

Chaozhou Music on Chaoshan Lullaby Songs in China

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Abstract

Chaozhou lullaby songs are traditional music in Chaozhou City, Guangdong Province, and are one of the national intangible cultural heritages. Chaozhou lullaby songs have a long history and are widely spread in the Chaoshan dialect area. Their content is extensive, including life, history, society, nature, love, and other aspects. Chaozhou lullaby songs have high cultural and artistic value, and they are an important component of the culture in the Chaoshan region. Through the inheritance and singing of Chaozhou lullaby songs, students can learn about the history, culture, local customs, and other aspects of the Chaoshan region, as well as feel the traditional culture of the Chinese nation. Chinese dialect folk songs have a long history, dating back to primitive societies with extremely low social productivity and no written records. They have certain formal characteristics such as rhythm, rhyme, chapters, and melodies, and can be sung and recited. Chaozhou lullaby songs are a branch of Chinese folk songs, one of the oral literary expressions of many ethnic groups, and are precious cultural heritage with distinct characteristics, it is the most primitive dialect songs art in Chaozhou.

Keywords: Chaozhou Music; Lullaby; Songs; China

Introduction

Chaozhou lullaby songs belong to the category of Chinese dialect folk songs. Chinese dialect ballad is the earliest oral literature of the Chinese people, with themes derived from certain events and thoughts in real life, which can be said or sung at any time; Easy to understand, the lyrics are also created through improvisation. Unfortunately, during the process of transmission, only written records and collections have been made, and the existence of music scores has not yet been discovered.

Chaozhou lullaby songs are popular in the nine counties under the former Chaozhou Prefecture in Guangdong Province and the adjacent Chaoshan speaking areas. Chaozhou lullaby songs belong to the art form of dialect folk songs. When humans have simple thinking and language, dialect folk songs have probably become a way to express thoughts and emotions (Lin, 2010).

Although Chaozhou lullaby songs, like other dialect ballad in China, have no notation, after repeated comparison and analysis, it has been found that they have melodies, clear patterns, and regular musical forms and melodies.

Chaozhou lullaby songs are the crystallization of the wisdom of the working people in Chaozhou, This is the experience people get in life, expressing their thoughts through speaking or singing, such as: the desire for a better life in the future, and the hope that they can make progress, live hard, and work hard. These songs reflect the wisdom of Chaozhou people, it has a positive effect on helping people understand Chaozhou culture (Chen, 2013).

Chaozhou has a long history, integrating the cultures of many regions, forming a unique Chaozhou culture, and giving birth to many excellent cultures and industries, etc. With the development of the times, Chaozhou culture and local industries are also advancing with the pace of history. Chaozhou lullaby songs are the crystallization of wisdom of Chaozhou working people, Chaozhou lullaby songs are a type of oral literature passed down from generation to generation by the working people of Chaozhou, with rich content and types. They represent the image of life, the voice of the working people, the transmission of spiritual civilization, and the expression of ideological concepts (Cai, 2012). Through the speech, recitation, and singing of ballads, they subtly guide, inspire, and educate people to be more diligent, frugal, hardworking, and upward, make greater efforts to pursue a happy life.

Today, the city of Chaozhou is in the process of continuous development, especially in the development of the tourism industry. Every year, hundreds of tourists come to Chaozhou to visit. Each tourist is eager to understand and explore the history and culture of Chaozhou. Especially when tourists come to memorial archway Street and Guangji Bridge in Chaozhou, they are all impressed by the visual impact of this historic and civilized city. If can sing Chaozhou lullaby songs, innovate them, and promote them into the worldwide. Chaozhou lullaby songs can play a vital role for tourists who come to Chaozhou for tourism, allowing them to better understand Chaozhou culture. By viewing the city visually, they can also better understand and listen to the wisdom of the city's century old culture in terms of hearing.

During the ancient period of China (266-420 AD), with the three major southward migrations of the people in central China, people from central China brought ancient Chinese culture, while ancient Chinese music also entered. The music of the Qin and Han dynasties inherited the music and dance that originated from the Shang and Zhou dynasties. It was an art form that integrated singing, dancing, and instrumental performance. This was the first generation of traditional Chinese music (Cai, 2011).

In the Tang Dynasty, Chen Yuanguang pacified southern China and adopted a policy of "music and military rule", advocating the establishment of music related departments in the military. The poem depicts people playing instruments, singing and dancing at banquets, revealing that music in the central region of China was already prevalent in ancient Chinese armies at that time. He also promoted the policy of using singing and dancing as a music culture to appease the local people. Not only should local officials implement it, but also the people should learn to sing and dance. From then on, songs, dances, instrumental music, and musical forms of the Tang Dynasty entered Chaozhou. In the 26th year of Emperor Xuanzong's Kaiyuan reign, the Kaiyuan Temple was built in Chaozhou, and Buddhist music began to prevail, Later, Han Yu brought Buddhist music to Chaozhou as well (Cai, 2012).

