

แนวทางการสืบทอดและพัฒนากาของเพลงพื้นบ้านไห่เหมินในยุคใหม่

**Guidelines for the inheritance and development
of folk songs Haimen in the new era**หวัง หย่านร่ง (Wang Yanrong)¹ รุ่งเกียรติ สิริวงษ์สุวรรณ (Rungkiat Siriwongsuwan)²

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บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาการสืบทอดและพัฒนากาของเพลงพื้นบ้านไห่เหมิน วิจัยมีการทบทวนวรรณกรรม มีการสำรวจลงภาคสนาม และมีการสัมภาษณ์ กลุ่มผู้ให้สัมภาษณ์แบบเจาะจง นักวิชาการด้านดนตรี ศิลปินนักแสดงผู้สืบทอดเพลงพื้นบ้านไห่เหมิน และผู้บริหารหลักสูตร รวมทั้งหมด 3 คน

การศึกษานี้พบว่า ผลมาจากการเปลี่ยนแปลงและการพัฒนาจากทิศทางของเศรษฐกิจ การเปลี่ยนแปลงของสภาพแวดล้อม ที่อยู่อาศัยของผู้คน รวมทั้งการพัฒนา ความหลากหลายทางวัฒนธรรม ส่งผลทำให้การสืบทอดเพลงพื้นบ้านไห่เหมิน มีจำนวนผู้ที่ชื่นชอบเพลงพื้นบ้านและผู้ร้องเพลงพื้นบ้านที่ค่อยๆ ลดลง เนื่องจากสถานที่การแสดงของนักดนตรีลดลง รวมทั้งผู้ฟังแนวทางการสืบทอดและการพัฒนาของเพลงพื้นบ้านไห่เหมินกำลังเผชิญกับสถานการณ์ที่มีปัญหา

ดังนั้นในการศึกษาแนวทางการพัฒนากาของบทเพลงในยุคปัจจุบัน จะเป็นการพัฒนาและสร้างแนวทางการสืบทอด โดยการสร้างฐานข้อมูลเพลงพื้นบ้านไห่เหมินเพื่อใช้ปรับปรุงการเข้าถึงของ

สาธารณชนในสังคมปัจจุบัน สื่อสมัยใหม่ให้มีประสิทธิภาพ รวมทั้งการพัฒนาหลักสูตรการสอนในโรงเรียน และปรับปรุงพัฒนาผลการปฏิบัติของวัฒนธรรมดนตรีของนักเรียน และการใช้ทรัพยากรเพลงพื้นบ้านของไห่เหมิน เพื่อส่งเสริมการสืบทอดของเพลงพื้นบ้านไห่เหมิน

คำสำคัญ: การสืบทอด , การพัฒนาของเพลงพื้นบ้านไห่เหมิน

Abstract

The purpose of this research was to study the inheritance and development of Haimen folk songs. The research method was reviewed. Field surveys and interviews were conducted. The target group of interviewees, music scholars actor who inherits Haimen Folk Song, and course administrator, totaling 3 people.

The study found that the result of changes and development from the direction of the economy change of environment people's housing including the development cultural diversity: As a result, the heritage of folk songs of Haimen is that the number of folk song lovers and folk singers is gradually decreasing due to the decrease in the venue of musical performances. The listeners, development, and transmission of Haimen folk songs are also in a

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very bad situation. Therefore, in the study of the development of modern songs, the development and inheritance of Haimen folk songs should be built to build a database of Haimen folk songs to improve them. Publicly available modern media effective today, including the development of curricula in schools, and enhancing the practical effect of students' musical culture and the use of Haimen folk song resources to promote the succession of Haimen folk songs. The benefit of this research lies in this research. Gain a deeper understanding of the local music culture Haimen folk song and knowledge of the methods of folk song inheritance and development also provided a new perspective on the inheritance and development of Haimen folk songs.

Keywords: Inheritance, Development of Haimen Folk song

Introduction

Folk songs often intentionally or unintentionally shape the cultural landscape and cultural ecology of a region in the process of being passed on. As a musical performance of orally transmitted Haimen folk songs, they originated on the north bank of the lower Yangtze River. It's a wonderful music culture shaped by people who have worked throughout their long working lives. Haimen's folk music is sweet and simple, fresh and smooth, and has a strong local influence. It is a small boat in the midst of various traditional music. Haimen folk songs have spread to the shores of the Yellow Sea with regional variations.

