

A Study the Hakka Folk Song for Writing Hakka Folk Songs Vocal Guidebook

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Abstract

The Hakka people have a unique culture. The main unique feature is the language, which differs in each area. As a result, they have different tones, including the folk song. Hakka folk songs of Hezhou City are diverse and rich in content, covering labor, life, love, festivals, and more. Hakka folk songs of Hezhou are commonly sung during work, festivals, and celebrations. These activities are designed to boost morale, relieve fatigue, and enhance enjoyment. But in the present, they are nearly extinct and corroded because of cultural impact and because there is no widespread inheritance. There is probably only one teacher in the school. But teachers do not have knowledge and understanding because they have no direct knowledge.

This research was to study the Hakka folk song from key informants and write a Hakka folk song vocal guidebook. Qualitative research methods were utilized in this study. Researcher studied a book, article, thesis, and research report. Information was gathered from four key informants with expertise in Hakka folk song traditions from Hezhou, China, through in-depth interviews. This information was then analyzed to writing the Hakka folk song vocal guidebook which subsequently evaluated by three experts.

The research found that the Hakka people, residing in southern China, have a distinct culture that is evident in their work and way of life. In Hezhou City, the Hakka community maintains a robust cultural heritage, particularly exemplified through their folk singing traditions. These songs, which have been passed down through generations, highlight the importance of language use and pronunciation. They are characterized by specialized techniques such as controlled breathing and vocal execution, including throat sounds and staccato singing. Four key informants, who are direct inheritors of this tradition, recommended 16 songs to be included in a guide to Hakka singing. These selections cover a range of themes, such as homesickness, love, work, rainy days, festival celebrations, Hakka identity, and the beauty of nature. The guidebook is organized into four sections: 1. Overview of the Hakka 2. Hakka Folk Songs in Hezhou 3. Hakka vocal skills 4. Hakka Folk Songs Vocal Guidebook, which includes explanations of the songs' origins, sheet music, and singing methods. This guidebook was created through the study and collection of information from the descendants of Hakka folk songs. It presents a singing method that outlines specific skills and techniques. Singing Hakka folk songs has a distinct identity, contributing to the creation of values and the preservation of cultural heritage. This research can be utilized for teaching and dissemination purposes.

Keywords: Hakka Folk Songs; Vocal; Guidebook; Hezhou of China

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Received: July 7 2024; Revised: August 19 2024; Accepted: August 24 2024

Introduction

Hakka people have a long history and unique cultural tradition in southern China. Known for their diligence, simplicity, and hospitality, they have formed a stable settlement in southern China since ancient times, exerting a profound influence on the local economy and culture. The lifestyle and cultural customs of Hakka people are different from those of other groups, and this difference is also reflected in their folk music traditions. (Chen S., 2015).

Hakka people are mainly distributed in areas near Guangdong, primarily residing in four major regions: Yulin in southeast Guangxi; Beihai, Fangchenggang, Qinzhou, and Nanning in south Guangxi; Liuzhou and Guigang in central Guangxi; and Hezhou in east Guangxi.

The Hakka in Hezhou trace their ancestry to the Hakka regions in Guangdong, Fujian, and Jiangxi, with the Hakka dialect as their native language. Unity grouping creates a national culture. Language and culture are unique to the Hakka people. It comes from daily life and hard work. Thus creating a culture of music and singing for a specific group. The distinctive identity of the Hakka people is their unique language and culture. The people of Hakka live in Hezhou, so there is a culture of music and vocals that reflect life and work. Therefore, Hakka people are expressed through vocal songs that they sing during work.

The Hakka folk songs in Hezhou are a form of folk song rich in cultural characteristics. Over time, Hakka folk songs have become widely preserved and disseminated among Hakka communities. Hakka singing is unique due to its emphasis on pronunciation, language, tone, breathing techniques, and expression, all of which are distinctive to Hakka culture.

In today's society, cultural inheritance faces challenges, leading to suppression and limited dissemination. It is crucial to promote Hakka culture to ensure its transmission to the younger generation. Despite its continued existence, Hakka culture lacks comprehensive educational resources. One effective method to perpetuate and express cultural heritage is through the creation of learning materials for students.

