

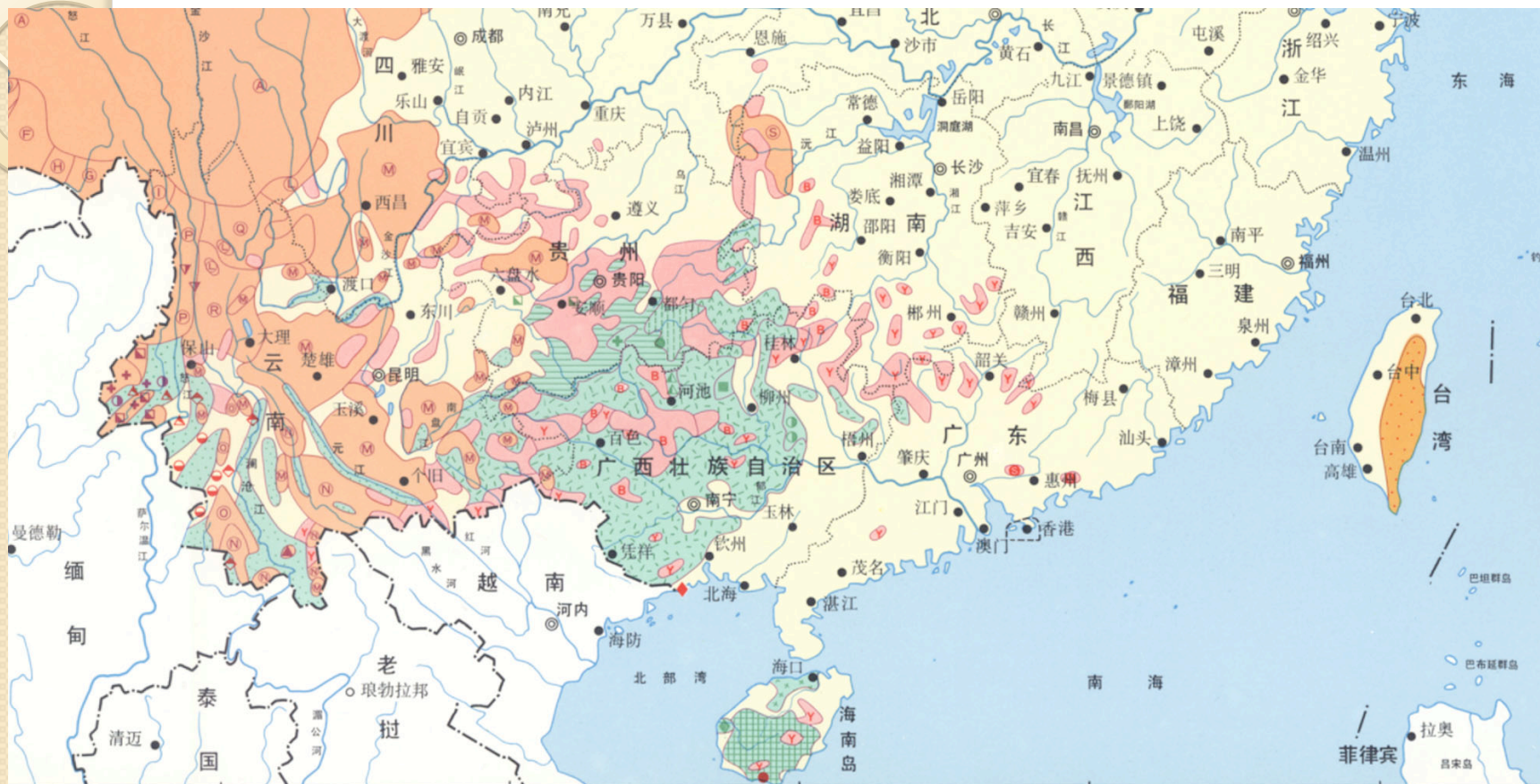


Pinghua  
平話

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*<sup>53</sup>



## S. Pinghua Love Songs *ka*<sup>53</sup>

*ka*<sup>53</sup> “家” ‘love song’

e.g. *tʃ<sup>n</sup>ɛŋ*<sup>25</sup> *ka*<sup>55</sup> 唱家 ‘sing love song’

歌 *kɔ*<sup>53</sup> ‘song (in general)’



## S. Pinghua Love Songs *ka*<sup>53</sup>

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<sup>53</sup> pət<sup>3</sup> mu<sup>53</sup> təu<sup>11</sup>    ja<sup>22</sup> pət<sup>3</sup> mu<sup>53</sup> ɬət<sup>3</sup>  
day NEG touch head    night NEG touch bottom

*ka*<sup>53</sup> were not transmitted to one's own children

# S. Pinghua Love Songs *ka*<sup>53</sup>

Nowadays:



<http://www.nnnews.net/News/10/09/01/NNNEWSQ192939T20100901NCTPUJKW0.html>  
(07th/09/2010)

Topic of lyrics widened from love to other topics.