In the Song Dynasty, court music also flowed into Chaozhou, and some of the music in the Chaoyang region (a part of the Chaoshan region connected to Chaozhou) was derived from court music in the Song Dynasty, In the late Southern Song Dynasty, Wen Tianxiang and Lu Xiufu led their troops to Chaozhou to defend the emperor who had fled there. The royal family of the Song Dynasty and various royal supplies brought by the escape all entered Chaozhou, including the music and instruments used by the royal family. Many families of soldiers also came to Chaozhou and lived here this time (Chen, 2015).

As immigrants from the central region of China entered Chaozhou, different ethnic groups began to merge with each other, and music in the central region of China began to spread. With the improvement of production technology, economic prosperity and development, and the improvement of people's living standards, the common people needed a certain cultural life. Various folk activities in Chaoshan gradually enriched, and folk song were naturally musicized with the entry of royal music from various dynasties (Lin, 2012).

The Relationship between Chaoshan Lullaby Songs and Chaoshan Dialect Tones

As early as September 1960, the administrative department of the Education Department of Guangdong Province announced the "International Phonetic Alphabet Comparison - Chaozhou Pinyin Scheme", which recognized that "Chaozhou pronunciation is divided into eight tones, with 17 initial consonants, 61 final vowels, and eight tone categories.". If the initial consonants, finals, and tones are combined, hundreds of syllables can be obtained, which already contains the sound and lines of music in the dialect itself.

Chaozhou dialect itself has five tones and twelve rhythms, but in fact, there are more than just these... We can randomly designate a poem and recite it in Chaozhou dialect. As long as it is recited naturally, it can form a song without singing (Chen, 2013).

Chaozhou lullaby songs themselves do not have fixed musical norms or instrument accompaniment. Their singing is actually a free singing and reading that follows the ups and downs of the pronunciation of the characters. The transition from reading to singing is determined by the characteristics of Chaozhou dialect itself. The pronunciation of Chaozhou dialect has eight tones, and the level changes of the eight tones are exactly in line with one octave in the music major. If the lyrics of a ballad are organized in a more "flat tone" manner, they will be pronounced with ups and downs. With the adjustment of up and down glides, as well as the speed of the melody, it can make "reading" as gentle and pleasant as "singing".

The Form of Chaoshan Lullaby Songs

Chaozhou lullaby songs can be recited freely or expressed more lyrically, with some form of performance. There is not much difference between singing and recitation, but to a large extent, it is related to its inherent musical form (Cai, 2012).

The Content Types, Functions, and Morphological Characteristics of Chaozhou Lullaby Songs

Chaozhou lullaby songs are created by the working people and are loved by the general public. It has a distinct theme, abundant emotions, simple language, and is easy to understand. In terms of techniques, it often uses metaphors, personification, and vivid imagery. The content of Chaozhou lullaby songs is very extensive and can be roughly divided into the following ten categories.

1. Children's songs

Children's songs, also known as nursery rhymes, are songs sung by children for activities, games, understanding of things, emotions, or fantasies. They are sung by adults to amuse children, teach them common sense of life, and are imitated or created by children during activities. Divided into three categories, the first is the song of things, which describes things and helps children understand the world and unlock wisdom. The second is game songs,

which are pleasant and fun to listen to, practicing speaking with children; The third is a lullaby style hypnotic song, which helps children fall asleep.

2. Labor Song

Labor song is a dialect ballad that workers express about their labor feelings. It includes singing along with the rhythm of labor, describing labor situations, expressing labor feelings, and recording labor experiences. It also includes praise, criticism, and persuasion of labor attitudes. According to the content, it can be divided into various songs: farming songs, mountain and forest logging songs, fishing songs, weaving songs, and labor songs.

3. Ritual Song

Ritual songs refer to dialect ballad that people recite or sing during various rituals and customs. Functionally, it can be divided into ritual songs, festival songs, funeral songs, and ritual songs. Among them, the wedding ceremony songs are relatively complete and rich. This fully reflects the customs and habits of marriage in the Chaozhou region.

4. Guo Fan Song

Guo Fan Song refers to the dialect ballad of the poor and backward Chaozhou region in the old days, where the people had no place to make a living and had to leave their hometowns and cross the sea to seek a place to live in Southeast Asia. They express their feelings and tell the stories of parting with loved ones, hard work, and longing for their hometown.

5. Life Song

A life song is a dialect ballads that expresses the people's feelings towards social and family life. It reflects the thoughts, emotions, and general life of people from a certain era, social system, local customs, and social classes. Especially in terms of family and kinship relationships.

6. Love songs

Love songs are songs that express the thoughts and emotions of adult men and women pursuing the opposite sex and longing for love. Mainly describing sincere love between genders, there are young men and women expressing their love, as well as couples loving and attaching to each other. Chaozhou love songs are mostly restrained and depict the feelings of married couples. From a certain perspective, they also reflect the social marriage system and customs.

