

Research on the Homogeneity of Tianjin Folk Song "Kite Flying" and "Cut Indigo Flower"

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Abstract: "Kite Flying" is one of the more typical representative works in the same folk songs. Most of the works use the popular song [Cut Indigo Flower] song card that prevailed in the north in the late Ming and early Qing Dynasty, which is cut the relationship between indigo].

"Same ancestor" refers to the same family in general. Mr. Feng Guangyu first put forward the academic view of "song ancestor" in the book "Chinese Folk Songs" published in 1998. Earlier, Mr. Yang Yinliu's "Ancient Chinese Music History Draft" mentioned the "variable song" assertion. In the 1981 edition of the "Chinese Music" Supplement, the musicologist Mr. Xu Rongkun's article "On the Evolution and Development of Folk Songs" states that "In the process of chanting, folk songs are constantly evolving and developing because they are often sharpened by the masses. The same folk song often results in multiple similar forms ... ", all of which are based on the general conclusion of "variable song". Mr. Feng Guangyu put forward the academic viewpoint of "same folk song", and changed the same folk song. The body form can be summarized into the following six forms: 1. The words and songs are similar but the words are different; 2. The words are the same and the words are different; 3. The words are the same and the words are different; 4. The same frame structure is different but the words and songs are different; The frame structure and the tail cavity are the same, but the lyrics are different. This article takes Tianjin folk song "Flying a Kite" as the main line, and explores its relationship with [Scissor Indigo Flower].

1. Introduction to [Cut Indigo Flower] and "Kite Flying"

[Scissor Indigo Flower] is a kind of song card that is common in Han folk songs. It is a folk song spread in the north in the late Ming and early Qing Dynasty. It is also called "Scissor Flower", "Scissor Flower", "Indigo Flower", "Dock Tune". The song card embodies the mood of cheerfulness and joy. It is the main song card form of many operas or rap arts in the northern region. For example, "Kite flying", "Back to her mother's home", "Throwing a ring", and "Watermelon" are all from "Cut ind flower". There are different opinions on the relationship between [Scissor Indigo Flower] and "Kite Flying". Mr. Yi Ren compared the seven "Kite Flying" in the article. There are four works with great commonality in emotion, and three the works are all reproduced from a short mother body of [Cut Indigo Flower], uniting in changes and seeing individuality. [YI Ren. Yun Dan Feng Qing, Kite Controversy-A Comparative Study of Seven Kite Folk Songs. [J] Journal of Nanjing University of the Arts (Music and Performance Edition). 1987.12.31] However, Mr. Feng Guangyu in his monograph "Chinese Folk Songs" In the book, [Clip Indigo Flower] and "Kite Flying" are considered to belong to two different accents. Kang Ling and Cai Jizhou's article [Cut Indigo Flower] In the series of papers on song research, the author systematically combed the basic tune characteristics, geographical distribution, and rheology of [Cut Indigo Flower]. It was learned that [Cut Indigo Flower] with the same tune or different name [Cut Indigo Flower] has a total of 360 songs in the country. The main tunes are the palace tune and the levy type. The proportion is relatively small. From a musical point of view, [Scissor Indigo Flower] has two modes, which are generally four-sentence in terms of song structure, the first and second narratives, the third sentence is named, and the fourth is a repetition of the third.

When the tune is combined with the local natural environment and language after people migrate

to different places, the tune's skeleton does not change much, but it will add local cultural elements to make it a new variant, according to the content expressed by the place. The number of words required is different, there are seven seven five five, seven seven six six, eight nine five five and so on. In terms of structure, a complete passage consists of four phrases, plus a lining sentence, and a repeating sentence (4 sentences + 1 lining sentence + 1 repeating sentence) is added at the end. From the perspective of lyrics, the content of the subject matter can be described as colorful. We can generally divide into five categories: love songs, daily life, blessings, historical legends, and revolutionary songs. "Kite Flying" belongs to the subject content the daily life class mostly describes the joyous mood of flying a kite together in the spring and March.