Traditional folk songs are incompatible with modern life. Is it necessary to protect them all in one way or is it protected and inherited according to the differences between regions and different cultural figures? It is worth noting that the succession and development of Haimen folk song studied in this project differs from the intangible heritage of other

regions since the 20th century, after societal changes and state regime changes especially since the founding of the People's Republic of China. The People's Republic of China has retained a certain degree of original vitality in accordance with its own cultural resources and the changes and influences of the surrounding environment. Haimen Mountain Opera Cultural Environment has become one of the main players in the succession of Haimen Mountain Song and has become a famous opera. Compared to intangible cultural heritage in remote areas, it is more insightful than from towing. Self-development law with the changes in social production and livelihoods and the impact of multicultural patterns. It still exists and survives. Attracted the author's great attention.

There are two reasons why Haimen's folk songs can retain their regionally unique artistic style and character. Haimen's folk songs annotated in the Wu language, not only is it a component of "Culture enclave" is also the highlight of the similarity of there is a "gradual blending" and "interpolation" of the local customs of the residents north of the Yangtze and the immigrants of the south of the Yangtze. Immigrated to Haimen's ancestors, reorganized and settled down. Folk songs also became a means of recreation and entertainment for the Haimen's ancestors to work and rest. In this sense, the development of the Haimen folk songs was not just a sign of the historical change in the sand tribes and the change in language traditions. Only locally but also one of the manifestations of Jianghai culture and an important part of Nantong folk literature.

Given the overwhelming information fog and the impact of multiculturalism.

During the interview, Song Weixiang, who inherited the Haimen folk song, a national intangible cultural heritage, the author learned about the changes in social production and lifestyle and the

impact of various art forms. The author faces communication and development problems, and gradually loses the traditional performance platform and survival ground. Contemporary people are unfamiliar with and have no cultural background associated with Haimen's folk songs. The number of users and recipients is getting smaller and smaller. The difficulty of singing and recording reflects the difficulty of adopting folk songs from Haimen. Foreign cultures affect all cultural markets differently. If Haimen's folk songs want to remain permanent, they had to make appropriate changes and improvements to rebuild vibrancy and liveliness. In the new era, Haimen's folk songs face new opportunities and challenges. Only by clarifying the relationship between preservation and change can see the creative legacy and innovative development of Haimen folk songs.

Objective

1. To study the inheritance and development of Haimen folk songs.
2. To create guidelines for the inheritance and development of folk songs Haimen in the new era.

Scope

Review of relevant literature and relevant research.

Main informant: The researcher collects data to obtain information by interviewing 3 experts as follows.

- 1) Professor Qian Jianming, Nanjing University of the Arts, PhD Supervisor. (Expert scholar)
- 2) Song Weixiang, a national first-class actor Haimen folk song successor. (Artist)
- 3) Cai Jianhua, Director of the Curriculum Reform Office of Haimen Middle School, club leader. (Course administrator)

Regional scope

Haimen - Yangtze River Delta Region

Introducing Haimen's special geographical location, facing the Yangtze River in the south and the Yellow Sea in the east. Haimen culture is a branch of Jiangnan culture, cultural differences and dialects in northern Henan Province. Haihe Min Haimen gave rise to completely different dialects and customs.

Time boundary

2022.2 - 2023.2

Methodology

1. Literature method

It is the most extensive collection method and the method most used in this article to study the inheritance method of Haimen folk songs by visiting libraries and museums to extract relevant documents for consultation. Consult, read, collect and sort documents and materials and comprehensively complete relevant questions from field studies.

Related research documents studied such as Song Weixiang researched The Mountain Song is an Ageless River and the aim of the study is to show the diversity and historical genesis of Haimen's mountain songs by telling the story from a singer's perspective. Yu Xinqi and Lu You have studied the National Intangible Cultural Heritage - Haimen Shangs, which aims to summarize the four development stages of Haimen Shangs, and the results show great hopes for the future development of Haimen Shangs.

