

A Study on the Application of Hakka Dialect in the Singing of Tea-picking Opera “Turtledove Tune” in Gannan

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Abstract:

Jiangxi Hakka tea-picking drama music is an important part of Jiangxi folk music. It inherits the traditional characteristics of Han folk music in the north of China, and has a close relationship with other folk music in Jiangxi. It has the wild beauty of the local people and transforms it into a unique Hakka personality. Nowadays, Ban Ku Diao, a traditional tune in Jiangxi Hakka tea-picking drama, has become an outstanding work. In addition, many composers use the music of many famous Hakka tea-picking operas as materials in their masterpieces. This paper, from the perspective of vocal singers and starting from the cultural background of Gannan tea-picking operas, explores the influence of Hakka dialects on the singing of Gannan tea-picking operas, and studies the singing and lyrics of the songs of Gannan tea-picking operas by analyzing the very representative tune of “Turtledove Tune”, and then explores the music structure, singing skills and lyrics in the works. From one’s own perspective, it presents the unique local charm of Gannan tea-picking drama.

Keywords:

Tea-Picking Drama, Dialect, Singing Style

1. Introduction

Hakka is an important part of the Han ethnic community. With its unique language and culture, customs and customs, Hakka people have gradually formed an important and special ethnic group among the Han nationality. It not only highlights the breadth and age of the Chinese nation’s big family, but also shows the branches of the Han nation with a long history. Hakka tea-picking drama is a wonderful flower blooming in Hakka’s unique art and culture. Tea-picking opera is a folk art with a long history, which is mainly popular in Fujian, Jiangxi, Hubei, Guangdong and Guangxi in southern China. Ban Ku Diao, a traditional tune in Jiangxi Hakka tea-picking drama, is an outstanding work with a great popularity. Tea-picking opera uses Hakka dialect to add color to tea-picking opera songs. It can be said that if Hakka dialect is lost, Hakka folk songs will become dim.

2. A Hakka in Gannan and Hakka Dialect

China has a long history. During this long time, all ethnic groups have produced their own different music cultures and formed their own different styles. Migration is a choice for survival in the process of human development, and it is also a kind of cultural communication and integration. The Hakka clan is a nation gradually formed in the process of migration. Hakka people have gone through five migrations in total. By the fifth migration, the Hakka population began to increase, and they moved south to Guangdong. Later, the Qing army entered the customs, and the political and economic center of the Ming Dynasty shifted south, which made the people migrate to Jiangxi and Gannan. In the process of their ancestors' migration, the people in Gannan and the Han people who moved here lived well, and their cultures were greatly integrated, so a language different from other national languages-Hakka dialect was produced. In the process of their migration, Hakka people were constantly absorbing other national languages. For example, ancient Vietnamese, Cantonese, etc., its national language is constantly enriched and its influence is gradually expanded, forming a Hakka dialect system with unique charm and characteristics.

Hakka dialect is basically used as the communication language in 18 counties in southern Jiangxi, and there are Hakka languages in other areas of Jiangxi Province. The Hakka languages spoken in Suichuan, Tonggu and Wan'an account for 45% to 50% of the total population. Among them, in six counties and cities such as Guangchang, Yongfeng and Wanzai, 20% people speak Hakka dialect; In Pingxiang, Yifeng, Jing'an, Fengxin and other places, more than 10% people can speak Hakka language. On the whole, Gannan Hakka language can be divided into two levels: central film and circular film. The central film includes Ganxian, Nankang, Dayu, Yudu, South Xingguo, North Xinfeng, Shangyou and Southeast Chongyi counties. Its dialects are unified internally. Although these areas once belonged to Nan'an Prefecture and Ganzhou Prefecture in history, it is difficult to find out the outstanding features that distinguish the dialects of the two prefectures. Inside the annular sheet, it can be further divided into Ningshi small pieces, scattered small pieces and cross small pieces. Ningshi small pieces include Ningdu and Shicheng counties; The scattered patches include Dingnan, Longnan, Quannan, Xunwu, southeastern Huichang, eastern Ruijin, northwestern Shangyou and Chongyi counties. The cross-patches include the junction area between the central patch and the circular patch, that is, Xinfeng South, Anyuan, Huichang Northwest, Ruijin West and Xingguo North-Central. They have some characteristics of both the circular patch dialect and the central patch dialect. Although the vocabulary of Jiangxi Hakka dialect is much the same as that of Putonghua, no matter what aspects, Hakka dialect has its own characteristics.

