

Study on the Song Clan in Pouch Embroidering—— Take Pouch Embroidering in Zhenping, Nanyang as an Example

Zhang Xinyu

School of Music, Zhengzhou University, Zhengzhou, Henan, 450052, China

Abstract: *Pouch Embroidering is an important clan of Chinese folk songs among the Han folk songs in our country. It spreads widely and has a far-reaching impact. This paper collects the folk songs about pouches in the Integration of Chinese Folk Songs · Henan volume and studies the common characteristics of Pouch Embroidering in Henan. Pouch Embroidering in Zhenping is developed in the form of a “numerical order” letter narrative, and the lyrics and music of it are specifically analyzed, which enriches the theoretical research of the Song family and “folk songs of the same origin”. It further excavates Henan traditional folk songs, plays a role in cultural heritage inheritance and protection, and enriches the artistic value of Henan traditional folk songs.*

Keywords: *Pouch embroidering; Zhenping; Henan; Song clan; Folk song of the same origin*

1. Introduction

As the representative of the Han folk songs in the Central Plains, Henan folk songs are one of the important genres of folk music in the Central Plains. They directly reflect the history, society, labor, local customs, love and marriage, and daily life of Henan. It is also valuable information for understanding a nation's history, society, customs and folk customs which has humanistic research value. Since ancient times, the pouch has had the important significance of seeking auspiciousness. As a cultural symbol, it carries the material and spiritual pursuits of generations. As a product of ancient Chinese women's struggle against feudal ethics and patriarchal stereotypes, it is a material carrier for women to express their feelings and it contains profound and rich cultural meanings. In the process of doing needlework, singing while embroidering has formed the widely circulated Pouch Embroidering ditty. Mr. Feng Guangyu's Chinese Folk Song of the Same Origin lists Pouch Embroidering as “a folk song of the same origin with the same words and different songs” [1], that is to say, after the Pouch Embroidering was spread, the lyrics were mostly based on Embroidered Pouch, but the tunes were different. On the basis of folk music in different regions, their melodies and modes are different, and their musical structures are also varied. When any folk song spreads from one place to another, it will naturally combine with the dialects and folk cultures of other places, and gradually form a folk song with local characteristics, thus forming a phenomenon of many variations occurring based on this folk song. Under the comprehensive influence of geographical factors, rivers, wars and professional and nonprofessional artists, Pouch Embroidering ditty is not only widely spread in the country but also distributed in certain provinces with the same lyrics but different tunes.

2. Overview of Pouch Embroidering in Henan

From the perspective of geographical space, the Pouch Embroidering in the Collection of Chinese Folk Songs Henan Volume is mainly distributed in the southeast and southwest of Henan Province, especially in Nanyang. In Henan Province, Pouch Embroidering is mainly distributed in Lushi County, Dengzhou City, Nanyang County and Zhenping county. Ten Embroidering ditty (ditty with the same content as Pouch Embroidering) exists in Xinye County (two songs), Tongbai County, Guangshan County and Xinyang City. Ten Embroidering Lantern songs (lantern songs with the same content as Pouch Embroidering) were distributed in Xichuan County, Lingbao county and Queshan county. There is New Pouch Embroidering in Xichuan County and Embroidered Pouch in the Fifth Watch of the Night in Shangcheng County. From the perspective of the overall style, Pouch Embroidering in Henan are mainly divided into “time sequence” and “numerical order”. According to the differences of specific regions and cultures, their lyrics and songs show the characteristics of “the same clan as a

whole, and the diversity of individuals". The "numerical order" describes the specific content embroidered on the pouch in order, and presents it separately from "one embroidery" to "ten embroideries" by means of presentation. The lyrics are combined with historical figures or stories. The language style is simple and the stories are informative. Embroidered Pouch in the Fifth Watch of the Night in Shangcheng County adopts a regular format of "time sequence". It describes the whole process of embroidering a pouch in detail from night to dawn, which is very interesting. The lyrics of Zhenping's Pouch Embroidering describe the cause and effect of the younger sister embroidering the pouch. At the same time, it uses the letter narrative method of "numerical order", which makes the songs more interesting and lyrical.

