

Traditional Folk Songs at the Southern Piedmont of Daba Mountain and Their Cultural and Spiritual Inheritance

Ling Yang^{1,a}, Shengdong Yue^{2,b,*}

¹School of Education, Chengdu Normal University, Chengdu 611130, China

²School of Music, Chengdu Normal University, Chengdu 611130, China

*Corresponding author

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Abstract: This paper analyzes the relationship between Dabashan folk songs and Dabashan spirit by excavating and sorting out the cultural spirit in different folk song genres at the southern piedmont of Daba Mountain. On the basis of in-depth analysis of the function of the cultural spirit of Bashan folk songs, it deeply discusses its outstanding inheritance value and significance, and how to effectively pass on and carry forward these cultural heritage and spiritual wealth.

Daba Mountain is located in the northern area of the Sichuan Basin and the southern margin of the Qinling Mountains. It is bounded by Yang County, Zhenba County, Chengkou County and Fang County, which divides Daba Mountain into two parts, the southern piedmont and the northern piedmont. The southern piedmont mainly includes the vast area of northeastern Sichuan centered on Tongjiang, Nanjiang and Bazhong. In the early 1930s, the Fourth Front Army of the Chinese Workers' and Peasants' Red Army led by the Communist Party of China moved to the southern foothills of Daba Mountain and established the second largest red revolutionary base at that time. This region is vast and diverse in folk customs, creating a rich variety of folk culture and traditional folk songs.

Folk songs have regional, social and epochal characteristics. As an important part of traditional Sichuan music, folk songs at the southern foot of Daba Mountain originated in the production lives of people in northeastern Sichuan, and its emotions and spirit are also closely related to their lives. Therefore, it is not only a true portrayal of the cultural life of Bashan people, but also condenses their thoughts and spirit.

1. The Cultural Spirit in Different Folk Song Genres at the Southern Piedmont of Daba Mountain

Folk songs have different genres and features. Geographical and historical conditions have a great influence on the generation of Bashan folk songs. The special topography of the southern piedmont of Daba Mountain has cultivated the perseverance of the local people who dare to face difficulties and are not afraid of bleeding and sweating. The style of folk songs, the singing and lyrics all show the cultural characteristics of the region and the personality of the people here.

The folk songs at the southern piedmont of Bashan include work songs, folk songs, ditties, and a large number of revolutionary ballads formed in a special historical period. The work songs of Bashan is a living fossil and a pioneer in folk songs, and an important form of early folk song singing. Bashan work songs are divided into boatmen work songs, handling work songs, engineering work songs, and farming work songs according to their labor scenes. And the form includes "One Sing and One Harmony", "One Leads and the Crowds Harmony", "Respond as Echo to Sound". These chants not only promote and coordinate labor, but also deeply express the enthusiasm of the people of Bashan who are positive, tenacious, and contemptuous of difficulties. Its boldness, constant forceful tone, and strong sense of life show the high spirit and optimistic enthusiasm of the people of Bashan who are united and work together. There is a song in Qu County, called Daoban (A kind of opera style, and it is used to express anger, excitement, and sadness.) Work Songs, of which the date is unknown:

"The Yangtze River is rolling, and the injustice and the grievance bring the hatred. Our ancestors

have suffered for generations, and the Communist Party has saved them. The boatmen saw the red sun when the boats are busy on the river... Not afraid of the fierce beach and the bad water, they were all at ease with the beach. "

It is inferred from the lyrics that it should have been created after liberation, or it may have been written by later generations on the basis of the original tones. The lyrics compare the Communist Party to the red sun, and the fierce beach and the bad water to suffering and bitterness, implying that the Communist Party inspire Bashan boatmen who have suffered a lot to look forward to a new life. And it highlights that under the protection and support of the Party, the people of Bashan maintain their fearless spirit to overcome the fierce beaches and unruly rivers.

The Song of Bashan Back-carriers, the representative of the folk songs at the southern piedmont of Bashan, has rich cultural connotation and spiritual power. It is a general term for folk songs and also considered to be a mixture of folk songs and work songs because of the cries of labor work songs at the end. However, without the regularity and rhythm of chants, its singing style is mainly mincing clapper, which is relatively free. Therefore, it is still classified as folk song. The Song of Bashan Back-carriers is one of the oldest folk songs popular in the southern foothills of Daba Mountain. It has beautiful melody, broad tones, free rhythm, and abundant emotions, showing that the kind Bashan people had to go through untold hardships to carry all kinds of goods in order to survive in the ancient Micang Road in Bashan, which is full of high mountains, ravines, and dangerous terrain, so that people move forward hardly.^[1] The spiritual culture contained is the tenacious character of the ancestors who are not afraid of difficulties and obstacles, are willing to dedication, bravely develop and strive for self-improvement. This spirit is exactly what we are lacking at the moment, so it should be vigorously praised and promoted.