The researcher is focused on collecting songs as educational resources to promote Hakka culture, particularly its unique singing style. This involves explaining how to sing these songs, detailing various singing skills and techniques. Recognizing the significance of Hakka folk songs in vocal traditions, the researcher aims to compile essential knowledge in a guidebook. This resource will cover the history of Hakka songs and provide insights into important singing skills and techniques, beneficial for future preservation and understanding.

Literature Review

The researcher reviewed documents and related research summarized as follows;

Qinliang Ning and Sakon Phu-ngamdee, (2022) said The original lyrics of Hakka folk songs carry Hakka people's history, culture, ethics, folk customs, feelings, and labor life and contain the pronunciation, rhyme, and semantics of Hakka dialect. Hakka folk songs have well served this important task of inheritance; Hakka folk songs retain the original language expression in the process of oral transmission, and the regional Hakka dialect affects the trend and development of its melody. The structural forms of folk songs are as diverse as those of other ethnic groups and regions. Hakka folk songs show the unique charm of traditional music culture.

Lai Chi Rita Yip, (2013) said This chapter deliberates specifically on the transmission of Hakka folk songs in the Hong Kong cultural context. The essence and characteristics of the musical structures of various local Hakka folk songs are compared with those folk songs known

in the wider Hakka community to determine the presence of a connection or distinctiveness. The educational value of the conservation, inheritance, and development of the Hakka folk song genre provides insights into learning and understanding other oral traditional folk music.

Chen Zhong, (2013) said The singing of Hakka Mountain folk songs in Jiangxi should be diversified, and there is spirit of innovation in all aspects, such as singing form, singing songs, singing skills, singing language, singing platform, and dissemination channels. Singing methods are the result of various internal and external factors. These include history, politics, cultural aesthetics, customs, national language, and humanistic spirit.

Wang Rui, (2021) said The combination of multimedia technology and traditional vocal music teaching is very beneficial to the mastery of singing skills and imitation learning, according to the singer's video. Only after learning its style and singing skills can we better explore its unique artistic charm. Both for the study of national vocal music or engaged in teaching work, have great inspiration.

Zulong Wei, (2023) said In the initial stage Singing has many challenges, such as volume control, breathing assistance, and vocal technique. The initial process involves smooth, controlled breathing in and out. To produce sound correctly, the clear functioning of the vocal organs (jaw, lips, soft palate, and small tongue) is very important. Melodies and other sound qualities Closely related to sound formation, learners will have a foundation of vocal skills. Affects the natural development of a beautiful voice. It has a significant effect on the purity and beauty of the sound.

Research Objectives

1. To study the Hakka folk song from key informants.
2. To write Hakka folk song vocal guidebook

Research Methodology

This research used qualitative research by literature review and in-depth interviews to write the Hakka folk song vocal guidebook, which was evaluated by the experts as follows:

1. Literature Review

The researcher studied a book, article, thesis, and research report.

2. Interview

The researcher interviewed four key informants, with the selection criteria being: He has more than 10 years of experience in Hakka folk songs and has inherited Hakka folk songs directly from his ancestors. The three main informants are as follows:

1. Mr. Zeng Longcheng, composer and direct inheritor.
2. Mr. Mo Jiling, Composer, Hakka performer, and direct inheritor.
3. Mr. Zhang Hanqiu, Musician, Hakka performer, and direct inheritor.
4. Mr. Peng Jinqing, musician, composer, and direct inheritor.

3. Experts

The interview form and verification form were evaluated by three experts. For experts have criteria for selecting are as follows: having a master's degree or higher in vocal music major, Has experience and knowledge of Hakka folk songs, and has more than 10 years of teaching experience. Three experts, as follows:

1. Mr. Yejun, Hakka culture education inheritor
2. Mr. Wei Zuqing, professor of ethnic studies at Hezhou University, Guangxi
3. Mr. Tang Li, professor of ethnic music at Guangxi University for Nationalities

4. Research Tools

- Interview form, for collect the data from four key informants.
- Verification form, for expert verified the Guidebook.