The lyrics of "Song clan" in Henan's Pouch Embroidering are mostly "short-short-long" sentences. The interlinkages and tunes run through the whole song. Habitual interlinkages and tone interlinkages are often used to increase the Central Plain's charm of the song. The interlinked words and tune used in each Pouch Embroidering minor also have regional characteristics due to the language rhymes of different regions. There are many 2 / 4 beats, with strong and weak contrasts, regular structure and smooth melody. Some use 3 / 4 beats or alternate 2 and 3 beats. The mode is mainly the Zhi-tune mode, and there are also some Gong-tune modes, which are one of the important characteristics of the central plains' folk songs. The melody structure is the echo of each sentence, most of which use the pentatonic scale, and some use the hexatonic tone or heptachord tone scale. The melody line is smooth, and there is fewer big leap interval and cadence. On the basis of conforming to the tone and rhyme of Henan language, the melody rotation method shows the simple and austere emotional color of Henan folk songs. So, what is "Song clan"? Song clan (song family) is actually the basic musical form of a folk song, which is spread from here to there and then to all parts of the country. The folk song family evolved with the same type, the same theme, and the same style of lyrics and melodies is a reflection of the same origin and homology of some folk songs in all regions. Most folk songs belong to the improvised oral creation of working people, so we often hear completely different melodies, lyrics and singing methods of the same folk song at different times and places, which is the result of the spread and evolution of folk songs. [2] Pouch Embroidering in Zhenping conveys the inner feelings of young girls with its unique "numerical order" letter narrative method. It is a masterpiece with regional style and unique characteristics among the "Song family" of Pouch Embroidering in Henan.

3. Lyrics analysis of Pouch Embroidering in Zhenping

3.1. Lyrics

The lyrics of Pouch Embroidering in Zhenping are rich in content. It tells the story of a young couple who love each other but are too shy to express their feelings, so they placed their love in a pouch. The lyrics are divided into three sections as a whole. The first paragraph uses "a letter" as an introduction, which tells the scene of the heroine walking out of the embroidered pavilion and reading the letter that the male character wants a pouch, which lays the groundwork for the next section. In the first paragraph, the unique opera stylized action of "sparrow hawk's turning over", in just four words, summarizes a series of meticulous movements of the female character how to stride, turn around and bend down to pick up letters[3]. At the same time, it also vividly highlights the lightness of a woman's posture. The second paragraph is the female character's inner monologue: "if you want a purse, you should come by yourself. It's coy to bring a letter. Having said that, how can I evade my lover's request? I want to embroider one for him." This reflects the female character's coyness towards her lover, and reflects her eagerness to meet her lover. The third paragraph describes the embroidery on the purse. The description in numerical order reflects the characteristics of Henan folk songs' lyrics, which are well-organized, orderly and structurally rich.

The lyrics and the use of interlinkages in Zhenping's Pouch Embroidering have a strong regional color in Henan. There are many words and few cavities, focusing on narrative. The words and cavities echo closely. The lyrics are structured in a "short-short-long" sentence pattern of "five-five-seven". One word corresponds to one or two sounds. There is a certain drawl at the end of the sentence. The rhythm between the words and cavities is simple and coordinated, and the feelings expressed are austere. In the lyrics, idiomatic phrases such as "yadu, Yaya, ah, Yamo" take up less space in the song and appear at the end of the sentence. The whole lyrics have a strong flavor of life and are simple and unadorned, which makes the melody relaxed and lively. The causes and consequences of women embroidering a pouch are described in detail, showing the simple, straightforward, gentle and lively characteristics of Zhenping women.