3. An Overview of Tea-picking Opera in South Jiangxi

Tea-picking drama in southern Jiangxi has a long history, and it is a drama that combines the essence of Hakka culture. It has a history of about 400 years and was formed in the late Ming and early Qing dynasties. Gannan tea-picking drama originated from Anyuan Jiulong Zhang, which is a form of drama created by hardworking and intelligent Anyuan people in their long-term labor life. In ancient times, Anyuan was located in a "miasma" land with high mountains and dense forests, overgrown with poisonous weeds and hot and humid. After Hakka ancestors moved south to Anyuan, they often suffered from miasma poisoning, ranging from burning mouth and tongue, dizziness, red urine, high fever, headache, fainting and shock, and

even life-threatening. In the difficult living environment, Hakka ancestors summed up the functions of tea, such as cooling, relieving summer heat, removing dazzle, eliminating diseases, improving eyesight and intelligence, and refreshing the brain. So they rely on mountains to eat, cultivate tea and make a living from tea. Since the Tang Dynasty, they have developed tea gardens in Tianlong Temple, Xuan Nv Temple, Vacuum Temple and Guxiang Mountain in Kowloon to produce tea. By the Ming Dynasty, the tea garden in Kowloon had developed to Longtan, Shaheping, Silk Mao Ping and other places. In the process of tea production, in order to reduce labor intensity, relieve fatigue and improve efficiency, tea farmers wrote and sang tea-picking songs with planting and picking tea as the main content, and the original tea-picking songs and dances began to take shape.

During the Republic of China, tea-picking operas were performed frequently, and the folk tea-picking operas in the county were active all the year round in Anyuan, Xinfeng, Yudu, Dingnan and other counties and northern Guangdong. After the establishment of People's Republic of China (PRC), the tea-picking opera performance agencies were intermittent, and the performances were intermittent. In the early 1990s, the "off-file" of the cast led to a serious shortage of screenwriters, and the traditional repertoire of tea-picking dramas was old-fashioned, and the development of tea-picking dramas was once at a low ebb. In April, 2004, Gannan Tea-picking Opera was listed as a national intangible cultural heritage, and it entered a new stage of development.

First of all, from the perspective of economic development, China has entered the environment of economic rise and population increase since the Ming Dynasty. At this time, the tea trade in the south of the Yangtze River has gradually flourished, and the corresponding "tea culture" has also set off a craze among the masses and received enthusiastic responses from people from all walks of life. From the perspective of cultural development, Gannan tea-picking drama is rooted in tea-picking culture. Tea planting is widely distributed in the southern mountainous areas of China, and Hakka distribution and Jiangxi are located in the southern mountainous areas. Therefore, tea has become an important cash crop of Hakka, and Hakka people have created tea-picking drama in tea-picking work, which together with other tea-picking related performance forms constitutes Hakka characteristic tea culture. In the meantime, folk songs, a literary form, were born and spread widely in Hakka areas. Its content and language are lively and sincere, which can be regarded as a treasure of national art. Its combination with tea-picking culture gradually forms the musical aria in Gannan tea-picking drama.

With the integration of culture and economy, Gannan tea-picking drama also came into being. Before 1949, there were two types at the beginning of the development of Gannan tea-picking drama, one was the form of self-music class combined with traditional folk lanterns, and the other was the form of "three-legged class" in commercial Sheng Li. Since 1949, local drama has been included in the national development plan, and the tea-picking drama in southern Jiangxi has been reformed as a whole. Tea-picking opera has also moved from the field to the city, and has gradually been "modernized", and at this time, the state-owned troupe has gradually become the leading performer. By the 1980s, there was a situation in which folk troupes and state-owned theaters coexisted. Nowadays, the performance of tea-picking opera in southern Jiangxi has changed from traditional state-run troupe to modern countryside and city, and gradually developed towards traditional drama and modern drama. However, the performances of the Caotai team are mostly based on

traditional forms and the countryside, and the performance of traditional plays is still the main way.

