

A Study on the Classification and Musical Morphological Characteristics of Huaying High-pitched Tune

Jun Long

College of Music, Chongqing Normal University, Chongqing, 401331, China

Keywords: Huaying Gaoqiang, Historical Traceability, Variety, Music Form

Abstract: Huaying Gaoqiang is a traditional folk song that has been passed down in the Huaying Mountain area of northern Chongqing and eastern Sichuan. After more than three hundred years of development and evolution, it has gradually formed into a high pitched folk song with a unique appearance of Bashu. In 2011, it was selected into the Chongqing Municipal Intangible Cultural Heritage List. This article combines the historical origin and classification of Huaying Gaoqiang, focusing on analyzing the characteristics of "Chang Tuo qiang", dialect lyrics, and lyrics.

1. Introduction

Huaying Mountain is located in the eastern part of Sichuan Province and the northwest of Chongqing City, spanning more than 300 kilometers from north to south through Bashu. The mountain is towering and the forest and valley are serene. According to the Qing Dynasty's "Huayin Mountain Annals", "the highest in eastern Sichuan and the most powerful in the eight cities, comparable to Emei in western Sichuan". The "Huaying Gaoqiang" originated here and spread to eastern Sichuan, Huaying Mountain, and surrounding areas.

2. Tracing the history of Huaying Gaoqiang

Like most folk songs, it is difficult to find the exact origin of Huaying Gaoqiang. According to the "Jiangbei County Annals", Huaying Gaoqiang was widely circulated during the Qing Dynasty. Legend has it that as early as the Kangxi period, the 23rd son of Emperor Kangxi, Yunqi, visited Huaying Mountain for sightseeing. Due to the lack of entertainment activities at that time, local officials invited the local people to sing mountain songs to boost their spirits. Due to the singer's high pitched and resonant voice, passionate and unrestrained emotions, simple and easy to understand lyrics, Yunqi was very happy to listen and sang along with the crowd. Since then, Huaying Gaoqiang has gradually spread and has a history of over 300 years. Every year, Huaying Mountain Temple Fair holds a folk song festival.[1]

Huaying Mountain contains rich cultural resources with a long history. Numerous literati such as He Zhizhang, Li Bai, Du Fu, and Lu You have all come here to write poems that have been passed down for generations. The working people use the Tian Kan courtyard dam as the stage, the natural mountains and rivers as the scenery, and sing whatever they see. Wherever the "work path" goes, the mountain songs will resound everywhere. Huaying Gaoqiang folk songs, as a carrier of cultural

dissemination and inheritance, are the crystallization of the collective wisdom of the working people in the Huaying Mountain area. They are the remains of ancient Bayu Gaoqiang and occupy an important position in the entire traditional music of Bashu. With the evolution and continuation of history, Huaying Gaoqiang folk songs have become a historical memory and representation of the production and life of the local working people, and an important component of traditional Chinese music.[2]

3. Classification of Huaying Gaoqiang

Huaying Gaoqiang can be roughly divided into several categories according to its content, including labor songs, love songs, life songs, and historical legend songs.

3.1. Labor song

Labor song is a folk song sung by working people during production and work. The singing content includes descriptions of labor scenes, descriptions of agricultural production processes, and relief from fatigue after hard work. The "Planting Yangge" (Yao Ma Diao), which is widely circulated in Lianglu Town, Jiangbei County, describes the arduous work of the rice planter and the horse driver.

Labor songs can be divided into lift work songs, transport songs, stone playing songs, water playing songs, etc. These types of labor songs have a high and resounding tone, and a passionate and exciting melody. Another type of work song, such as the song of pulling up the Yangge, running the hall, the Tian Ge, and the Pingshui Hao Zi, is basically derived from local folk songs, mountain songs, and minor tunes, and has undergone fusion and transformation. This type of work song not only has the simplicity and beauty of minor and Tian Ge, but also has the lyricism of free rhythm. Labor songs have their own characteristics in terms of lyrics, melody, rhythm, and other aspects. But there is one thing that is common to all kinds of labor songs, which is that no matter how the lead singing part changes, the auxiliary tone paragraphs are relatively stable. When singing, the emphasis is placed on the forceful opening and spouting of the lyrics, while the rhythm is free but within the board style. The formation of the evacuation tendency of this type of "mountain song" is directly related to its freedom from certain external factors such as labor movements, dance movements, or instrument accompaniment during singing. "[2] In labor, there are individuals who work alone, while more types of labor work involve mutual cooperation and collective labor. Therefore, the singing forms of labor songs include solo singing," singing in unison ", duet singing, and other singing forms. During duet singing, one party asks four consecutive questions in a one-on-one and one-on-one manner, and the other party repeats four consecutive questions in the same way, repeating the singing cycle accordingly.