Limited 'over-the-counter' commercialisation.



## S. Pinghua Love Songs *ka*<sup>53</sup>

- 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 *ka*<sup>53</sup>

30.

八月 正是 中秋節  
 pat<sup>3</sup> wit<sup>23</sup> tʃən<sup>55</sup> li<sup>22</sup> tʃɔŋ<sup>53</sup> tʃəu<sup>53</sup> tʃit<sup>3</sup> | 'oblique' tone  
 eight month exact be mid autumn festival  
 'The eighth month is the time of Mid-Autumn festival,'  
 [朋乖] 'rhyme leg':  
 pən<sup>11</sup> kwai<sup>53</sup> inventory of 20

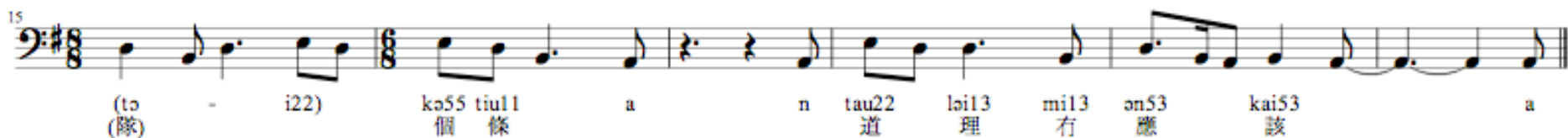
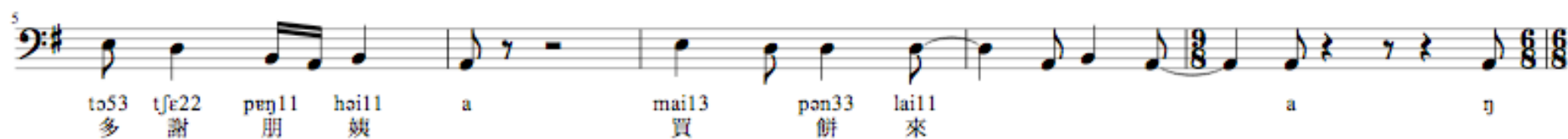
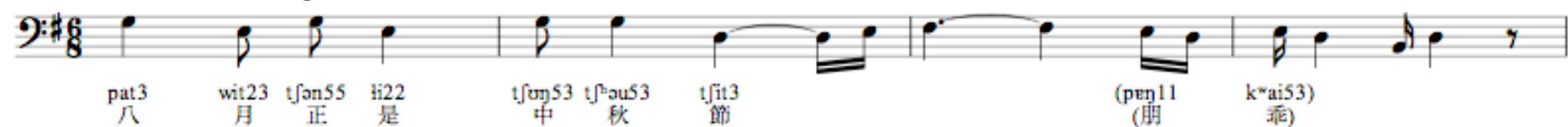
多謝 朋姨 買餅來  
 to<sup>53</sup> tʃɛ<sup>22</sup> pən<sup>11</sup> həi<sup>11</sup> mai<sup>13</sup> pən<sup>33</sup> lai<sup>11</sup>  
 many thank friend aunt buy cake come  
 'thank you aunt for coming here with moon cakes.'

舅 是 主人 妹 是 客  
 keu<sup>13</sup> li<sup>22</sup> tʃəi<sup>33</sup> nən<sup>11</sup> moi<sup>22</sup> li<sup>22</sup> hək<sup>3</sup> | 'oblique' tone  
 uncle be host l.sister be guest  
 'Uncle is the host and little sister is the guest,'  
 [隊] invariant filler tɔi<sup>22</sup>

個條 道理 有應該  
 kə<sup>55</sup> tiu<sup>11</sup> tau<sup>22</sup> ləi<sup>13</sup> mi<sup>13</sup> ən<sup>53</sup> kai<sup>53</sup>  
 this CL reason not ought.to  
 'this is not the right thing to do.'  
 (i.e. you should not have brought me gifts)  
 rhyme; in 'level' (53/11) tones

*parallelism; (additional tonal metre)*

31. 





# 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 (10<sup>th</sup> – 13<sup>th</sup> 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.