2. Field work study.

Through planning, observation, and individual interviews, the author selects the key performance activities related to Haimen folk songs to film, record, and sort.

3. Interview method.

Both indigenous musicians specializing in traditional music and contemporary pop singers

need to know and master basic information about themselves and music culture through numerous interviews. As for folk music, it is also necessary to interview older people who have musical ability and experience in the interview.

4. Interview

Interview form in the form of talk or Conversation according to the objectives of this research. The interview form has already been passed by qualified experts.

Expected Benefits

1. Gain a deeper understanding of local music culture Haimen folk song and methods of inheriting folk songs
2. Encourage listeners of Haimen folk music in colleges and universities.
3. Should content about development of folk songs Haimen in the new era.

Research results

1. Changes in the follow-up mode of Haimen folk songs.

1.1 Changed vocal style and location.

Ford once said: The living environment does not only limit the culture, but also in the field of cultural development. Influences the predecessors and trends of development, and attitudes towards new ideas and things from overseas (Stewart, 2013). When studying Haimen folk songs from the perspective of cultural ecology, the first thing to pay attention to is the natural environment and social environment of Haimen folk songs. As well as the adaptation and variability of the environment, it shows that geography, history, nationality and culture are indispensable factors in the formation of cultural ecology in the region. Like most folk songs, the development of Haimen folk songs went through three phases. The first level is the field level. Most of them sing freely when working in the field. The second stage is an indoor stage. Most of them are

sung in one place. The first two phases reflect scenes of work and real life. It is unconscious behavior that has the qualities of rightness. Musical behavior in the second stage, from "real" to "virtual," reflects "constructed" life as conscious and integrated behaviors. By promoting the creation of mass culture the stage has become one of the most important means of bequeathing Haimen's folk songs in modern times.

1.2 Changes to the content and function of the song.

In his treatise "Philosophy of Art", the famous French scholar Danal states that "to understand art and artists, it is necessary to accurately imagine the spirit and customs of the era" (Liu, 2010). The rise and fall of folk song culture also reflect the people's lives and social history of the Haimen region. Secular folk songs include labor songs, wedding songs, mourning songs, etiquette songs, etc. There are religious prayers. In the field interview, Song Weixiang, the successor, said that in the daily singing and stage performances, the number of religious folk songs is less and the frequency of use is also less. It can be said that with the advancement of material production with the development of the times, the religious content of Haimen folk songs also withdrew from the historical arena, thus "the trajectory of sound is linked to politics" (Yu, 2003), conveying the sound of the times. For example, the Haimen Mountain Opera "Green Dragon Corner" and "Hope in the Fields" combine serious social problems and the harsh realities of life, with a simple but beautiful rural life, interpret deep care for real life. Changing the function of Haimen folk song means that we should make full use of the enlightenment and entertainment function of folk song, and use bright dramatic language to define popular roles.

2. Creating a multidimensional mode of inheritance of Haimen folk songs.

2.1 Creating market inheritance mode

Currently, the construction of the Haimen folk song market inheritance mode should be based on inheritance and protection, and oriented towards economic benefits according to market demand. Choose the economical way of working that suits you, and produces Haimen folk song cultural products that meet the contemporary background and people's needs. In the economic age, due to the competition of the market economy, it is difficult to carry on the natural legacy of Haimen folk songs, and relying on one's own cultural development is not enough. Based on this, we can establish a market inheritance mode for folk songs. Haimen can be drawn from the following points: First, help, excavation and protection should be considered as the form and basis of the production and reproduction of Haimen folk song culture. Second, we should integrate cultural resources. Haimen Volkslieder Offers new aesthetics and content ideas and meets the needs and expectations of people in the new era for spiritual culture. Follow the traditional traditions of the official Haimen folk song. Show modern interpretations and changes of the original ecological scene of Haimen folk songs and pay to watch on new media platforms like Tiktok, Bilibili and Toutiao Today. Third, cultural resources are also a kind of tourist consumption resources. According to Adorno, the cultural industry is "Market-Oriented Mass Culture" (Wei & Wang, 2011)