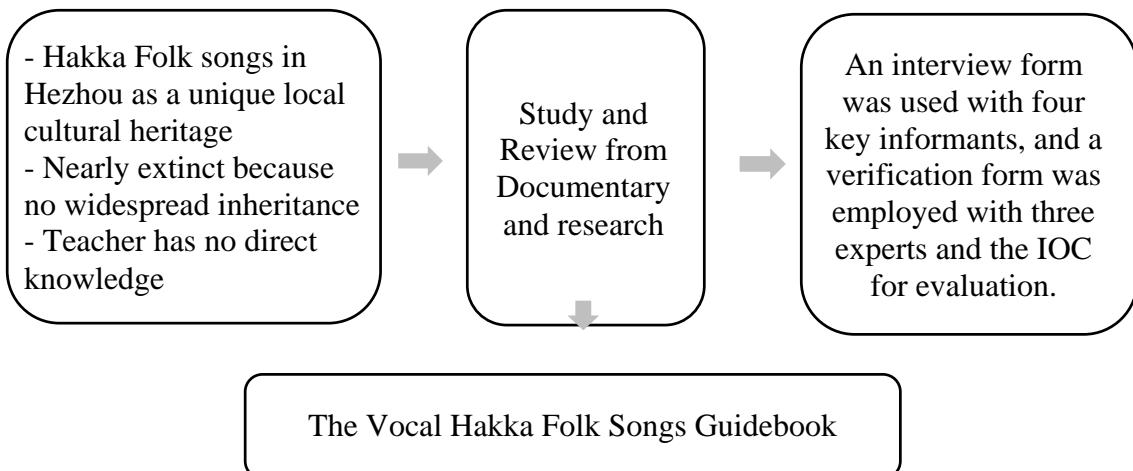
5. Data Collection

The researcher studied relevant literature and used in-depth interviews's key informants to collect the data. For in-depth interviews that used the interview form, they were verified with IOC tools by experts. Analyze and summarize the key informant's answer for writing the Hakka folk song vocal guidebook.

6. Data Analysis

The researcher summarizes the information from the study and analyzes the knowledge from key informants, which can be separated into: history of Hakka in Hezhou, Hakka vocal skill and method, and classifying types of folk songs that compile the Hakka folk song from key informants.

Conceptual Framework



Research Scope

This research is a study of Hakka folk songs in Hezhou, Guangxi, China, by interviewing four key informants to collect information for writing a vocal guidebook on Hakka folk songs.

Research Results

1. Hakka Folk Song in Hezhou, Guangxi of China

The Hakka people are ethnic group with distinctive characteristics and a unique culture. They are also one of the most influential and widely ethnic groups. The long-term migration has given the Hakka people the excellent character and courage to work hard and make progress.

The distinctive identity of the Hakka people is their unique language and culture. The Hakka language culture uses a dialect of their own ethnic group called the Hakka language. As the Hakka people spread out to various areas, As a result, the language has a different tone

according to their own local area. But this is the unique cultural identity of the Hakka people, which affects other cultures such as music and singing. Hakka folk songs are a form of folk literature inherited by Hakka people, with strong Hakka language characteristics, and have become an independent branch of folk songs. Its emergence is closely related to the living environment of the Hakka people, who usually work in the mountains and fields. Men and women are equally involved, so there is no clear distinction between the division of labor between men and women in the family. Due to the Hakka people's simple and hard-working character and the influence of the Central Plains culture, Hakka folk songs gradually formed. The content and nature of Hakka folk songs can mainly be divided into three types: self-indulgence or emotional vent, flirtation between men and women, and playful ballads.

Hakka folk songs have extensive content and use simple and vivid language. The lyrics are adept at using metaphors, with well-structured rhyme schemes. The sentence structure of the lyrics is typically four lines of seven characters each. One song can have multiple sets of lyrics and can be repeated. They have a rich variety of melodies. Hakka songs cover a wide range of themes, such as labor, moral guidance, professional songs, playful songs, boasting songs, abstract songs, teasing songs, riddle songs, guessing songs, folk tunes, bamboo board songs, and more.

