

Analysis of Henan Folk Music and the Characteristics of Henan folk songs

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Abstract

Henan folk songs belong to the Han folk songs, in the "Book of Poetry, National Style" of the 205 folk songs, involving Henan folk songs are "Zhou Nan", "Wang Feng", "Wei Feng", "Zheng Feng", "Chen Feng", "Junfeng", "Hu Feng", "Wei Feng" and other more than 100 folk songs of eight countries, which occupy an important proportion in the "National Style". These ancient Henan folk songs not only record the life scenes of the ancestors of Henan, show the spiritual outlook of the ancestors of Henan, but also record the multiple ways of singing folk songs, which have rich cultural connotation and expression ability, and are an important part of the traditional culture of the Central Plains, which need to be inherited and developed, so as to better contribute to the development of China's cultural undertakings.

Keywords: Analysis; Henan; Folk Music; Characteristics; Henan folk songs

Introduction

Henan folk songs are a collection of Henan's local culture and spirit, which can appropriately reflect the local customs, living habits, hobbies, etc., and have strong local characteristics. In recent years, more and more scholars have paid attention to Henan folk songs, and conducted in-depth research on Henan folk songs from the aspects of culture, geography, language, and tonal structure, so as to explore their unique artistic charm and cultural connotation.

Analysis of Henan Folk Music

Development status of Henan folk songs

In the book "Folk Songs" compiled and printed by the Institute of Chinese Music of the Central Conservatory of Music, there is this definition of folk songs: "Folk songs are songs produced and sung in the folk, and they are a form of songs that have been collectively created by the working people of all generations in the process of long-term social practice, in order to meet the needs of labor and life and express their thoughts and feelings." This book focuses on the music system to which traditional Chinese music belongs, and consists of four parts: folk music, literati music, religious music, and court music. The genre classification is clear, the morphological analysis is in-depth, and the content is concentrated and concise; The expression is concise and concise, which is easy for students to understand, grasp and memorize, and stimulate their interest in learning. Different from similar textbooks, which mostly describe the characteristics of music according to songs, music, songs, and operas, this book focuses on the whole and comprehensively analyzes and analyzes the musical characteristics of various genres contained in folk songs, instrumental music, quyi, and opera.

Henan Province is the main producing area of agricultural products in the country, an important province of mineral resources, a province with a large population, an important comprehensive transportation hub and a center for the flow of people, logistics and information, and a major agricultural province and a major province for grain transformation and processing. It is located in the central and eastern parts of China, the middle and lower reaches of the Yellow River, Anhui and Shandong in the east, Hebei and Shanxi in the north, Shaanxi in the west, and Hubei in the south, with a total area of 167,000 square kilometers. Since ancient times, Henan has been in an important core position in the whole country and is the center of politics, economy and culture. After entering the feudal society, since the Han, Wei, Jin, Northern and Southern Dynasties, Tang and Song dynasties, Henan has seven dynasties to establish the capital Kaifeng, and nine dynasties to establish the capital Luoyang, creating a thick and long historical tradition of Henan culture. As an indispensable and important part of Henan culture, Henan folk songs have been handed down in the production and life of generations of working people. It is an ancient and traditional folk song with a long history. Even so, for Henan folk songs, many songs are facing the situation of being lost or having no inheritors, so that the pearl of Henan folk songs is about to face the dilemma of being covered with dust.

In terms of folk song genres, there are 90 recorded folk songs in southwest Henan, including 25 mountain songs, 13 minor tunes, and 10 light songs. In terms of the regional genre of folk songs, most of Tongbai County are mountain songs, minor tunes are mainly distributed in Xinye County, lantern songs are mainly spread in Xixia and Xichuan counties, and dry boat tunes are mainly distributed in the territory of Tang River. The cultural level of folk singers is relatively low. The form of existence of folk songs is relatively low, among which dry boat tunes and lantern songs are basically sung in cultural activities, while mountain songs are mainly organized by a small number of enthusiasts. The types and quantities of folk songs have decreased significantly, and most of the folk songs are in a state of self-destruction, and there are problems such as the age structure of folk singers, the outdated themes of folk songs, and the lack of innovation in lyrics and songs (Li, 2018).

