

The Expression Methods of National Characteristics in the Singing of National Folk Songs in China

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Keywords: national folk songs; national characteristics; expression methods

Abstract: National characteristics are the most important artistic characteristics of ethnic minority folk songs. Fully expressing the national characteristics of ethnic minority folk songs is of great significance to express the ideological theme of the works, show the artistic wood grain style of the works, and improve the artistic wood grain appeal of the works. Expressing the national characteristics of ethnic minority folk songs is a comprehensive art, which requires singers to give full play to their creativity on the premise of comprehensively grasping the elements of songs and combining their own situation.

1. Introduction

China's minority folk songs have rich artistic connotation and national emotion, and occupy a very important position in China's music culture. After being sung by people of all ethnic groups, many classic folk songs have aroused strong emotional resonance and are loved by people of all ethnic groups. Therefore, a certain understanding and practice of ethnic minority folk songs can deeply understand the diversity characteristics of China's music culture, which plays a very important role for singers to master different styles of ethnic music works and broaden the singing field. In addition, understanding the expression of national characteristics in the singing of ethnic minority folk songs is of great significance not only to the singers, but also to the all-round development of China's music culture.

2. The Importance of Singing Skills and Methods of National Vocal music Works to the Shaping of Works Style

The technical level of national vocal music determines whether the singing can be completed smoothly. However, if the singers of national vocal music only pay attention to technology and ignore others, it is difficult for the audience to be moved and resonate with the audience in the process of listening. Therefore, singers must convey their feelings to the audience through singing. In view of the above problems, how to effectively inherit the style of our national vocal music on the basis of mastering singing skills and methods is the top priority of the current research.

2.1. Expressing the importance of the theme of the song

No matter which song it is, it has its own theme. Just as most modern pop songs express love, most ethnic minority folk songs praise life or labor. Of course, they also express emotions. However, due to the different cultural traditions and living environment of ethnic minorities, their behavior and ideas about the same thing will be completely different, showing different characteristics. Therefore, only by accurately grasping the national characteristics can we accurately and smoothly express the ideological theme of the song. Like toast songs, Tibetans usually sing at family and friends' gatherings or wedding banquets. Singing is often accompanied by dancing. The lyrics are relatively fixed. They usually express blessings and basically don't leave wine when singing; Most Miao people sing at the wedding banquet, usually in the form of host guest duet. The lyrics are mostly praise words. They basically don't mention wine when singing. Therefore, only when minority folk songs fully express their national characteristics can they reflect the significance of song table.

2.2. Showing the importance of song art style

The so-called artistic style refers to the artistic characteristics, style, style and style of folk songs in mode and melody. The artistic style of minority folk songs is generally closely related to their own national characteristics. Therefore, to show the artistic style of songs, we must grasp the national characteristics of songs. Different nationalities have different tones, rhythms, themes, linings and singing methods. For example, Mongolian folk songs are generally long and short. The melody of long tune folk songs is melodious, and the melody of short tune folk songs is cheerful. It is generally sung with vibrato, with a strong grassland flavor. These are the artistic styles of Mongolian folk songs(2018, Li Yue). Only by grasping these Mongolian national characteristics can we fully show the artistic style of Mongolian folk songs. The art of vocal music is scientific. Singing skills and methods can help singers effectively solve some shortcomings of their voice in the process of vocal music learning, such as sharp voice, unclear pronunciation and so on. Although these techniques and methods are scientific, it does not mean that national vocal music works can be perfectly displayed without sound problems. In the process of singing, national vocal music also needs to integrate the lines and charm of Chinese traditional vocal music on the basis of mastering skills and methods, and absorb various musical elements such as opera, local folk songs. Only in this way can the skills and methods complement the national vocal music works, and make it not only scientific in skills and methods, but also national in singing.

2.3. The importance of enhancing the appeal of songs

Enhancing attraction is what any singer needs to do when singing, no matter what kind of song he sings. There are many ways to enhance the appeal of songs, such as making full use of the stage background, the characteristics of singers' clothes or singers' body movements can enhance the appeal of songs. For ethnic minority folk songs, highlighting national characteristics is an effective measure to enhance their appeal. For example, most of the tunes of Tibetan folk songs have melodious melody and loud voice, which makes people feel that the pure heart of the Tibetan people is like a snow mountain. Therefore, only when folk songs reflect national characteristics to the greatest extent can they enhance the appeal of songs.

