many folk actors are performing Hakka operas in southern Sichuan?	I'm 65 years old. I have been performing Sichuan opera local operas for more than 40 years. I have been making a living by performing these operas for a long time. Since the audience is mainly urban migrants, we mainly perform some Sichuan opera short operas. Since we are husband and wife partners, we rarely perform big shows. As far as I know, in the south of Sichuan, there are about 200 actors who perform Sichuan opera shows in the folk, mostly in tea houses, bars, restaurants, nightclubs and other places to do temporary performances.
		Mr. Liu, what do you think is the significance of your performance for the spread of Hakka folk Sichuan opera art?	As folk artists, we seldom think about such issues, we only think about how to perform our own shows well, how to improve our skills, how to make the audience happy, and almost don't consider the problem of where Sichuan opera is spread. Of course, we performed all over south Sichuan, and wherever we went, we performed there. The programs we performed would certainly be appreciated and evaluated by the local people, and would also be compared with other performers' programs by the local audiences. In the long run, this objectively promoted the cultural dissemination of Hakka folk local operas.
		Mr. Liu, what do you think of the future development prospects of Hakka local operas?	The social existence of the folk drama is self-contained, without management. We're getting older, we're getting out of the game, and there's no retirement security. There are a large number of Chinese people, and young people who like Sichuan opera will gradually supplement them as the younger generation. Some of the young people have graduated from opera schools and have a certain cultural foundation, and they will create new programs. In this way, the development of local folk operas will get better and better with the needs of the market.



Appendix 2

Fieldwork data: the auxiliary materials of the second chapter: key informants, inheritors and the performance site.



Figure 21. Zeng Dehua is singing Shiping folk song

Source: Xiu Jian Gong (It was taken in March 2022)

The main editor of "Sichuan Shiping Song Collection", Shiping folk song lover, Hakka, secondary school education, self-taught the basic knowledge of music, served as a primary school teacher and township cadres. In addition to collecting and organizing Shiping folk songs performed by others, Tseng also composed new songs based on his experience. In this study, Tseng Dehua's newly composed songs are classified as modern new folk songs. The purpose is to analyze the new changes in music characteristics and cultural content between traditional and modern Shiping folk songs, and to evaluate the modern development of Shiping folk songs.



Figure 22. The key information person of this study

Source: Yang Junming (2023)

Weiyuan County Hakka, Hakka culture lover, folk culture scholar, university degree, served as a primary school teacher in Shiping Township, middle school educational director, principal, etc., committed to Shiping folk songs into primary and secondary school classroom teaching and publicity work of Shiping folk songs culture.



Figure 23. The first interview "Sichuan Shiping song Collection" author

Source : Xiujian Gong (2021)

Zeng Dehua - location: Weiyuan County Guanyingtian Town Zhutang Village
Zeng Dehua residence - Zeng Dehua in the enthusiasm for us to find Shiping folk songs related information.



Figure 24. Investigation Visit to Tsang Dehua - interview scene

Source : Xiujian Gong (2021)

Zeng Dehua is explaining the cultural background of Shiping folk songs and the process of completing the book of Shiping Songs in Weiyuan, Sichuan. The participants of this survey from left to right are: Mr. Cui from Zhutang Village,

information person Yang Junming, interviewee Zeng Dehua, investigator Tang Xiaoqing, and Ms. Wang Huarong, Zeng Dehua's lover. I'm the cameraman.



Figure 25. Hakka folk musician, Ruan performer, key informant

Source : Xiujian Gong (2023)

Xu Pengyang's ancestors were Hakka people who moved from Hubei to Sichuan during the period of "Huguang filling Sichuan" in Qing Dynasty. Xu Pengyang's grandfather with Xu Pengyang's father, from Sichuan Santai County moved to Zigong business, Xu Pengyang was born in Zigong city. Xu Pengyang's father carried a pole to transport guests for a living, "pole song" singing very well. Xu Pengyang's brother Xu Renjie is good at playing the Sichuan dulcimer (part-time); His sister is Xu Feng, a local professional dulcimer player; Xu Pengyang is good at playing Ruan Xian, Erhu, flute and other Musical Instruments (part-time); Xu Pengyang's sister and niece are both professional dulcimer players. Xu Pengyang opened a "strumming Qin Hall" in Zigong Antique Street, first for his own entertainment, and second for teaching Ruan Xian to play (free of charge), making an important contribution to the modern development and inheritance of Hakka folk music.