The beautiful images in Zhenping's Pouch Embroidering conform to the aesthetic requirements of Chinese traditional culture. Among them, the images of "Flower Market Street", "Guanyin", "Lotus terrace" and "Tongzi" in the embroidery content imply perfection and beauty. On the one hand, it shows the exquisite embroidery skills of women. On the other hand, it expresses the girl's love for life and her wishes and pursuit for love. The three-paragraph lyrics show three different pictures, which together constitute the cause and effect of the girl embroidering the pouch, and vividly show the woman's longing for love and her deep love for her lover.

3.2. Language features

Moistening is a technique for various beautification, embellishment and decoration of the vocal cavity. In the process of singing, all kinds of sound processing methods will be involved. The purpose is to make the expression of musical works more charming and stylistic. In the singing of Chinese national vocal music, especially the singing of local folk songs, the reflection of language characteristics and local styles in music is perfectly explained through the moistening technique. [4] For example, the first word of the lyrics "go" uses the singing skills of a mordent, which makes the characters lively. Another example is that the first words "go", "want" and "one" at the beginning of the three lyrics use the homophonic sound blocking moistening technique, "the so-called homophonic sound blocking moistening technique means that when pronouncing words, one word corresponds to one sound, without such decorative sounds as front and back leaning. When emphasizing the beginning of words and biting the initials correctly during singing, the throat presses down and closes the vocal cords to block the air, producing a sound with a sense of friction particles." [5] At the same time, the special technique of "xiao sou" is also used.

Retroflexion not only has the function of distinguishing semantics but also can play a role in making pronunciation more soothing and timbre more soft and lively. In the lyrics, "Yaozi (the sparrow hawk) turns over" is sung as "Yaozi'r", "Tongzi" is sung as "Tongzi'r", and so on. The r-ending sound terms not only increase the humor of the language, but also make the style of the song playful and lively.

The biggest difference in tone change between Henan dialect and Mandarin is that Yangping in Henan dialect is pronounced as falling-tone and Yinping as rising-tone. This dialect feature is reflected in Zhenping's Pouch Embroidering. For example, the word "Sha (what)" in the second paragraph of the lyrics should be sung in a falling tone when singing, and the word "Jian (pick up)" should be sung in a Yinping tone. In addition, there are two words representing local characteristics in the lyrics, which are "Sha Guang Cai" which means coyness; There is also "Xiu Qi" which means finish embroidering. Highlighting the tone of dialect in singing will make the whole song full of Henan characteristics.

4. Music analysis of Zhenping's Pouch Embroidering

Table 1: Structural diagram of Zhenping's Pouch Embroidering

The binary musical form of comparative theme						
Primary structure	Prelude	A		Interlude	B	
Secondary structure		a	b		c	c1
Number of bars	1-17	18-21	22-26	27-28	29-32	33-41
modal tonality	Yayue seven-tone musical scale of F Zhi mode					

Zhenping's Pouch Embroidering is a binary form musical structure, with 2 / 4 beats, including two contrasting themes of A and B. the core tone type is "512". The use of # 4 and b7 in the tune makes the whole work full of characteristics of Henan. The whole song uses more eighth and sixteenth notes, and skillfully uses punctuation and rest to make the music lively and pleasant. The tonality of the whole song is relatively stable. It is a Yayue seven-tone musical scale of F Zhi mode, which conforms to the characteristics of Henan folk songs that are dominated by Zhi mode. The Bianzhi (# 4) plays a circuitous auxiliary role in the process of melody development. The melody semitone goes down and reverses to the origin. The alternation of Bianzhi and Zhi is full of the tonal characteristics of Henan Folk Songs. In the development process, the melody is mainly melodic progression and big leap, and also uses a large number of appoggiatura and trill for decoration, which is closely related to local language habits and tone characteristics.