Hakka people in Hezhou City are located in the eastern part of the Guangxi Zhuang Autonomous Region. The Hakka folk songs of Hezhou City, as a representative of Hakka culture, possess unique local characteristics and cultural connotations.

Most of the Hakka folk song content covers labor, life, love, festivals, and more. Hezhou's Hakka folk songs are typically sung in fields and construction sites to boost morale and relieve fatigue. Hakka song and dance in Hezhou is performed in the Hakka dialect, accompanied by harmonious melodies and beautiful rhythms of Hakka mountain songs, serving as a local artistic form reflecting the production, life, customs, and sentiments of the Hakka people.

This research is conducted in Hakka, Hezhou, through interviews with four key informants, who are the direct inheritors of the culture. They provided information about sample songs as follows:

1. Bright Moonlight (yue guang guang)
2. Rainy Da (luo shui tian)
3. Plum Blossoms (lizikaihua)
4. Tofu Lady (Doufuniang)
5. Celebrating Lantern Festival (zheng yue shi wu nao yuan xiao)
6. Wishing You Wealth and Prosperity (gong xi fa cai)
7. Throwing the Red Thread (pao hong xian)
8. I Am a Natural-born Hakka (wo shi tian sheng ke jia ren)
9. Country Love Song (xiang cunlian qu)
10. Magpies Sing in Spring (que ming chun)
11. Hakka Folk Songs of Hezhou (he zhou ke jia shan ge)
12. Gonghui Dong Dong Che (gonghui dong dong che)
13. Singing About the Daughter-in-Law and Mother-in-Law (chang ge xi fu tong jia po)
14. Longan Flowers Blooming Branch by Branch (long yan hua kai zhi duizhi)
15. Put Down the Bamboo Hat and Embrace the Waist (fang xia li ma jiu lan yao jiao)

16. Many Joyful Events in the Cooperative (he zuo she li xi shi duo)

Hakka folk songs incorporate a variety of traditional instruments. The unique musical instrument used is a Hakka bamboo board, which has unique characteristics. Moreover, the method of playing is to use two pairs to play and sing at the same time. The melodies are in a pentatonic scale but have unique regional variations.

The songs that are recommended by key informants often depict the natural beauty of the Hezhou landscape, agricultural activities, and the daily lives of the Hakka people. They are imbued with a deep sense of place and community, celebrating local customs, festivals, and the collective memory of the Hezhou Hakka people.

The Hakka folk songs performed in Hezhou are performed at festivals and celebrations as well as in the traditions of Hakka people, such as weddings, etc. The songs serve not only as entertainment but also as a means of preserving and transmitting cultural heritage across generations.



Figure, 1 Hakka eight tone Music ensemble used for performances and wedding of Hezhou
Source: Wei Zuqing (2010: 7)

Hakka music has a unique focus on music and singing. The researcher has written a guidebook for deep understanding in practice from the basics, which will be very effective. It can also be used as a study guide.

Writing a Hakka folk song vocal guidebook requires a systematic approach and ensures comprehensive and accurate content, as follows:

Step 1: Clearly define the theme and objectives. This will help guide the creative process that follows. Make the content consistent in each section.

Step 2: Research and collect materials. A thorough collection of materials is necessary. Related literature includes expert interviews or collecting data from field surveys. Having an understanding of a particular theme or cultural background can provide a wealth of material and inspiration for creating a songbook.

Step 3: Choose the appropriate song. It may be related to the content of the song. Expression of lyrics and the emotional colors of the melodies Choosing songs that are representative and meaningful greatly enhances the quality and appeal of the book.

Step 4: Arrange and organize the structure. Proper layout and organizational structure are important. Including determining the order of songs, dividing chapters, and

organizing content. A well-designed structure makes it easier for readers to understand and appreciate the book's content.

Step 5: Emphasize cultural inheritance; attention should be paid to striking a balance between tradition and modernity during the creative process, preserving the essence of tradition while incorporating contemporary elements to make the book more attractive and vibrant.