From the point of view of time, Henan folk songs can be traced back to the pre-Qin period at the earliest, and 160 original folk songs popular in 15 vassal states were collected in the "Book of Songs: National Style", called "Fifteen National Styles", of which 109 songs were related to the Central Plains. Henan folk songs are distributed throughout Henan, with southern and western Henan folk songs accounting for a large part. The folk songs of Dabie Mountain and Tongbai Mountain in southeast Henan have the characteristics of coexistence of northern and southern styles; The folk songs of Funiu Mountain and Nanyang Basin are thick and simple, and the charm of Zhongzhou is strong; The folk songs in the mountainous areas of western Henan are rough and simple, and the vocal cavity is strong and powerful; The folk songs in the Huanghuai Plain are gentle, smooth, soft and beautiful. The folk songs of the labor horns in the Central Plains are solid and powerful, especially rough and heroic. Henan folk songs still have certain limitations due to the general aging of the age of the singers, the problem of facing a fault line, and the adoption of "oral transmission" in the way of folk song inheritance (Zhang, 2021).

In recent years, many researchers have gradually paid attention to the inheritance of Henan folk songs. For example, the research and protection of folk songs in Henan Province has not been done enough, this treasure of folk art is in danger of being lost, and even some professional folk singers can only master about 100 folk songs, and some songs have a tendency to be vulgarized, and the protection work still needs to be strengthened (Gao, 2017). At present, folk singers in most regions are in their twilight years, and young singers are rare. Henan's original folk songs need to be gradually transformed from content to form (Zhao, 2011).

In this regard, many researchers have also put forward corresponding solutions to make a modest contribution to the inheritance of Henan folk songs. For example, Wang Ru (2014) believes that the necessity of inheriting Henan folk music should be emphasized first. As college teachers, they should take the initiative to integrate Henan music culture into college music teaching, for example, in the selection of instrumental music teaching, some Henan folk music repertoire can be added, especially the use of foreign instruments to play Henan folk tunes, which can not only enrich students' aesthetic feelings, but also be an innovation. For another example, in vocal singing, teachers can also use some folk songs as teaching content, which can not only enrich the singers' singing skills, but also absorb the essence of Henan folk songs. You can also select some melodies in Henan folk music in the teaching of ear training, so that students can read the music and sight-sing, so that students can feel the difference between melody and rhythm and Western major and minor sight-singing. Secondly, college music teachers need to strengthen their knowledge and ability about folk music. Because most professional teachers have little knowledge of local folk music culture except for teachers and students in the direction of ethnic folk music, which is extremely unfavorable to the inheritance of Henan folk songs, therefore, the majority of music teachers are also required to strengthen the study of familiar folk songs in Henan folk on the basis of being proficient in their own professions, and incorporate them into their own teaching. Thirdly, the compilation of relevant Henan folk music textbooks is also one of the ways to inherit and develop Henan folk music, and many schools lack special folk music textbooks for music education or elective courses. Finally, the school is encouraged to actively organize students and teachers to go out of the school, carry out interest groups, conduct in-depth folk investigations, and really feel the charm of local music and art by consulting and learning from local artists in Henan.

For another example, Ji Yanli (2011) believes that there have been 16 dynasties in the history of Henan Province to build their capitals in their domains, which is one of the birthplaces of Chinese culture, with a long history and a long history, rich and colorful ethnic and folk music, and various traditional music forms such as folk songs, folk arts, instrumental music, songs and dances, and operas are reflected in the traditional music culture of Henan Province. As a place to educate and cultivate talents, the school shoulders the important responsibility of cultivating buds for the motherland, so it has the largest student body. At the same time, students have relatively strong receptivity and are also the best candidates for inheriting national civilization. The introduction of local music and cultural resources in the school music curriculum is an excellent way to inherit and develop local music cultural resources. Because of the different music and cultural resources in different places, the school music curriculum has become more diverse, and the regionality and individualization are more prominent, which is also of practical significance for the pursuit of personalized education to meet the actual needs of students. Therefore, the rational selection of local music

and cultural resources is also very important in the teaching materials.

As a teacher of Henan local music colleges, we should not only enable students to understand Henan's excellent local folk songs, stimulate students' feelings of love for the music and art of the motherland, national pride and self-confidence, but also emphasize the importance of highlighting the status of national music and art in many teaching contents, so that the national music culture can be truly inherited, carried forward and developed. First of all, it builds students' interest in learning Henan local folk songs. Secondly, music teachers also need to continuously improve their own quality, strengthen the study and research of this knowledge, and carefully design the teaching links in the teaching to help students understand the style characteristics of Henan folk songs and the historical and cultural background of their formation. Thirdly, teachers must let students start with learning to sing, and try to grasp the singing style of local folk songs in Henan, which mainly includes the pronunciation of various dialects, the melodic melodies, etc., which cannot be clearly marked on the score. Finally, we should effectively combine the systematic, correct and scientific vocal methods we have mastered to integrate the language, feelings, styles, methods and performances of traditional folk songs in Henan (Li, 2011).