"Kite" has a long history in our country. The documentary records originated in the Spring and Autumn Period. It has been more than 2,000 years ago. It was a tool for transmitting information during the Northern and Southern Dynasties. It became one of the ways of outdoor sports in the Song Dynasty. Zhongwei is indispensable. Shandong Weifang is known as the "Kite Capital" and holds an "International Kite Festival" from April 20th to 25th each year, attracting a large number of Chinese and foreign merchants to come to negotiate trade, as well as technical exchanges and sightseeing tours, folk songs. The singing of "Kite Flying" also adds wings to economic development and promotes cultural exchanges and exerts their strength.

"Flying a Kite" is one of the important tunes in many folk songs in China. It was summarized in Tang Wentao's "The Influence of Geographical Distribution and Features of" Flying a Kite "on Singing in Folk Song Integration". From the "Folk Song Integration", there were 79 "Kite Flying" works. The geographical distribution centered on North China, with a total of 26 tunes, up to 9 in Shanxi, 8 in Hebei, and 3 in each of Inner Mongolia, Beijing, and Tianjin. The geographical distribution of the country shows a gradually decreasing distribution trend from the eastern coastal areas and low-lying areas to the western ones.

2. Formation of Geographically Restricted Music Elements

The terrain, landforms, and climate all have an impact on the singing of folk songs, such as the snowy plateau at an altitude of 5,000 meters, the pure snow mountain sacred lake, the shocking religious colors, the vastness of the sky, the pure air, and the washing of us. In the northwestern part of our country, the climate is arid, the gully is vertical and horizontal, the terrain is broken, and the soil is loose. The sky is full of wind and sand, and the geological environment affects the people of Northwest China. The customs of life have created the simple and rough character of the Northwestern people, and also shaped the distinct plateau culture. The desolate and majestic singing with the "scream" in the heart, the rhythm is free, the melody is high, and the undulation is large; beautiful. The rich village of fish and rice, Jiangnan, uses water to grow up and make dreams with scenery. "Jiangnan Spring" wrote "Thousands of Yingying cries green and red, and water villages, mountains, and wine flags are windy." Jiangnan has beautiful scenery and economic prosperity. Tranquil and gentle, gentlemanly and elegant, Jiangnan folk songs have an elegant, delicate, gentle and subtle style. The folk song "Flying a Kite" spread to different regions produced different variants, and the song melody and singing style were also very different. The kite flying by Ningxia Longde in Northwest China is analyzed from the musical example (Figure 1.). The sequence of the tone sequence is 1.2.3.5.6.7. The tone range spans from the small print group to the small print group. The sound range spans a large, high-pitched tone. In the singing, it needs to be completed with false sounds. The wide and wide plateau landform features are performed with dotted quarter notes, which has a strong shadow of "flowers" in the northwest. Relative to the west, the "Kite Flying" (Figure 2.) in Lanxi City, Zhejiang Province has less undulating music and a narrower sound range. It is performed at an octave. The singing area is low and medium, which is easy to sing. The characteristics of the are reflected through the use of repeated sentences and empty shots. Through a comparative analysis of "Kite Flying" in Ningxia in Northwest China and Zhejiang in Jiangnan Province, we can see that different regions, terrain, landforms and climatic characteristics are the main reasons for the difference in music.

3. Musical Features of Tianjin Folk Song "Kite Flying"

"Tianjin Folk Songs Integration" includes three pieces of "Kite Flying", which are three versions of Beichen District, Nankai District and Jixian County. The same relationship between Kite and Scissor Flower.