7. Wedding customs songs

Wedding dialect ballad reflect the marriage and marriage concepts of the Chaozhou region in the past.

8. Comedy songs

Funny songs are mainly used to mock and satirize the dark side of society, sometimes also expressed as "uninteresting" or "humorous", with the aim of appreciating the ugliness and deviation of people and objects as a beautiful image in a playful attitude, making the tense life relaxed and interesting. Negative satire is often more effective and artistic than positive persuasion.

9. Opera Story Songs

Opera story songs are the songs sung by the people about historical events, historical figures, and stories and legends. It reflects the people's understanding, emotions, or evaluations of historical figures and stories.

10. Political Songs

Current political songs are balls inspired by the people's feelings and understanding of social class controversies, political and military events, political situations, or political figures. Many were created by revolutionaries as promotional materials and were accepted and circulated by the masses. It reflects a proposal point of class struggle and political movement in a certain historical period, and expresses the voice of the people.

The Function and Morphological Characteristics of Chaoshan Dialect Ballad.

The Chaoshan dialect ballad have rich content and diverse types, and their functions are multifaceted and cross disciplinary. Therefore, classifying them in terms of functionality is quite complex and difficult, making it difficult to achieve regularity and can only be biased. Through extensive comparison, the author can roughly classify it into the following categories: game, lyricism, satire, etiquette, knowledge, and propaganda.

The Educational Role of Chaoshan lullaby songs

(1) Advantages of Utilizing Chaoshan lullaby songs in Music Class

The singing of Chaoshan lullaby songs serves as a crucial means of preserving the Chaoshan language, and its lively and humorous form makes it particularly accessible to children and teenagers. Playing and singing Chaoshan lullaby songs in music classes, with their characteristic mix of spoken and sung elements, brings a lively and humorous quality to the classroom – spoken parts are witty and vivid, while sung parts are melodious and appealing.

(2) Cultural Legacy and Educational Significance of Chaoshan lullaby songs

The Chaoshan lullaby songs have a long history, rich cultural connotations, significant historical value, and convey beautiful ideals of marriage, family, and filial piety. Even in modern times, they continue to play a crucial role in education. The profound and regionally rooted oral literature with a rich cultural flavor holds substantial research value. If the confirmation of its melody aligning with the pentatonic scale of Chinese ethnic music is established, it can be widely composed and easily promoted (Zheng, 2015).

Composition of Chaoshan lullaby songs

The distinction between "歌" and "谣."

The terms “歌” (gē) and “谣” (yáo) were first mentioned in the earliest known record, the “Book of Songs (诗经) - Wei Feng - Yuan You Tao,” which states: “Anxiety fills my heart, and I sing and chant.” The “Mao Commentary” explains: “Music with distinct tunes is called ‘歌,’ and simple singing is called ‘谣.’” The “Han Poetry Annotations” further clarifies: “When there are specific tunes, it is called ‘歌,’ and without specific tunes, it is called ‘谣.’” In essence, the crucial distinction between “歌” and “谣” lies in whether it conforms to a set musical structure.

In Chaoshan dialectal ballads, various terms have been used to refer to this musical form. Qiu Yulin, in the preface to “Chaoshan Ballads” published in 1929, referred to it as “Chaoshan Ballads.” In his later work, “Collection of Chaoshan Ballads” published in 1958, he referred to it as “Chao-Shan Ballads.” Jin Tianmin called it “Chao Ge.” Chen Yixiu, in the preface of “New Collection of Chaoshan Folk Songs,” referred to it as “Chaoshan Folk Songs,” commonly abbreviated as “Chao Ge.” Ma Feng, in the preface to “Selected Chaoshan Ballads,”

referred to it as “Chaozhou Ballads.” In the Chao-Shan region, people often colloquially refer to it as “She Ge” or “Ge Gan.”

Therefore, these various terms highlight the diversity of nomenclature for Chaozhou lullaby songs, reflecting the rich cultural and regional nuances associated with this musical tradition (Lin, 2015).

Conclusion

The oral nature of Chaozhou lullaby songs and the freedom to improvise lyrics give them the characteristics of local folk songs: the tone is simple and easy to sing. The first collection of folk songs in our country, the Book of Songs, did not have a notation method and was sung as soon as the lyrics were received. Chaozhou lullaby songs, due to their strong arbitrariness, strong colloquialism, and lack of emphasis on writing, are considered as lower level cultures. Therefore, they were not collected, organized, or recorded in ancient times, and only some of the lyrics have been passed down to this day. With the impact of modern civilization and market economy, this precious form of oral literature that is passed down from mouth to mouth, if not properly collected, organized, and disseminated, will inevitably disappear without a trace.

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