Step 6: Careful editing and proofreading; it is necessary to revise and adjust the lyrics and melodies of songs to ensure smooth, accurate language that conforms to the overall style and theme of the book.

Final Step: Expert Evaluation; to review and assess the book to ensure the accuracy, completeness, and professionalism of its content. Expert evaluation provides valuable feedback and suggestions, helping to identify potential issues and make improvements, further enhancing the quality and value of the book.

Information from the musical culture of the Hakka people was studied by their direct successors in Hezhou City. This resulted in the creation of this manual for practicing singing. To inherit and be a standard in education. Systematically reflect the subject. Books are important tools for learning. Therefore, there must be a clear subject. The objective is clear. There is a detailed explanation. Easy to understand and sample songs. It must be a song that is truly valuable as a symbol of Hakka culture.

2. Hakka Folk Songs Vocal Guidebook

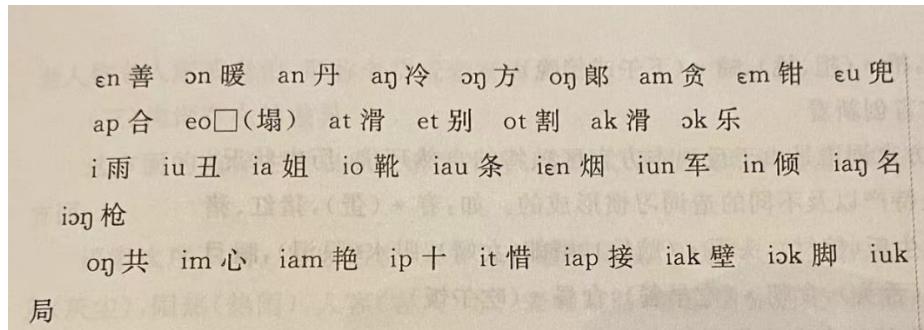
Hakka folk songs of Hezhou aim to provide music teachers with systematic and comprehensive teaching resources on Hakka songs to enhance students' understanding of Hakka music culture and mastery of singing skills. The guide covers a wide range of topics, including the historical origins of Hakka folk songs in Hezhou, representative repertoire, singing techniques, methods of instrumental accompaniment, and cultural experience activities. The guide pays special attention to the Hakka mountain songs of the Hezhou region, whose unique musical style and cultural background occupy an important place in teaching. The Hakka Folk Songs Vocal Guidebook is separated into 4 chapters, as follows:

Chapter 1 Overview of the Hakka

The Hakka people are known for their unique language, customs, and strong group cohesion. Hakka folk songs of Hezhou City are diverse and rich in content, covering labor, life, love, festivals, and more. Labor songs are an important part of Hezhou's Hakka folk songs, typically sung in fields and construction sites to boost morale and relieve fatigue. This is the main point of this research.

Chapter 2 Hakka folk song in Hezhou of China

The Hakka folk songs of Hezhou City are diverse and rich in content, covering labor, life, love, festivals, and more. Labor songs are an important part of Hezhou's Hakka folk songs, typically sung in fields and construction sites to boost morale and relieve fatigue. Life songs are another major category of Hakka folk songs in Hezhou City, mainly reflecting the daily life and emotional experiences of the Hakka people. The importance of Hakka folk singing is the language and pronunciation, which is uniquely different from Mandarin. Pronunciation examples emphasize vowel sounds and articulate sounds. Some words do not like to pronounce the first consonant, which does not have a specific font style. But use Mandarin pinyin to mark the meaning, because of pronunciation. This is known among the Hakka people.



Figure, 2 Vowel Pinyin of Hakka Language

Source: Wei Zuqing (2010: 115)

Chapter 3 Hakka Vocal skills

Hakka folk songs have unique singing techniques. Singers need to master breathing, pronunciation, and emotional expression techniques to achieve the best singing effect. For example, labor songs and festival songs require brisk rhythms and strong emotional expressions, while lyrical and love songs need soft timbres and deep emotional expressions.