3. Analysis of Skills and Methods in the Singing Process of National Vocal Music Works of Art

Anyone can sing, but without professional training, the overall effect of singing is difficult to guarantee. Usually, singers can make progress in singing only after scientific and strict training. In the process of singing national vocal music works, singers should master singing skills, balance the overall state, and skillfully use singing skills and methods. Only in this way can the singing effect of vocal music reach the expectation. Vocal singing skills and methods usually include the singer's breathing, cavity resonance and language performance, which will be described in this paper.

3.1. Breathing

In the actual singing of national vocal music works, the singer's actual breathing state is obviously different from daily life. If the breathing state in daily life is still maintained in the singing process, the emotion contained in national vocal music works can not be accurately and effectively expressed. In daily life, the singer's breath is natural, but when singing national vocal music works, the singer's breath should be changed according to the changes of the melody of the works, so as to effectively and accurately express the changes of color in the works. Therefore, the difference between the singer's breathing in the process of singing and that in daily life is not only reflected in technology, but also largely depends on whether he has received professional singing breathing training. In the daily breathing training process of singers, it mainly includes short breathing and slow breathing, yawning training, crying training, breathing control training in the process of singing, etc.

3.2. Expressiveness

In the actual singing process of national vocal music works, language not only carries the occurrence and resonance of singers, but also carries the inner feelings of singers in the singing process. There are also some differences between the language in the process of singing and the pronunciation in daily life. It pays more attention to pronunciation and enunciation. It requires that the singer's language performance must meet the actual needs of sound transmission, and always meet the needs of his own singing resonance. Singing in the art of national vocal music is an organic combination of language and music, which effectively conveys the singer's own thoughts and emotions, and enables the singer to realize emotional communication with the audience in the process of singing national vocal music works.

4. The Expression Methods of National Characteristics in the Singing of Ethnic Minority Folk Songs

4.1. National language

The art of national vocal music is closely related to the art of language, especially in the art of folk songs. Language factor is particularly important in folk song singing. The folk songs of all ethnic groups are generally sung in their own language. The languages of all ethnic groups have certain differences in tone, pronunciation and words, and some differences are still great(2019,Xing Qianwen). For example, national languages belonging to different language families also differ between different language families within the same language family. Language features have an important influence on the formation of folk song style features. If we lose our national language, we will lose some folk songs with national characteristics, especially the singing style. Due to the characteristics of national language, Dai and Zhuang folk songs have obvious nasal sound characteristics. Nasal sound is an important factor that constitutes the national characteristics of its folk songs. Once the nasal sound is changed, it will lose its national characteristics. Learning to sing minority folk songs in minority languages is exactly the same as learning to sing songs in Italian. However, some students are enthusiastic about learning Italian songs, but they are not enthusiastic about learning minority languages and singing minority folk songs. Psychologically, they feel that singing in Italian is a fashion, and singing in ethnic minority languages is a rural style, which can not ascend the elegant palace. Therefore, we should encourage minority singers to sing their own folk songs in national languages, and encourage non minority singers to learn to sing minority folk songs in minority languages. Hu Songhua, a famous singer, sings ethnic minority folk songs in ethnic minority languages with clear, accurate pronunciation and pure timbre, which is deeply welcomed by the people of all ethnic groups(see Figure 1).



Figure 1 Famous singer Hu Songhua.

4.2. Accompaniment of musical instruments

There are many kinds and distinctive characteristics of traditional musical instruments of ethnic

minorities in China. Such as Mongolians' horse-head violin, yatoga (plucked instrument), pipa and ukulele, jialing (similar to Han suona), suna (wind instrument), handle drum (an instrument specially used for accompaniment); the Miaos' Lusheng (a reed-pipe wind instrument), burial tube(a wind instrument); the Dongs' Ge Yi Qin (bow string instrument, also known as corbel Qin because it looks like an ox leg, and its playing method is similar to that of violin); Gayak Qin of Korean nationality (playing plucked instrument, similar to zither of Han nationality), Haegeum (bowstring instrument), Jian Xiao (playing instrument), long drum (percussion instrument), etc., as shown in Figure 2.



Figure 2 Minority musical instruments.

5. Conclusion

Historically, many ethnic groups have performed folk songs and dances while playing and singing, and some have specially played traditional repertoires with traditional musical instruments. These national traditional musical instruments not only have distinctive national characteristics in appearance, but also have national characteristics in sound quality. Using traditional musical instruments of ethnic minorities as accompaniment instruments to integrate accompaniment music with singing can greatly enhance the artistic appeal of songs in terms of vision and hearing. This effect can not be replaced by other musical instruments.

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