Hong Daliang, a modern thinker in China, once said: "The culture of a nation, especially a nation with a long cultural background, is expressed more through the form of music. Because what this form expresses is a profound thought attached to simple language". As one of the roots of China's Chinese culture, Henan Province's own culture itself plays an important role in the long river of China's cultural history. As an ancient way of cultural inheritance, folk songs are inherited based on the ancient cultural background, and they play a non-negligible role in humanistic values in terms of content and expression. Secondly, it enriches the topic selection materials of Chinese music. Finally, in the actual development process, Henan folk songs have been continuously integrated into other musical forms and methods in China, and their own performing arts and characteristics have been transformed. At the same time, other music genres and even other art forms in China are constantly drawing on the performance characteristics of Henan folk songs to integrate new art forms. In this process, the exchange of artistic elements and artistic characteristics has further promoted the development of Chinese music, and it is also one of the main contributions of Henan folk songs to the development of Chinese music (Li, 2015).

Characteristics of Henan folk songs

Henan Province has jurisdiction over 17 prefecture-level cities, including Zhengzhou, Kaifeng, Luoyang, Nanyang and Xinyang, and is one of the provinces with the largest Chinese population. Because of the vast territory of Henan, the north and south are influenced by different musical styles. Since the Song, Yuan, Ming and Qing dynasties, Henan's local opera arts, such as Henan opera and opera, have developed rapidly, colliding and integrating with Henan folk songs, and the literary and artistic activities of the folk masses have greatly enhanced their operatic nature, and the content of Henan folk songs is very rich. The content of the singing is all-encompassing, reflecting the people's life and aspirations from all aspects, recording historical allusions, important events, social phenomena, etc., and the people's thoughts, doings, hates, and loves are all shown in the folk songs. It has a strong verbleness in the rhythm and structure of the lyrics; The melody has a unique charm, which not only has a rustic local flavor, but also indirectly and implicitly reflects the artistry of the song (Zhang, 2015).

The vast area of the upper reaches of the Huaihe River Basin, mostly the central, eastern and southern regions of Henan Province, it starts from Songshan, Funiu Mountain and Tongbai Mountain in the west, reaches the south embankment of the Yellow River in the north, and is bounded by Dabie Mountain and Jianghuai Hills in the south, mainly including Zhengzhou, Kaifeng, Shangqiu, Xuchang, Pingdingshan, Luohe, Zhoukou, Zhumadian, Xinyang and other 9 cities, as well as Tongbai County in Nanyang and Ruyang County in Luoyang. Yu Ligang (2013) further divides the folk songs of the Huaihe River Basin into the following two subcultural regions: 1. The Central Plains Traditional Culture Zone, which mainly includes five regions in the basin, including Zhengzhou, Kaifeng, Shangqiu, Pingdingshan, Xuchang and one in Ruyang County. 2. Huaiyi and Jingchu cultural integration areas (or transition areas) mainly include Luohe, Zhoukou, Zhumadian and Xinyang in the basin and a section of Tongbai County.

Through the investigation, it is found that there are four sub-styles of Henan folk songs. Zhengzhou, Kaifeng, Shangqiu, Xuchang, Luohe, Pingdingshan, Zhoukou and other vast central and eastern regions that account for the vast majority of the area of the region, because most of them are the Huanghuai alluvial plain in the southern part of the North China Plain, the climate is mild, the land is flat and fertile, and the history is mostly based on farming, business and trade culture, the folk customs are mellow and straightforward, the tune is simple and gentle, soft and beautiful. The structure of the song is mainly short and complete in one paragraph, and the sentence structure is mostly in the regular two-sentence or four-sentence style.

Xinyang, Zhumadian and other southern Henan regions due to their special geographical location and long historical and cultural accumulation, coupled with the long-term nourishment from the Jingchu culture in the south, Huaiyi culture in the east and Wuyue culture, the style of folk songs is not only euphemistic and delicate, melodious and soft, but also simple and sincere, heroic and rough. Although the structure of the song style is mostly short and complete, the sentence structure, scale, length and beat form are rich and varied, reflecting the distinctive cultural characteristics such as pluralism, integration and transition.