Vocal techniques of each folk song, describing its unique singing style and technical characteristics. This section can include aspects such as breath control, timbre handling, and rhythm mastery. Vocal Hakka songs There are many different styles of singing. Importantly, there will be an emphasis on breathing, pronunciation, and use of tone, as well as expressing emotions appropriate to the content of the song.

Chapter 4 Hakka Folk Songs Vocal Guidebook

The best Hakka Folk Songs in Hezhou of China was chosen from key informants based on research and interviews with key informants;

1. Bright Moonlight (yue guang guang) Moonlight is a popular Hakka song composed by Zeng Longcheng, which came out in the late 1980s. Beginning to be sung in the early 1990s, the song quickly became popular in Hakka regions both at home and abroad, making it one of the representative Hakka music songs.

For example, this is a song part that Hakka people in every place, from ancient times to the present. The Hakka people use to sing in moonlight. The lyrics and music remain the same. No matter where the history of Hakka song singing is, this sentence will never change. This part of the song is typical of the Hakka people in Hezhou. As long as you sing the first line of the song, everyone will know. This part of the song is typical of the Hakka people in Hezhou. The important way to sing this part will be using techniques as; *Pronunciation*; There is a specific Hakka pronunciation, *Breathing*; requires slow and deep breathing because the lyrics convey lamentation, tone; more subtle and narrative tone , emotions; expresses feelings of missing family and home.



Figure, 3 An example of an important line in the Moonlight (yue guang guang)

that every Hakka person knows.

Source: Develop by Luo Lianzi

2. Rainy Day (luo shui tian) In the Hakka language, "Falling Water Day" conveys the meaning of rainy weather. In the Guangxi folk culture, the unique style and emotion of folk songs are felt, which is not a specific actual meaning but more like a symbol.

3. Plum Blossoms (lizikaihua) is a deeply emotional Hakka folk song with lyrics filled with beautiful fantasies of love.

4. Tofu Lady (Doufuniang) This song deeply and delicately expresses the singer's ardent love for tofu brew as well as his deep attachment to his family and traditional culture.

5. Celebrating Lantern Festival (zheng yue shi wu nao yuan xiao) is a Hakka folk song that feels like the festive atmosphere and vividly depicts the traditional Chinese Lantern Festival scene through its beautiful melody and vivid lyrics.

6. Wishing You Wealth and Prosperity (gong xi fa cai) This song showed New Year wishes and a family reunion atmosphere. With warm and cheerful lyrics, the song expresses New Year's wishes to family, relatives, and friends, as well as hopes for a better future.

7. Throwing the Red Thread (pao hong xian) This is like a picture of Hakka culture, leading people to the simple and ancient countryside. This typical Hakka folk song, with a strong local color, tells the story of your hometown.

8. I Am a Natural-born Hakka (wo shi tian sheng ke jia ren) This song tells the magnificent journey of the Hakka people from the mountains of Lingnan to cross the sea and travel for thousands of miles.

9. Country Love Song (Xiao Cunlian Qu) The graceful melody carries a colorful picture of Hakka rural life. The sun shines brightly in every corner of the village, outlining a peaceful and pleasant countryside scene.

10. Magpies Sing in Spring (que ming chun) This is like a musical feast, with eight unique songs to build a rich and colorful musical picture. Each song is unique, outlining a different theme and emotion.

11. Hakka Folk Songs of Hezhou (Hezhou Ke Jia Shan Ge) The traditional Hakka folk song originates from He County (now Babu District) in Hezhou City, Guangxi. This song reflects the local Hakka people's lifestyle and cultural customs, showcasing their optimistic spirit and love for life.

12. Gonghui Dong Dong Che (gonghui dong dong che) A traditional Hakka folk song rich in Hakka characteristics and widely circulated in the Hakka-populated areas of southern China. The song uses simple yet vivid lyrics to depict the blooming flowers of summer, expressing a love for nature's beauty and life.

13. Singing About the Daughter-in-Law and Mother-in-Law (chang ge xi fu tong jia po) A traditional Hakka bamboo clapper song from the Huangtian region in southern China. Bamboo clapper songs are a type of traditional folk music accompanied by the rhythm of bamboo clappers, typically performed during festivals, weddings, and other significant occasions.