4. The Application of Three Hakka Dialects in Tea-picking Opera Song “Turtledove Tune” in Gannan

4.1. “Turtledove Tune” music structure

The tune of the Jiangxi folk song “Turtledove Tune” is a pentatonic emblem tune, which adopts a two-part structure and consists of three parts as a whole, with a cheerful and lively rhythm atmosphere.

First of all, the first part is four-way, and the two sentences at the beginning of the music are the same in rhythm and melody as a whole. It didn't change until the third sentence, and the syncopation rhythm appeared, and the rhythm began to change, which brought change and freshness to the song. In the fourth sentence, in order to make it form a continuous sentence structure with the previous sentences, the tone starts with the sound of “la” and ends with the sound of “re”, thus forming a downward harmonious pure fourth degree. The melody of the second part doesn't change much, only the previous paragraph is slightly modified. First, the segmentation is turned into a melody of sixteen points, and then it is repeated. The third sentence is divided again, which is opposite to the first part. There are two bar conjunctions in the middle to connect the second and third paragraphs in series. The two words are followed by the two notes of “mi” and “sol”, so that the two sentences are connected to form a complete paragraph. The third part is also similar to the second part, only one bar of the first part is used at the end of the paragraph. And turn a beat of dotted notes in the first part into a quarter note, and finally reach the “sol” sound for termination. This “sol” sound gives a happy ending to this pentatonic music.

The tune of Turtledove originated in Anyuan County, southern Jiangxi Province, where Hakka people live. Hakka folk songs are rooted in mountainous areas and are naturally formed in daily work in the mountains. The peaceful and peaceful living and working atmosphere of Hakkas has also formed such characteristics in music. Taking animals as the object of songs is one of the characteristics. Animals you see in your life can be the object of your creation, and animals are used as a symbol to convey friendship. First of all, the mood of the whole Qupai is very lively and fast, so we should pay attention to driving the mood and sing a light feeling. Then, it is very important to sing the lining words in the song, such as the dialect lining words such as “Ma Ge” in “Ma Ge is called Yo Yi Ke” and “Li Ge” and “Yi Ya Yi Zi Yo” in “Shi Li Ge is called well”. These village words are in the tea-picking opera in Gannan. When singing, it is necessary to use lining words to reflect the atmosphere and describe the mood, especially in “Turtledove Tune”, which can constitute most of the whole lyrics. It is these words that bring the overall lightness and liveliness of Qupai. At the same time, it enhances the sense of rhythm, strengthens the rhythm, makes the melody smoother and the songs more grounded.

4.2. The influence of Hakka dialect on the singing of tea-picking operas in southern Jiangxi.

In the lyrics, “I” and “He” are called “Ya”, “He”, “This”, “What” and “So many” are called “Jie”, “No”, “No” and “Line”. This can not only shorten the distance between the actors and the audience, but also sing in their usual dialect and increase

their affinity. Moreover, the lyrics of these songs are very nice and easy to remember, so the popularity of these songs is getting higher and higher. In addition, the tea-picking drama also absorbed many elements of Hakka folk songs, so many different words were retained in its singing. This is another major feature of Hakka tea-picking drama, and it is also a special artistic expression. There are many lining words in the tunes of tea-picking drama, which can be divided into two types: one is with prefix and suffix, and the other is with dialect. Such as “Rig”, “Be the eye”. “Be the son”, “Be the intermediary”, “What's the cough”, “What's the cough” and so on, and the other is to add “Ah”, “Yo-ho-cough” and “Ew-haw” to the words.