Labor songs are mainly sung in the mountains, fields, river valleys, and sandbars. When building flat and ramming, building houses with ridges, and loading and unloading fibers in rivers and waterways, it is necessary to sing the labor song. The stonemason raised his throat and roared the sledgehammer horn, with a thick and sturdy voice that sounded both singing and howling, high and passionate, powerful and powerful. The long drawl of the passage implied the indomitable resilience of the working people of Huaying Mountain. Picking up seedlings and removing barnyard grass is so tiring that it makes you sweat and sweat, expressing the open-mindedness of enjoying life in adversity. Huaying Gaoqiang sings the ordinary life of the working people in Huaying Mountain, demonstrating the continuous growth, self-reliance, and self-improvement of generations of Huaying Mountain working people.

3.2. Love song

Love songs are the most common and numerous types of Huaying Gaoqiang folk songs, sung in solo and duet forms. Solos are often sung by young men and women expressing their love and longing

for their loved ones while working outdoors. The singing of love songs is quite special, usually the first three characters of the second song should be the same as the three characters at the end of the first song. This borrowing of words to continue singing adds to the fun of Huaying's high pitched love songs, and thus increases the difficulty of singing love songs in pairs.

The content of love songs is extensive, including expressing feelings of parting and longing, expressing steadfastness in love, vowing not to part, and warning and criticizing resentful love songs. If a man and a woman meet and develop a good impression, the man will actively sing a song to express his liking for the woman, and the lyrics and tone of the song reveal the intention of testing the woman's attitude. If the woman is shy and does not respond to the man, the man will sing another song to further explore until the woman politely agrees. Then, the man will weave his "basic information", talent, and family situation into lyrics and embed them in a relatively fixed melody, using the song to "reveal" to the woman. The emotions expressed in love songs can be implicit, indirect, subtle, bold, straightforward, and straightforward. Often using colloquial and colloquial language, reflecting the love and admiration of men and women through the combination of virtual and real, and the use of objects to convey emotions. There are also local records of using songs as a medium in historical materials.

3.3. Life song

Life songs mainly reflect the most natural and authentic customs and traditions in daily life, expressing the grievances of the working people towards the poor life in the old society and their longing and pursuit for a better and happy life. For example, the life song "For the eldest daughter's cultivation, it is given to Wang Wai, for the second daughter's cultivation, it is given to Li Zhuangyuan, and only the third daughter has not been repaired. It is given to the person who wears straw sandals in the middle of the mountain, and every inch is measured by a foot, but the last meal is not the next. There are many similar grievance songs in Huaying Gaoqiang folk songs. It is also like the movie "The Bamboo Cart Out of the Yangtze River", which states that the sun rises red and red, and the bamboo cart fills the fields with grass. The bamboo cart out of the Yangtze River sings mountain songs and fills the fields with water. It expresses the beautiful mood of people in the labor of "singing mountain songs" to harvest happiness and "fill the fields with water". The life song truthfully reflects the customs and living conditions of the working people in the Huaying Mountains from various aspects. It is a natural expression of the thoughts and emotions of the working people in the Huaying Mountains, with both narrative and lyrical characteristics, and a strong atmosphere of life.

The life songs in Huaying's high pitched voice also reflect the life experiences and hard lives of horse racing workers, foremen, boatmen, miners, etc., and are more sung by working people at the moment of production and labor. In addition, the working people in the Huaying Mountain area will also sing life songs that cater to different occasions and seasons. For example, singing "January First" during the first lunar month; At the wedding, both the male and female will sing the "Wedding Song" respectively, which not only enlivens the current atmosphere but also adds a sense of ceremony. There are many life songs that sing things from life as lyrics. The life song of "feeling sad and happy due to events" is a true portrayal of the living conditions of the working people in the Huaying Mountain area.

3.4. Customs and ritual songs

Folk ritual songs are a type of folk song that expresses local customs and rituals, and expresses folk ritual ideas through singing. It is dominated by the culture of its own ethnic group, with characteristics such as diversity, inclusiveness, and regionalism. Customs and ritual songs are accompanied by certain prayer purposes, such as praying for the new year, avoiding disasters, informing ancestors, seeking blessings, and offering sacrifices and reminiscing. They are usually sung on specific occasions without accompaniment. The customs and ritual songs in Huaying Gaoqiang

include filial piety, birthday congratulation, marriage, wedding, house repair and creation, spring lyrics, sacrificial songs, elegy, Shangliang songs, and Jihui songs. Among them, wedding songs have a relatively large number in Huaying Gaoqiang customs and ritual songs, with a unique East Sichuan folk style. Folk and ritual songs such as filial piety, birthday celebration, spring lyrics, and wedding songs often use fixed melodies, repeated lyrics, or variations. The melodies are generally progressive or convoluted, with few large jump intervals, and are popular and easy to sing, simple and simple.

Customs and ritual songs are ancient and primitive oral arts that originated almost simultaneously with labor songs. They were deeply influenced by primitive religions and customs, and gradually settled in various aspects of the people, rooted in the local soil. With the changes of history, some customs and ritual songs have gradually become ordinary folk songs or children's songs, losing their original style. Customs and ritual songs are the overall reflection of religion, culture, local customs, living customs, and national spirit in the Huaying Mountain area. They are important materials for studying Huaying Gaoqiang to reflect the ideological consciousness and living conditions of the working people in the Huaying Mountain area.