Tongbai County belongs to the source of the Huaihe River Basin, because it lives in the Tongbai Mountains in the southwest of Henan, so its folk songs are mainly mountain songs, which are both free and high-pitched, tragic and loud, and simple and simple, novel and hearty, and the structure of the song is still dominated by a short and complete section, but the sentence structure and the rhythm form are free and changeable.

Anyang, Puyang, Hebi, Jiaozuo, Xinxiang and other areas in northern Henan, with the towering Taihang in the west, the surging Yellow River in the south, and the North China Plain in the north and east, its folk songs are mainly mountain songs and minor keys, and the style is simple and straightforward, intimate and natural, and the structure of the song is mainly based on a short and complete one-paragraph style, and its sentence structure and beat form are also dominated by regular two and four sentences and 2/4 beats (Yu, 2013).

The melody of Henan folk songs is mostly composed of the combination of progression and jumping, and the melody is mainly in the pentatonic mode of Gong, Shang, Jue, Zhi and Yu, but the folk songs of different regions maintain close contact with the local language tone, life habits and opera art and have different emphasis. For example, in Luoyang's Ruyang and Yanhuang areas, the melody development form of its horns and mountain songs mostly appears six degrees, or even more than an octave, and most of them use gong, zheng, and Shang tones as the backbone tones, while the two tones of feather and horn are often used

as color ornamental sounds or passing sounds, and the melody is mostly downward jumping or progression, ups and downs, which is a high-pitched and loud style.

Pingdingshan, Zhoukou, Luohe, Xuchang, Shangqiu and other folk songs in the central and eastern regions, mostly in minor keys, the melody is mostly pentatonic scale, the melody composition is mainly progressive, combined with jumping as a supplement, often used uniform quarter and eighth notes as the basic tone type, and the occasional decorative moist cavity is also mostly the front single leaning tone, one tone and one word, the word is round, simple and stable, natural and smooth.

Due to the influence of various factors such as history, geography, culture, transportation, and immigration, the folk songs of Xinyang, Zhumadian and other regions in southern Henan Province have absorbed and integrated the nourishment of a large number of excellent cultures such as Jingchu, Huaiyi, and Wuyue while retaining the fundamental traditional characteristics of the Central Plains culture (or Henan culture), thus showing distinct musical characteristics of diversity, integration, and transition. Its melodic development is mostly carried out in a step-by-octave in the form of homophonic repetition and looping, and the melodic form and basic tone pattern are mostly carried out evenly and smoothly in quarter notes, eighth notes, and sixteenth notes, although there are occasionally large-span intervals, but most of them are around the key backbone tone in the fourth and sixth degree jumps, plus the extensive use of decorative remedies such as front single leaning tone, Boeing, vibrato, front and rear portamento, etc., so as to show both the close-range progressive agility and the distant relationship of the jump shock, It not only contains the euphemistic, feminine, delicate and dexterous charm of the folk songs of the southern and eastern regions, but also reflects the simple, robust, pungent and bright style of the folk songs of the northern and western regions (Yu, 2013). The lyrics of Henan folk songs have their own unique style characteristics in artistic expression. It follows and inherits the traditions of the Central Plains culture, and develops and creates a rich variety of genres and forms. The lyrics are mostly five-word and seven-word sentences. The sentence pattern of five words is mostly two or three forms. Seven-word sentences are generally three or four sentences, and most of its first sentences rhyme.

In addition to the main words, some modal words and adjectives are often interspersed in Henan folk songs as auxiliary means to express emotions. According to the number of words used, it is called lining, lining, or lining, and it is called lining. In folk songs, the lining of words and accents has the functions of beautifying language, rendering atmosphere, strengthening style, deepening feelings, and expanding structure (Liu, 2003).