14. Longan Flowers Blooming Branch by Branch (long yan hua kai zhi dui zhi) is a traditional Hakka love song that has been widely circulated in Hakka regions. Hakka love songs often use natural imagery as metaphors to express the beauty and purity of love.

15. Put Down the Bamboo Hat and Embrace the Waist (fang xia li ma jiu lan yao jiao), a classic Hakka mountain song, primarily depicts the emotional interactions and playful banter between young men and women during labor.

16. Many joyful events in the cooperative (He zuo she li xi shi duo) A modern creation based on the musical elements of traditional Hakka "Chicken Songs" (鸡哥). This song was composed by Mo Jiling, who drew inspiration from the distinctive musical style of Hakka Chicken Songs to celebrate the joys and prosperity brought by cooperative societies in rural areas.

3. The result of assessment by experts

In this part, the researcher adopted the item-objective consistency (IOC) principle to verify the verification form through expert evaluation. The evaluation results showed that the form passed the verification, but it still needs to be modified and improved based on the experts' suggestions.

3.1. Experts assessment of the Guidebook's quality.

The researcher used a 5-level assessment. The assessment findings for item-objective total number 20, as reported by three experts, are as follows: to verify the initial draft of the Hakka folk song Vocal Guidebook to guarantee the professionalism, rigor, and usefulness of its material. After studying many indicators, the following score outcomes were obtained: Total score = 4.16; SD. = 0.83. That showed effective use of the guidebook. The explanation in this book supplements Hakka's culture for vocal students; all three experts were awarded full points. Experts thoroughly confirmed the exercise book's viability throughout the review process and made the necessary adjustments based on advice from experts. The evaluation's overall findings show that experts have acknowledged the guidebook's material layout, task duration, and general quality, but there are still some areas that need improvement. We'll keep putting in a lot of effort to raise the quality of the Hakka folk song vocal guidebooks.

3.2. Recommendations from the experts

The assessment points have opinions that address the guidebook expression style and content quality, and they provide insightful counsel. The Hakka folk song vocal guidebook can be a bit complicated in structure. Can add additional content to cover Can be clearly divided into categories in order to analyze the content at various levels in more detail.

In conclusion, research by the three experts verified that this book, which focuses on the Hakka vocal folk songs in Hezhou, is an invaluable resource for the cultural heritage of the Hakka ethnic group in Hezhou, China. This student is studying vocal. These things have been inherited from our ancestors for many generations. It is worthy of being inherited and disseminated to students and those who are interested.

Discussion

1. Hakka folk song in Hezhou, Guangxi of China

According to the research results, Hakka folk songs in Hezhou have unique local characteristics and cultural connotations. There are rules for playing and singing that have been passed down for a long time. This is the creation of the Hakka cultural identity, as Wenwen Y., Surasak J., & Veera P. (2024, 907) said. The identity construction involves historical tracing, cultural heritage heritageand integration, dialect transformation transformationand development, emotional expression and resonance, and social interaction and influence. The content and nature of Hakka folk songs can mainly be divided into three types: self-indulgence or emotional vent, flirtation between men and women, and playful ballads. According to Conghua Guangzhou (2021, online), the Hakka like to sing folk songs to express love, exchange feelings, motivate one another, and entertain themselves. As the Hakka mostly live in mountains, the folk song helps them express affection and relieve emotional distress from daily hard work. The expression of identity in this way of life affects the culture in terms of language and form of song, resulting in a unique style, rhythm, and flavor. According to Jiaqi C. & Xiran S. (2023, 74), the free rhythm and unique flavor of folk songs arise from the padding syllables and embellishments at the beginning, end, transitions, and conclusion of the melody, enhancing the freedom of its language and form. As Li Q. (2019, 273) said, the Hakka folk songs pay attention to the rhyming in the lyrics. Affects the singing, emotion, and charm of songs that have specific linguistic characteristics, as vocals to these songs are loud and penetrating to express primitive and unrestrained emotions. At the same time, they must be sung with charm to match the characteristics of the language. Folk songs learned from key informants clearly express the lives of the Hakka people and vary in their content. This is consistent with the origins of the Hakka people and the emergence of the Hakka folk songs mentioned above.