Figure 26. Hakka folk musician Xu Pengyang

Source: Xiujian Gong (2023)

He is engaged in Ruan performance teaching, has composed some songs that represent one aspect of the modern development of Hakka folk songs. Pictured here is Xu Pengyang playing songs with another folk erhu enthusiast



Figure 27. Hakka culture scholar, famous senior reporter Huang Zhaohua

Source : Xiujian Gong (2022)

key informant, Hakka children's song interviewee - Huang Zhaohua's ancestors are the Hakka people who immigrated from Guangdong to Sichuan during the "Huguang Filling Sichuan" period in the Qing Dynasty. His ancestors did salt transportation business in Fushun area, and he is a local famous family. His father was a famous journalist in the Republic of China and could sing Sichuan Opera. Huang Zhaohua is a famous local senior reporter who has done fieldwork and news reporting work in the local area for decades. His two sons and a granddaughter also work in

journalism. The children's songs and nursery rhymes used in this article are all sung and provided by Mr. Huang Zhaohua.



Figure 28. SHiping Primary school

Source : Xiujian Gong (2023)

The contents of two plaques hanging in front of the door Shiping Primary School, Guanyingtang Town, Weiyuan County, Weiyuan County community College Shiping folk song teaching point - This school gate is the school gate of "Shiping Primary School" in Zhutang Village. Yang Junming and the author are investigating the teaching site of Shiping folk songs to understand the specific situation of the classroom teaching of Shiping folk songs.



Figure 29. Scenes inside Shiping Primary School

Source: Xiujian Gong (2023)

The red slogan on the teaching building reads: Sing Shiping folk songs and inherit folk culture. Song is like a dream, study like crazy. In the distance, information person Yang Junming is communicating with school administrators. According to the

on-site interview, the teaching site of Shiping Folk Song is set up with the support of the government and has financial support and policy guidance. However, there are also some difficulties in the specific course, such as the lack of school-based teaching materials of Shiping Folk song and the weakness of music teachers.



Figure 30. Shiping folk song and local drama stage

Source: Xiujian Gong (2023)

Hakka folk Sichuan opera actor Liu Mingyang performs Scene of stage performance of Hakka folk drama "Hire permanent Labour" . This small-scale "Hakka opera" performance is usually held on small stages in urban bars, teahouses, large hotels, and entertainment venues. The audience is mostly in the middle class of society, and the program functions are mostly leisure programs after work, humorous and funny. However, this form plays a positive role in inheriting Hakka folk drama culture.



Figure 31. Husband and wife partners performing

Source: Xiujian Gong (2023)

Liu Mingyang and another Hakka husband and wife partner Sichuan opera actor were performing—Scene of stage performance of Hakka folk drama "Rubber Band Rolling Lamp" This is another Hakka Sichuan Opera actor, also a husband and wife team, performed in Zigong's "Yanshang Grand Theatre", where Liu Mingyang also performed. After Liu Mingyang left the theater, the "husband and wife duo" took Liu Mingyang's place. They perform the same program, the plot is roughly the same, but there are some changes in the details of the performance, with a distinct personal style. The Sichuan opera pair's performance is also "Rubber Band Rolling Lamp". From a certain point of view, this kind of program similarity is also the result of Hakka folk local drama culture dissemination.



Figure 32. Husband and wife perform "Rubber Band Rolling Light"

Source: Xiujian Gong (2023)

The picture shows Hakka Sichuan Opera actor Liu Mingyang and his wife performing the comedy "Rubber Band Rolling Light".



Figure 33. Pose for a photo with the cast at the end of the interview

Source : Xiujian Gong (2023)

Liu Mingyang first from left a Hakka folk drama actor and key informant, pictured here is a photo of the couple during an interview with the author——Liu Mingyang is a Sichuan folk opera actor, a Chongqing Hakka, who makes a living by performing Sichuan Opera in Weiyuan, Zigong, Chengdu and other places. His partner is his lover. Through the interview with Liu Mingyang, I understand the role of Hakka "lantern opera" in the formation of Sichuan opera, and understand the general development of Hakka folk opera in Weiyuan.



Figure 34. Photo taken during the second interview with Mr. Tsang

Source: Xiujian Gong (2023)

Mr. Tseng Dehua, inheritor of Shiping folk songs, Hakka folk musician, chief editor of Shiping Ballads of Weiyuan, Sichuan, and key informer of this study Photo taken during the interview. This is a souvenir photo from the second interview with Mr. Tseng Dehua. In this interview, Mr. Tseng and his wife sang Shiping folk songs in the concert hall of his home, which makes people feel that the Hakka folk songs of Shiping have a strong ethnic and local style.

BIOGRAPHY

NAME	Xiujian Gong
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