The theme of paragraph A is composed of two phrases a and b. The melody of the two phrases is mainly progressive, and the lyrics bear multiple transitions, which are more lyrical. There is a big leap

in both sentences a and b. After the big leap, sentence a adopts the reverse three-dimensional progressive method to make the melody presents the sound characteristics of high throwing and low falling, while sentence b still keeps raising after the big leap. It can be seen that compared with sentence a, sentence B has shown an incremental change in mood. In terms of rhythm and beat characteristics, both ends of a and b sentences are dominated by eighth and quarter notes, and the middle part is mainly composed of sixteenth and dot notes, which makes the sentences as a whole compact in the middle and slow at both ends, with obvious linguistic characteristics. From the development trend of melody, the material of b sentence is based on the material of a sentence, and the two sentences stop at the Zhi. But the use of Bianzhi in the melody of b sentence makes b sentence play two functions of “carrying” and “turning”.

The theme of paragraph B is composed of two phrases, c and c1. The c sentence develops on the basis of the motivation material bB-C-F-D in paragraph A. The emergence of the motivation material in paragraph A makes the theme of paragraph B and the theme of paragraph A contain internal unity. The melody development of sentence C is dominated by small leap, which is more lively than the theme of paragraph A. In terms of rhythm, it is still characterized by two ends of relaxation and middle compactness. C1 sentence adopts the technique of variations on the basis of C sentence, which is embodied in that C1 sentence retains the melody backbone of C sentence. Filling sound and melody materials on the basis of it. In terms of rhythm, decorative notes of three-degree leaps are added, and the melody is enriched by adding variations. At the same time, it also makes the two phrases show incremental changes in musical mood, promotes the development of musical mood, and highlights the lively and cheerful musical style. On the basis of highlighting the characteristics of Henan regional music, Zhenping’s Pouch Embroidering shows the tenderness of Henan women’s character and reflects the rich cultural connotation of Zhenping.

5. Conclusions

Zhenping’s Pouch Embroidering is a unique song among Henan Pouch Embroidering Song families. It expresses the delicate emotional world of Henan women with its short structure and sincere feelings. The content of its lyrics is different from Pouch Embroidering in other parts of Henan Province. It shows the aesthetic characteristics of combining narrative and lyric in a unique letter “numerical order”. The music style of the whole song has both the feature of the Central Plains and the character of the Southern minor, reflecting the trend of cultural integration and development of traditional folk songs in the process of change. To sum up, a single folk song in the “Song family” has both universal and special characteristics in the process of folk song evolution. Pouch Embroidering in Zhenping, Henan Province is a typical example of the folk song theory of “Song clan” and “different songs of same ancestry” of Pouch Embroidering in Henan Province.

Nowadays, when we talk about Pouch Embroidering, the public can sing many versions of it in Yunnan, Shanxi, Shandong and other places. We don’t even know that there are such folk songs in Henan. As practitioners of inheriting and protecting Henan’s traditional folk music culture in the new era, we should understand and spread the rich music culture of the Central Plains contained in the Pouch Embroidering song family in Henan, and realize the contemporary value of inheriting and protecting Henan’s folk songs. How to make the Pouch Embroidering widely sung in Henan is a topic that needs to be studied in the future.

References

- [1] Feng Guangyu. *Chinese Folk Songs of the Same Origin* [M]. Beijing: China federation of literary and art circles publishing house, 1998.09.
- [2] Cao Fangfang. *A Study on the Folk Ditty Embroidered Purse Song Family -- Taking Shandong Embroidered Purse as an Example* [M]. Qingdao: China Ocean University Press, 2014.07.
- [3] Zhang Xiaomeng. *The Artistic Features and Singing Grasp of Nanyang Folk Songs of Henan Province* [D]. China Conservatory of Music, 2014.
- [4] Li Fangming. *On the Run Cavity of the Folk Song Embroidered Purse* [D]. Henan University, 2018.
- [5] Xu Jiangzhen. *Introduction to Run Cavity of Han folk songs* [M]. Beijing: Pepole’s Music Publishing House, 2009.09.