Ge (2014) argues that the lyrics of Henan folk songs often use the expressive techniques of endowment, comparison, and exuberance to create vivid images. endowed with rhyme and prose to write scene narratives, and to express feelings". Than, that is, to use clear and vivid images to metaphorize things, things, and people. To use the other as a metaphor for this, and to use this as a metaphor for him. Xing is to entrust things to things, from this and that, to use images to arouse people's associations, there are metaphors and symbols. For example, if the natural scenery stimulates people's thoughts and feelings, people will describe it as the beginning of the song, arousing the facts and feelings that people want to express. In Henan folk songs, in addition to the orthographic words that directly express the ideological content of the song, they are often interspersed with some foiling words and sentences composed of modal words, particles, onomatopoeia, onomatopoeia or predicates. The use of lining words in Henan folk songs greatly enriches the expressiveness of the lyrics and

highlights the local characteristics of folk songs. The lining words in Henan folk songs can be divided into three categories according to the length of the words: lining words, lining words and lining sentences, and can be divided into mood auxiliary words, onomatopoeia, referring predicates and ideographic lining words according to the part of speech. Combined with the unique local dialect of Henan and the tone of the lyrics and songs, the lyrics express a specific mood and atmosphere, enrich the connotation of Henan folk songs, and further reflect the local style characteristics of Henan folk songs (Ge, 2014).

Ge (2016) made an in-depth study on the lining cavity of Henan folk songs. Lining refers to the singing tone used to sing linings in the melody of folk songs. The production of the lining cavity is first out of the need for musical lyrics, and then filled in the appropriate lining words to make the song more natural and comfortable. Secondly, folk singers are often accustomed to expressing their inner emotions with the help of interjections and particles, and when singing, these lining words are processed into singing cavities, thus forming lining cavities with lining words of different forms. The lining cavity of Henan folk songs can be divided into the following categories:

(1) Monophonic form: Monophonic morphology refers to the melody of the lining cavity that uses only a single tone. These liners tend to occupy short periods of time and are usually composed of quarter notes, eighth notes, or even sixteenth notes. Most of them correspond to mood particles such as "A", "Ya", "Wa", "Ai", "Hai", "Yo", "Na", etc. The monophonic liner can not only enhance the tonality of the song, but also enrich the rhythm and develop the melody. Sometimes, its pitch is the homophonic continuation of the melody corresponding to the previous orthography, or the progressive form of the correct cavity, so that the rhythm of the music is full of beauty after inlay and padding, which fully reflects the colloquial characteristics of Henan folk songs.

(2) Musical form: Musical convergence refers to the combination of two or more musical tones, which can be long or short, the short one can be at least one unit beat, and the long one can reach one bar, or even more than one bar. This is more commonly used in Henan folk songs. Sometimes the lining cavity of the music form corresponds to only one word, that is, "one word with multiple sounds", and sometimes it corresponds to multiple linings, constituting the tune of "one cavity with multiple words". Either way, it expands and develops the melody of the song.

(3) Festival form: Festival form refers to a small piece of music, equivalent to the length of half a phrase. The lining of the section form is an important part of the melody composition of the song, which has a certain musical expression significance.

(4) Phrase form: Phrase is the basic structural unit of music, which refers to relatively independent short melodic fragments with obvious sentence compromise. It can express a relatively complete meaning, just like a sentence in an article, so it is called a musical phrase. In many cases, in a folk song, multiple types of linings are often used, among which the linings presented in the form of monophonic and musical repertoire are the most common. They are always used in correspondence with mood particles, highlighting the habits and spoken characteristics of the local language of Henan, and the form of music sections and phrases often has an important impact on the expansion of musical structure and the development of melody. The comprehensive use of a variety of lining forms makes the melody of Henan folk songs more tactful and colorful, and the singing tone is full of decoration.

Conclusion

Through the analysis of the thinking mode of the melody structure of folk songs, based on the internal and micro analysis of the structure of folk songs, and exploring the laws of its structural composition, it is helpful for us to better analyze the melody characteristics of Heluo folk songs, understand the differences between its tonal structure and those of other folk songs, and apply it to practice. There are many single-sentence folk songs in Henan folk songs, that is, folk songs composed of a tune, with only one musical phrase in structure, but for its own structure and melody, it is the meaning of musical sections, mainly relying on repeated narration of things and expressing feelings. When multiple single phrases are combined together, and the ending note of each single sentence is the same, they are the main tone of the key, which is a single combination folk song. Each single sentence here has a relatively independent nature, that is, any single sentence can comprehensively reflect the key, tone, skeleton, etc. of Henan folk songs, which is different from the nature of each musical phrase of "musical section" in the theory of song form. Single-sentence combination folk songs mainly include repetitive single-sentence combinations, juxtaposed single-sentence combinations, repetitive single-sentence combinations, and juxtaposition single-sentence combinations.

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