2.2 Creating a school succession mode

According to the 2011 Music curriculum standards for Compulsory Education, "National excellence in traditional music should be regarded as an important content of music teaching" (Ministry of Music Education of the People's Republic of China, 2011). Aesthetic and the cultural traditions

contained in traditional music culture are irreplaceable excellent local human resources. 'Inheritance of folk culture' the singing venues, audience groups, and performance styles of modern folk songs are very different from the traditional society. Heritage areas are no longer limited to families and villages, and the school is the new place of heritage. Fully playing the role of Haimen folk music in education is an important way to preserve Nantong folk music. Early in 2014, Haimen Tongyuan Elementary School and Haimen Hainan Middle School started. Continuing research on creating a school-based curriculum of folk songs, Haimen develops school curriculum and edits a collection of lesson plans. To improve the model of building a better school heritage, we can consolidate folk song resources and expand teaching content in large, middle, small and medium schools. The diversity and stratification reflect the construction of Haimen folk song curriculum resources, and schools with local culture. There are courses that are unique, reflect identity nationality, style and know, in practice, improve the practical effect of students' musical culture and use of Haimen folk song resources to promote the inheritance of Haimen folk song at a dynamic level at the discipline level.

3. Develop countermeasures for inheritance and innovation of Haimen folk songs.

3.1 Build a database of Haimen folk songs to improve public awareness.

Results of the analysis. Summary intelligent modern media efficient and many dimensions have a profound effect on daily life compared to traditional protection methods such as writing and dictation the emergence of digital methods has given rise to a new storage method for collecting and arranging Haimen's folk songs. So in the research process we should not by means of field surveys only and there should be a lot of effort,

there should be factual and unbiased information. Sound and video recordings should be used in all aspects. The establishment of a Haimen folk song database is an effective method for preserving Haimen folk songs, digitizing data, photographs and manuscripts of Haimen folk songs. Use digital models, 3D images, and other methods, to render, create and render realistic scenes of Haimen folk songs and truly reproduce Haimen's traditional folk songs.

3.2 Build a digital display platform and enhance communication.

In the information age, traditional display platforms have resulted in poor communication. The prosperity of the digital exhibition hall is more pleasing to the public. Unlike traditional physical exhibition halls a virtual digital museum can integrate Haimen folk songs in various media formats. Completely use modern science and technology methods to break through the constraints of time and space through new media platforms. The vivid expression style and good interactive experience can satisfy the public's spiritual needs and entertainment needs in various ways. Photosynthesis and shadow audio interpretation video collection and physical modeling can create a virtual space in addition to the exhibition hall. And the general public can enjoy the charm of Haimen folk songs without leaving their homes. With a variety of expression styles and interactive experience, digital platforms can greatly mobilize public enthusiasm. Login to the digital platform and everyone can become a disseminator and receive Haimen's folk song culture.

3.3 Haimen's innovative adaptation of folk songs to create high-quality programs.

Compared to pop music Haimen's traditional folk songs are difficult to adapt to the currents of the modern age. Therefore, the innovation and adaptation of folk music with the characteristics of

the time is an urgent task of Haimen folk music to release Haimen folk music works that are more in line with public aesthetics. The industry therefore has two different perspectives. On the one hand, Haimen's original folk songs should be preserved, while another believes that the new adaptation can stimulate the innovative power of Haimen folk songs. From self-entertainment of traditional Haimen folk songs to modern stage performances, the development of Haimen folk songs must adapt to the changing social context.

Conclusion

The purpose of this research was to study the inheritance and development of Haimen folk songs, have an interview the target group of interviewees, music scholars artist and performer who inherits Haimen Folk Song and course administrators.

This study found that the effect of change and development from the direction of the economy change of environment people's housing including the development cultural diversity. As a result, the inheritance of Haimen folk songs, the number of people who love folk songs and those who sing folk songs is gradually decreasing due to the location. The performance of the musicians has decreased, as well as the listener's approach to the succession and development of folk songs, Haimen is facing a problematic situation.

Therefore, in the study of the development of music in modern times should develop and create a way of succession by creating a database of folk songs Haimen to improve public access in today's society, effective modern media including the development of teaching curriculum in schools, build Haimen folk song database, build a digital display platform and improve communication to improve public awareness more.

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