For example, in “Turtledove Tune” as shown in musical notation example 1, a large number of dialect words such as “Rig”, “Yahuke” and “Yiyayiziyo” appeared in the lyrics. The light lining words of “Turtledove Tune” can constitute most of the whole lyrics. It is these words that bring the overall lightness and liveliness of Qupai. This is also related to the language density of Hakka dialects in southern Jiangxi. The compact dialect words enhance the sense of rhythm, strengthen the rhythm, make the melody smoother, and the use of dialect words also makes the songs more grounded. In rhythm, the expression stress of syncopation in “Turtledove Tune” is mostly in the second word, which is influenced by Jiangxi Hakka dialect and similar to dialect accent. We should pay attention to the singing here, which is very rich in local flavor. Onomatopoeia words imitating the sound of turtledove frequently appear in the song. The first two sentences corresponding to each other, “Goo Goo” and the middle words of the song “Gee Gur, Gee Gur Li” vividly describe the scene at that time with different rhythms. When imitating the sound of turtledove, I observed Professor Wu Bixia's singing method. She sang at the beginning of the song with a loud and light tone, giving people a refreshing feeling in the morning and showing the relationship between man and nature. (Figure 1)

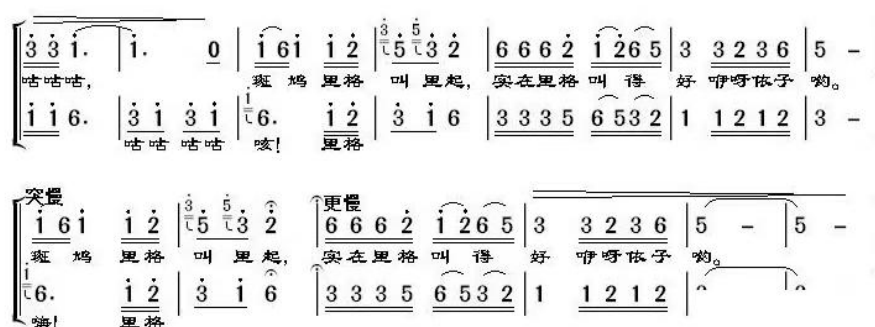


Figure 1. Spectrum Example 1.

These dialect words are a means of expressing Hakka local characteristics and expressing characters' feelings. If it is removed, it will lose its luster, greatly weaken the expressive power of the drama, destroy the structural integrity of the tune, and even fail to sing. As a local opera, whether the singing style can represent the local characteristics and arouse the homesickness of the wanderer can never be separated from the local dialect that gave birth to it and raised it. It is the local dialect that gives it its soul and blood. No matter how it develops and improves in the future, it will never get rid of the brand left by its dialect mother. As a special national culture, dialect has a long history and rich cultural connotation. “The most striking feature that distinguishes these local operas is not the tune, but the dialect.”

5. Conclusions

Chinese traditional opera culture has developed to this day, and I don't know how many generations have made efforts for it. As a vocal music student, with the rapid development of the times and the faster promotion of our traditional culture, we should do our part to inherit the tea-picking opera culture in Gannan. Through the study and research of the tune of Ban Ku Diao, I realize that although my ability is not enough, I should first grasp its connotation culture and understand its emotion in the face of the work. Hakka tea-picking drama has won the love of the people with its unique language features and singing and dancing performances. The Hakka tea-picking drama in Jiangxi province has a unique charm in grammar and performance because its language is mainly Hakka dialect and has absorbed a lot of Hakka dialect. If you sing in other languages, you can't show the characteristics and style of tea-picking drama. Hakka dialect has a certain influence on the singing of tea-picking opera. Therefore, we should pay attention to the influence of Gannan tea-picking drama in Hakka dialect, and fully grasp in singing that tea-picking drama, as a local characteristic drama, will never get rid of the brand left by its dialect matrix no matter how it develops and improves in the future. In the face of the traditional singing of tea-picking operas, we should pay more attention to the influence of dialects on the singing of tea-picking operas and sing the local flavor of tea-picking operas.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Author Contributions

Conceptualization: Liu Xi. Li Shuming.; Methodology: Liu Xi. Li Shuming.; Software: Liu Xi. Li Shuming.; Validation: Liu Xi. Li Shuming.; Formal analysis: Liu Xi. Li Shuming.; Investigation: Liu Xi.; Resources: Liu Xi g. Li Shuming.; Data Curation: Liu Xi. Li Shuming.; Writing – original draft preparation: Liu Xi. Li Shuming.; Writing – review and editing: Liu Xi. Li Shuming.; Visualization: Liu Xi. Li Shuming.; Supervision: Li Shuming.; Project administration: Liu Xi. Li Shuming.

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