3.1 In terms of song structure

The so-called lyric structure refers to a structural relationship formed by the vocal words and the number of words reflected in different sentence orders. (Quarterly) Fourth Quarter 2006]. Let's analyze the "Kite Flying" songs in the three areas and the Beichen District sings: the first sentence, the three sisters (ahhhh) go to the east of the city (ahhhhh), and the second, when they go to the east of the city, they go shopping. In the third sentence, I bring a kite rope (hey hey hey hey clothes), the fourth sentence, he brings a kite rope (hey hey hey), from which we can see that the structure of the lyrics in Beichen District is seven hundred seven, six, four. The sentence is a repetition of the third sentence. Songs from Jixian: The first sentence, in the month (also), (yo) Lai Zheng (Europe) Yuezheng (ah) (ahem), the second sentence, the sister (yo) sister went to the lantern (hey), the third sentence, 捎 Bring a kite. (Hey hey hey hey) In the fourth sentence, I took a kite. There is a slight change in the structure of the lyrics compared to Beichen District. The second sentence is composed of eight fonts, and the overall structure is seven hundred and eighty-six. Three or four sentences are still repeated sentences. Song from Nankai District: In the first sentence, sister (yeah) she spun a rope in the room. In the second sentence, I heard a murmur behind my back; in the third sentence, it turned out that (yeah haha) two (yeah) two flies are scaring and buzzing; the fourth sentence, are two flies scaring? , Little girl, wait for me; the sixth sentence, our sisters go kite flying; the seventh sentence, fly kite flying. The above analysis shows that the lyric structure of the Nankai version deviates from the lyric structure of the "cut indigo flower" song card. This should be based on retaining the lyric structure of the local folk song, and detached from the singed structure of the "cut indigo flower" song song. , Increase the narrative of "Kite Flying". In addition, the two "Flying a Kite" in Jixian and Beichen districts are consistent with the structure of the "Shooting Indigo Flower" song brand in terms of song structure, with four sentences plus lined words, and three or four sentences repeated.

3.2 In terms of curved structure

Different regions and customs will change the melody, but the structure of the tune is basically unchanged. In Kang Ling and Cai Jizhou's article "[Cut indigo flower] song basic tunes-[Cut indigo flower] song study one of the articles" article learned that in the two modes of the palace and the signature mode [cut indigo flower] The most common structural form is six-sentence. The first four phrases are a complete set of passages in a functional sense. The following lining words and repetitions are additions to the previous "turn", forming a double turn. intention of Sentence [Sentence refers to the length of the phrase.] The following types are common in the structure, the first one is 4 bars + 4 bars + 4 bars + 4 bars + 2 bars + 4 bars; the second is that the tune adjustment becomes 8 + 8 + 8 + 8 + 4 +8; Conversely, if the rhythm is tight, it can become 2 + 2 + 2 + 2 + 1 + 2; the shortest line length of the fifth sentence is half of the previous sentence, and the last sixth sentence is a repetition of the fourth sentence, so The length of the sentence is consistent with the fourth sentence. In terms of the structure of the vocabulary, "synchronization of lyrics" is a major feature of the two modes of "cutting indigo flowers": palace and sign. In other words, a phrase is different from a phrase.

Step, a phrase is completed by two phrases, or the phrase is finished and the phrase has not been completed. The following is a detailed analysis of three "Kite Flying" in Tianjin according to the characteristics of the structure of the lyrics, the structure of the sentence, and the structure of the cavity.

Example of Nankai District: Example of Beichen District: Genealogy of Jixian:

4. Summary

In summary, there are several versions of "Kite Flying" circulating in various parts of China. Some songs are derived from the "cut indigo flower" song card, and some are out of the "cut indigo flower" song card. The folk song minor is named after the "kite flying" event. , The subject matter content vividly depicts people's happy scenes when flying kites. Due to the differences in geography, geography, humanities and customs in China, the theme of the same folk song has spread to various places, absorbing local culture and adding lining words and linings, thus forming various new variants that reflect different regions. Culture makes the folk songs rich and diverse. For example, the colorful gardens are full of vitality. The same folk songs are the embodiment of local culture, the condensing of national spirit, and the cornerstone of the development of national music in China. This article is the phased result of the 2018 Tianjin Art Science Planning Project "Tianjin Tongzong Folk Songs Different Flow Phenomenon", project number:B18040

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