Many Bashan Ditties is based on legends and stories, and the spiritual culture is of great educational significance and inheritance value. For example, the Tongjiang folk song Pick Tea is derived from Jin Shu, Volume 33, The Biography of Wang Xiang:

"Wang Xiang is very filial to his parents. Because the parents are ill and they have to stay in bed, he must prepare the medicine decoction himself. His mother often wants fish, but the weather is freezing cold. Wang Xiang took off his clothes and lay on the ice, so that the ice melted. Then the two carps jumped out, and Wang Xiang took them and returned. "

The lyrics are:

"It's very cold to pick tea in the twelfth lunar month.
While Wang Xiang lies on the ice to get fish for his mother.
Wang Xiang lies on the ice to get fish for his mother.
God bestows the carp to leap into the dragon gate,
God bestows the carp to leap into the dragon gate,
So Wang Xiang can show filial respect to his mother. "^[2]

This folk song simply and vividly sings the story of Wang Xiang's Lying on the Ice for Carp, showing the excellent traditional "filial piety" culture of the Chinese nation. "Filial piety is the root of virtue, and filial piety tops all virtues." General Secretary Xi Jinping has repeatedly said that "filial piety at home and loyalty to the country are the fine traditions of the Chinese nation." It is rich in national characteristics and responds to the call of the times. It has outstanding publicity and education functions, and is full of inheritance significance and value.

Some of the folk songs at the southern piedmont of Bashan were produced in the special historical period of the Great Revolution. Most of these works used the melody form of ditties and folk songs and are widely circulated in the Daba Mountain area. It can be regarded as either a revolutionary historical song or a traditional folk song unique to Bashan with local characteristics. This kind of folk songs can be roughly divided into two forms. One is the brand-new dubbing based on the original score, that is, the original tune of the folk song has not changed, but the portrayal of the real life at that time is added to the lyrics. For example, the Bazhong folk song Revolution Depends on the People in the form of question and answer, which belongs to the antiphonal singings, is popular in northern Sichuan and southern Shaanxi. Because this kind of tune is very common in Bashan folk songs, it is said that this song is a folk song that uses folk tunes and fills in real-time dynamic new

words. The first and second paragraphs of the song describe the hard life of the local people, while the third and fourth paragraphs depict the Red Army leading the people to make a revolution. In particular, the lyric "As soon as the sun rises, the mountains are red, like the revolution protects people from poor", which reflects the status and spiritual support of the Red Army in the minds of the people of Bashan.^[3] The song also educated later generations: without the Red Army leading the poor people to fight a bloody battle, there would be no good life today. It is the selfless dedication and heroic deeds of those revolutionary martyrs that have brought us this new era of prosperous country and strong people. There are many folk songs of this type in the southern foothills of Daba Mountain. For example, the Nanjiang folk song Hope for the Red Army used a formula to express love originally. However, the latter part of the lyrics has been adapted, comparing the Red Army to a lover, which reflects the Bashan people's love for the Red Army; the Xuanhan folk song December Song also starts with the expression of love, which eulogizes the farewell to the Red Army, reflecting the Bashan people's respect and deep love for the Red Army.

Another form is that the lyrics and tunes are all new creations. In terms of genre, this kind of work is actually difficult to classify into the traditional folk songs, but its timbre, mode, structure, etc. have typical characteristics of folk songs. So it is still classified as folk songs, also known as red ballads. The red ballads have a wide range of subjects and contents, and vividly record the heroic deeds of the military and civilians in the revolutionary history period. The emotional spirit displayed is the continuation and inheritance of the red culture. The early red ballads mainly talked about the bitterness of the working people in the old society, such as the Bazhong folk song August 15th and the Tongjiang folk song No One Can Live without the Country, etc. Such folk songs mainly describe the living environment and tragic experiences of the Bashan people at that time, and contrast sharply with the changes that occurred after the arrival of the Red Army. In the later period, most of the red ballads directly praised the Communist Party and the Red Army, and sang the supremacy of the red regime in the hearts of the Bashan people. For example, the Tongjiang folk song Only Because the Red Army Went to Bashan, "No rent, no donations, I walk in the middle of the road. The Long(A leader of a "Bao". "Bao" is the basic unit of social organization, ten households are one "Bao".) lowers his head, and the rich man bends his waist, when they see me. it's not that the villains have changed their minds, it's only because the Red Army went to Bashan"^[4], the folk song One day I will see the sun: "Looking for the stars, looking for the moon, looking forward to the savior of the Communist Party, everyone dream about the Red Army winning the battle, so there is hope for the rise of the poor "^[5], etc. The representative works of creative folk songs include the Nanjiang folk song The Red Army Falls and Someone Replaces, which praises the military and civilians fighting together, the Tongjiang folk song The Common People's Long Live, which looks forward to a better life, as well as The Red Soviet-Russian Internationale and Communist World Tour, and so on.