2. Vocal Hakka Folk song Guidebook

According to the research results, the Vocal Hakka Folk Song Guidebook is a comprehensive guide for vocalists, covering various aspects of the art form. It includes an introduction, the history of Hakka ethnic and Hakka folk songs in Hezhou, China, vocal skills and techniques, details, and an explanation of vocal practical. Based on years of teaching experience, it provides a clear understanding of works that can help students understand the roots of Hakka culture. The contents of the manual are clearly divided in sequence. As Hongqian W. (2023: 85) said, the research focused on improving agility through various exercises. Each part should explain the introduction to musical works, music analysis, complete sheet music, and difficult exercises. This guidebook focused on vocal skills and techniques because the highlight of Hakka singing is the language and accent, which must be similar in order to clearly show the identity. The intonation of folk songs is closely related to the tune. This will affect the song's pronunciation, tone, and clarity. As Wang D. (2022, 4) said, expressions perform important functions in social interactions, allowing you to transmit information about your current state to others, which contributes to coordinated interaction. Another important thing is breathing. You must breathe in the right proportions to the words and melody. According to Qinliang N. & Sakon P. (2022, 396-397), people should have a natural and full breath when speaking Hakka dialect. said the Hakka dialect is the main factor affecting the style of folk songs. Overall, the benefits of this guidebook are Help students have a manual for singing Hakka folk songs. It helps increase efficiency to understand and be able to act in a unique way. As Yang L. & et al. (2023, 738) said in their guidebook, it can help

students learn vocal skills in professional classes, enhancing their performance on stage and Qinliang N. and Sakon P. (2022, 397) said that singing Hakka folk songs is to become familiar with and master the use of Hakka dialect. The Hakka dialect has distinct regional characteristics. Singing skills require the use of many elements, including breathing, pronunciation, using high-medium-low tones, intensity, lightness, etc. In accordance with Salinthip S. (2021, 1), there are many techniques in singing, which are high, middle, and low range, breathing, accent, and release of sounding. All of these techniques have to be learned for more understanding, but the matter that is most important in international music singing is techniques of pronunciation and understanding the meaning of songs.

Summary, Hakka people in Hezhou It has a unique culture. What stands out is the language, which has specific characteristics. Send powder to sing folk songs that must be pronounced in the local language. Has a unique voice and expresses the mood of a specific song. These things were used by the researcher as the main information in writing the manual, which will be a means of inheriting the culture and disseminating it for great benefit.

Recommendations

1. Theoretical Recommendation

The transmission of Hakka culture through the singing of traditional songs should focus on basic principles. This approach can be applied widely. It will give you an understanding starting from the origins, importance, language, methods, and important skills and techniques for singing songs with deep understanding. This is not only the knowledge gained but also the cultural inheritance in a systematic and correct way. It gives a truly deep understanding of the culture of the Hakka people.

2. Policy Recommendations

The content of this research is a study of direct descendants of the Hakka culture in Hezhou. There may be many other social and cultural issues that should be studied and passed on, such as the musical characteristics of Hakka music. Constructing a Hakka bamboo board guidebook, etc.

3. Practical Recommendations

A guide to singing this Hakka song There is an explanation of the origins, skills, and techniques important to singing, however, which allows those who are interested to study in the beginning. They may have their own guidelines for targeting performance singing in order to see clear results. It is considered an extension of knowledge. Inherit the culture that is most beneficial to students, interested persons, and all Hakka people. The research results presented in this work can be used as a practical teaching guide. The teacher needs to make appropriate adjustments according to the personal characteristics of the students. Even though the content may be easy or difficult, Rather, it is a guideline for students and those interested in getting to know local Hakka songs that clearly express the culture that has been passed down.

4. Future Research

There are still some issues that are problematic and interesting for the development of vocal Hakka folk songs, such as vocal for performances and vocal for on stage. Studying the tradition of passing on Hakka folk singing and music.

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