Pinghua
平話

Yue (Cantonese)
粵語

(Lang atlas of China)
S. Pinghua People’s Music Culture

- Opera genres:
  - 壯劇 (Northern/Southern) Zhuang opera;
  - 粵劇 Cantonese opera;
  - 桂劇 Guilin opera;
  - 邕劇 Nanning Mandarin opera;
  - 師公戲 ‘Shaman’ opera.

- Love songs: $ka^{53}$
S. Pinghua Love Songs $ka^{53}$

$ka^{53}$ “家” ‘love song’

e.g. $t\phi^n\epsilon\eta^{25} ka^{55}$ 唱家 ‘sing love song’

歌 $ko^{53}$ ‘song (in general)’
S. Pinghua Love Songs $ka^{53}$

Very popular, but ‘clandestine’ in the past due to sexual conservatism

(idiom describing their level of conservatism:)

29. 朝不摸頭，夜不摸？
$tʃiu^{53} \ pət^3 \ mu^{53} \ təu^{11} \ ja^{22} \ pət^3 \ mu^{53} \ lət^3$
day NEG touch head night NEG touch bottom

$ka^{53}$ were not transmitted to one’s own children
S. Pinghua Love Songs กา 53

Nowadays:

Topic of lyrics widened from love to other topics.
Limited ‘over-the-counter’ commercialisation.

http://www.nnnews.net/News/10/09/01/NNNEWSQ192939T20100901NCTPUJKW0.html (07th/09/2010)
S. Pinghua Love Songs $ka^{53}$

- Usually simple melodies in major pentatonic scale, monophonic, and unaccompanied;
- Quatrains (i.e. 4 lines);
- Monologue or dialogue style (each turn of a ‘dialogue’ is half a verse, or one verse, or multiple verses);
- Melody is somewhat influenced by the tonal sequences of the lyrics, and the poem-lyric has its own tonal requirements.
- Skills of lyric improvisation highly valued;
Poetic structure of $kα^{53}$

30.

八月正是中秋節
ipat³ wîn²² tʃow⁵⁵ lî²² tʃòʊ⁵⁵ tʃow⁵⁵ tʃî³⁵
eight month exact be mid autumn festival

‘The eighth month is the time of Mid-Autumn festival,‘

多謝朋姨買餅來
tɔ³ tʃî²² pʊŋ¹¹ hɔi¹¹ mai¹¹ pʊŋ³³ lai¹¹
many thank friend aunt buy cake come

‘thank you aunt for coming here with moon cakes.‘

舅是主人妹是客
kɔu¹³ lî²² tʃɔi‘³³ pʊŋ¹¹ mɔi²² lî²² hɛk³
uncle be host l.sister be guest

‘Uncle is the host and little sister is the guest,‘

個條道理有應該
kɔ⁵⁵ tiu¹¹ tau²² lɔi¹³ mi¹³ pʊŋ³³ kɔi³³
this CL reason not ought.to

‘this is not the right thing to do.’

(i.e. you should not have brought me gifts)

parallelism; (additional tonal metre)
Conclusions

- Southern Pinghua is in contact with Zhuang, Yue (Cantonese) and SW Mandarin;
- (My hypothesis:) Pinghua represents a mix of early western Yue and Song dynasty (10th – 13th century) Northern Chinese;
- Due to social restrictions, (‘Core’) Southern Pinghua has largely retained Northern Chinese-like syntactic patterns, and musically largely resisted assimilation in form by Zhuang.