The tunes of these works basically conform to the characteristics of folk songs with free form, regular rhythm, and rich lining words, which are easy to sing, so that the revolutionary spirit in the lyrics can be quickly spread. They fully demonstrate the Red Army's belief in communism and its fine revolutionary traditions, as well as the Bashan people's belief that the Red Army is not afraid of sacrifice. They overcomes all odds, strives for victory, and eventually leads everyone to become masters and live a better life. In that special era, such red ballads promoted revolutionary culture, inherited red genes, inspired the fighting spirit and patriotic enthusiasm of the people, so that they were our precious spiritual heritage.

2. Bashan Folk Songs and Bashan Spirit

Bashan folk songs created by the unique region and historical culture at the southern piedmont of Daba Mountain are an important carrier for the formation of Bashan people's spirit. The location of the Daba Mountain area is dangerous, and the roads among the high mountains are not smooth. For the sake of livelihood, the generations of Bashan people often carry very heavy materials over the mountains. They risked their lives to survive and develop on the difficult road, persevering and enduring hardships. Meanwhile, its folk songs are closely related to production, labor, living customs, and cultural concepts, which fully reflects the character of Bashan people.

Bashan spirit promotes the creation of Bashan folk songs. The rich Bashan spirit, especially the revolutionary spirit and the red culture, has promoted the prosperity of Bashan folk songs. As an ideology, the red culture promoted the creation of a large number of revolutionary, advanced and political Bashan folk songs. Its lyrics and tunes all reflected the party's revolutionary will and various principles and policies at that time, which maintained a high degree of consistency with the party's ideological construction. These Bashan folk songs that meet the requirements of the times and the country and carry advanced culture are widely spread, which is of great significance to the inheritance of the Bashan spirit.

3. Promoting the Inheritance of the Traditional Folk Song Culture Spirit at the Southern piedmont of Daba Mountain

By digging and sorting out the cultural spirit of the traditional folk songs at the southern piedmont of Daba Mountain, we can deeply feel that the Bashan people have some precious qualities, such as fearlessness of difficulties, working hard, love towards life, and righteousness, as well as their diligence, bravery, kindness, simplicity, positiveness and indomitable spirit. All of these are also the essence and value of Dabashan traditional culture. At the same time, the red culture and ideology contained in some folk songs are full of vigorous revolutionary spirit and unswerving revolutionary sentiments, carrying the glorious history of the heroic struggle of the party and the people, and recording the great and touching history of the Chinese revolution and moving deeds. This is the precious spiritual wealth of our country, which is worthy of inheritance and development.

To carry forward the cultural spirit of folk songs and promote their inheritance and development, corresponding work should first be carried out in the fields of education and culture. For example, through the local curriculum system, we can promote Bashan folk songs into local classrooms, enter the campus culture, explore the implementation path of educating people with beauty, and promote its inheritance and dissemination in the field of school education. Schools at different levels of education can take different measures according to their own circumstances. Primary and secondary schools can intersperse the learning and appreciation of Bashan folk songs in the music class, and integrate the creative background and lyrics analysis of Bashan folk songs into Chinese teaching, so that students can receive deep cultural and spiritual edification through folk songs. Universities can build relevant platforms in public basic music courses to guide students who are interested in it to select courses, or create a heritage base for Bashan folk songs on campus, and encourage student associations to carry out singing and inheritance, etc. Schools at all levels can also carry out campus cultural construction around Bashan folk songs, such as making special broadcasts for publicity, organizing various cultural and recreational activities to spread widely, etc. Qualified schools can even launch their own school-based curriculum and form school-running characteristics.

In order to broaden the inheritance channels of Bashan folk song culture, the cultural circle can mobilize social forces extensively. For example, organizing various Bashan folk song competitions at all levels; carrying out publicity and protection work for folk song inheritors; selecting outstanding inheriting singers and guiding them to sing in a form that the people like to hear on the basis of the characteristics and charm of traditional folk songs; encourage literary and artistic workers to use the artistic language of local folk songs to create more popular Bashan folk songs that are in line with the characteristics of the times and win compliments from the crowd; support and reward innovative and representative original works; and promote the art science research related to Bashan folk songs and so on.

4. Conclusion

The traditional folk songs at the southern piedmont of Daba Mountain have deep spiritual connotations and rich cultural values. They are excellent traditional cultures that can inspire national spirit and arouse patriotic enthusiasm. It is also a vivid teaching material that promotes revolutionary tradition, revolutionary culture and inherits the red genes, and can strengthen the construction of socialist spiritual civilization. We have the responsibility to protect, manage and exert it well. "A

thousand miles of rivers must have their source." In the new stage of historical development, we should further search for and excavate the ideological essence of Bashan folk songs, carry forward the glorious history of the heroic struggle of Bashan people, and inspire the patriotism and national spirit of the successor with the great journey and touching deeds. All of these encourage them to forge ahead in a new era and march into a new journey.

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