4. The musical morphological characteristics of Huaying Gaoqiang

4.1. The "Long Dragging Tune" of Huaying Gaoqiang labor chant

Labor chants account for a large proportion of Huaying Gaoqiang's labor songs, and are known for their most passionate emotions and widespread dissemination. They are the most difficult and influential type of Huaying Gaoqiang mountain songs. These types of labor songs generally have a high-pitched and resounding tone, and their melodies become increasingly melodious. When using "long drag cavity", the cavity is often filled with sparse words, and the characters such as "oh" and "wu" are often used as interlineations. Although different types of labor songs have their own characteristics in terms of lyrics, melody, rhythm, etc., "long drawstring" is a common feature of various labor songs. Its characteristic is that singers can freely extend the duration of the notes in the middle of the lyrics according to their emotions, forming a long drawstring, and singers can express their emotions to the fullest.

Loading and unloading, carrying and lifting, carrying burdens, pushing carts, carrying sedan chairs, carrying coffins, the chants shouted by boat trackers, and the chants roared by stone workers when hitting sledgehammers, all of these cumbersome and special strength activities create the unique musical elements and personalized colors of Huaying Gaoqiang labor chants, such as the language and singing of mountain songs.

4.2. The "High" of Huaying Gaoqiang mountain song

The chants in Huaying Gaoqiang are often referred to as "shouting chants" and "roaring chants". Sometimes folk songs are sung and sometimes they are also "shouted", combining shouting and singing. The high pitched folk song of Huaying Mountain people "shouts" with a male and female tone. The male voice sings a high pitched tone, as delicate as the tremolo in the high pitched area of the suona. The range is often up to e3 and can reach several miles away. Listening to it boosts one's spirit. Farmers who work while shouting mountain songs have become an indispensable part of agricultural work, with a straightforward and enthusiastic expression. The sharp, bright, and resounding mountain songs resonate with heaven and earth, harmonizing with nature, endowing Huaying Gaoqiang with unique regional characteristics.

4.3. Characteristics of Huaying Gaoqiang lyrics

Huaying's high pitched lyrics use rich dialects of eastern Sichuan and northern Chongqing. The lyrics are pronounced with a larger opening, a heavier initial bite, and a stronger and harder

pronunciation. Often superimposed with nouns, such as "flower" referring to "flower" or "grass" referring to "grass". For example, Huaying Gaoqiang mountain song "Flower Branch":

*Flower branches, winding and winding,
Flowers and leaves, upright and upright,
When the wind blows, it sways and sways,
After the rain, fresh and fresh.
Bees, come and go,
Butterfly, flying gracefully,
Flowers bloom again, and no one turns into teenagers.*

There are quite a few uses of erhua in Huaying's high pitched lyrics, with nouns often superimposed and followed by the word "er". For example, "pan pan er" means "pan" and "tian tian er" means "every day". There are many adverbs that indicate degree, and the most representative word "hey" (very, special, indeed,) is widely used. Almost all adjectives can be preceded by the word "hey", such as "hey red" (very red), "hey pretty" (very beautiful), and "hey heavy" (very heavy, very heavy).

Huaying's high pitched lyrics are mostly based on the singer's daily life and work, starting from the scenery or objects they see in front of them, leading to the emotions they want to express and the things they sing. The lyrics, which are based on genuine emotions and emotions, are simple and straightforward, covering all the things in labor and life, reflecting the purity and authenticity, simplicity and simplicity of the working people in Huaying Mountain.

5. Conclusion

The body and Lebensraum of Huaying Gaoqiang folk songs, closely combined with social folk activities, vividly interpret rural trivia, reflect the production and living conditions of working people in Huaying Mountain, and have an important core value of inheriting history and describing history with folk songs. The content of Huaying Gaoqiang is mainly based on knowledge of production and life, astronomy, geography, and history. Singing during heavy physical labor and field work can boost spirit and improve labor efficiency. In addition, due to the lack of cultural life in the past, singing to express emotions has important entertainment functions. Huaying Gaoqiang reflects the character and spiritual essence of the working people in the Huaying Mountain area, who are constantly striving for self-improvement, tenacity, and perseverance. Huaying Gaoqiang still maintains its original artistic characteristics today, and with the development of the times, it will emit its unique charm and extraordinary demeanor.

Acknowledgement

Phase Achievements of the 2021 Education Science "14th Five Year Plan Project" Huaying High-pitched Tune Mountain Song Music Form Analysis and Research "in Chongqing, Project No.: 2021-GX-323.

References

- [1] Feng G. *On Chinese Folk Songs of the Same Clan [J]*. *People's Music* 1997;(7):21-23.
- [2] Qiao J. *The Artistic Characteristics of Han Chinese Folk Songs [J]*. *Journal of the Central Conservatory of Music* 1983;(01):21-33.