

The Application of the Singing Techniques in Oroqen Folk Songs Teaching

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Abstract: This paper briefly analyzes the history, formation and characteristics of Oroqen folk songs. Through the description of singing skills and exploration of its application in national vocal music teaching, it can not only improve students' singing skills and enrich their own teaching, but more importantly, promote national culture through the platform of national vocal music teaching.

1. Introduction

The emergence and development of music of Oroqen nationality is a long process. It is the representative original ecology music of the northern minorities which is connected with the most primitive Chinese civilization. But because of its national geographic characteristics and customs lead to it is markedly different from the ethnic minorities that developed on the Yellow River. We need to conduct in-depth research and exploration.

2. Oroqen folk songs

2.1 The origin of the Oroqen

Oroqen was recorded in the early Qing dynasty. At that time, it was placed in the Heilongjiang basin. The name of Oroqen has two meanings. One is "people on the mountains" and another meaning is "people who use reindeer". Both of these meanings profoundly embody the hunting characteristics of this ancient nation. Oroqen is a hunting nationality with a small population, mainly living in Daxing'an mountain range. It is a nation with its own language but no words. The Oroqen people believe in shamanism and witchcraft plays an important role in their religious life. After the reform and opening up, the government held various publicity activities. Oroqen people gradually got rid of their ignorance and began to build their new life.

2.2 Development of Oroqen folk songs

The development of Oroqen folk songs is divided into two parts in the 1950s. Before 1950, Oroqen folk songs are in a state of complete primitive development, mainly manifesting the national customs and habits. After 1950, Oroqen folk songs add to the modern music art. The forms of artistic expression have also been accumulating and developing in the long life, forming the artistic style with the national characteristics.

2.3 Classification of Oroqen folk songs

The Oroqen people have lived in the mountains and forests of Daxing'an Mountain for generations. In their long nomadic life which created many sincere folk songs. These folk songs can be classified into the following four genres.

Folk songs can best reflect the forthright character of Oroqen people. In addition, it is influenced by production mode, living environment and other factors. It can drink to friendship and express love which mainly in the form of duet to express.

Dance music is the best way to dispel the cold for Oroqen people. Its main manifestation is that people hold hands with each other, singing and dancing around the bonfire with music.

Religious music is the representative of the feudalism thought of Oroqen people. It is mainly a song sung in religious activities.

Narrative music is a form of telling a story to express sadness and it's usually longer. The singer unfolds the whole story in the form of speaking, and expresses the language of the characters in the form of singing.

2.4 Artistic features of Oroqen folk songs

First of all, the lyrics of Oroqen folk songs are beautiful, vivid and narrative. Secondly, the structure of Oroqen folk songs belongs to the national mode of a segment structure. Thirdly, the melodic form of Oroqen folk songs is relatively simple, generally in the middle and high pitch area, with free expression of emotions. Finally, Oroqen folk songs are mainly composed of four beats, three beats and two beats in terms of rhythm which with the Oroqen 's primitive hunting, horseback riding and so on.

3. Application of the singing techniques of Oroqen folk songs in teaching

The teaching of Oroqen folk songs is more difficult than that of singing. Because teachers should not only sing Oroqen folk songs well, but also the singing skills should be transformed into teaching methods to teach students. The following is a detailed analysis of the teaching methods of Oroqen's singing skills.

3.1 Teaching of vocal skills

Straight-voiced singing is very distinctive in Oroqen folk songs. Before teaching, the formation of Oroqen folk songs should be introduced to students. The ancient Oroqen people hunted and produced in the dense forest all the year round. In production and life, people often contact the way to shout, for such a sound is broad, sonorous, penetrating and can be heard from a distance. The voice is generally flat, no tremolo, only at the beginning and end of the grace note, but the new singing method in the tremolo has been common which give a person with bold and unrestrained characteristic. Control your breath when you make a straight sound and make the air column impact glottis evenly, chest relaxation, waist and abdomen expansion force to be steady. As shown in Figure 1.

In Oroqen singing, portamento has the function of decoration, strengthening tone and adjusting strength which can make the melody melodious. Free glide has a remarkable feature in application. The latter note is generally lower than the one before it. Breathe in enough air before you sing and pay attention to the coherence. Learn to make sounds from the top down with a tendency to rapidly decrease pitch. It allows the notes after the portamento to be brought out naturally. To teach this skill, not only makes the song melodious in hearing, but also shows the image of a vast forest in

mind. It can show the courage of the Oroqen people.

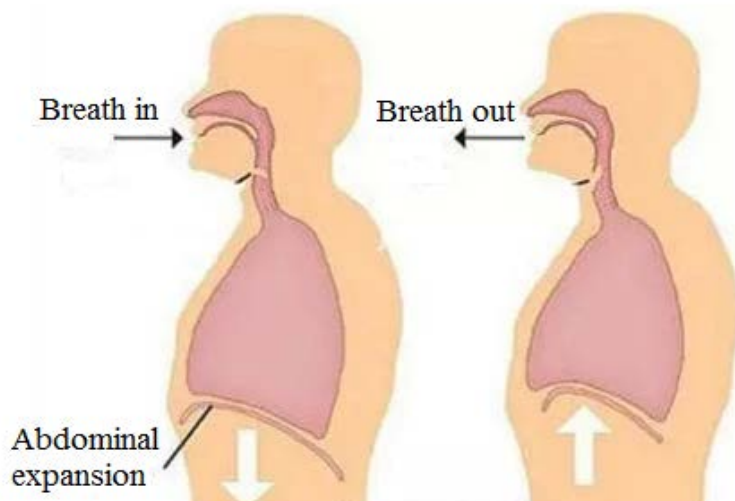


Figure 1: The vocal skills of straight-voiced singing

3.2 Teaching of singing skills

The use of padding syllable in Oroqen folk songs is very characteristic. It is mostly an interjection. As is shown in figure 2, the song "return of driving deer" is sung with padding syllable at the beginning. But the song "give a purse" as shown in figure 3 uses the padding syllable at the end. It can highlight national characteristics and enhance the expressive force of music. Through the ingenious use of the padding syllable which can make the song more concise and can be fully combined with other music elements. Students should be guided to put more emotion into teaching and express the kind character of Oroqen people.

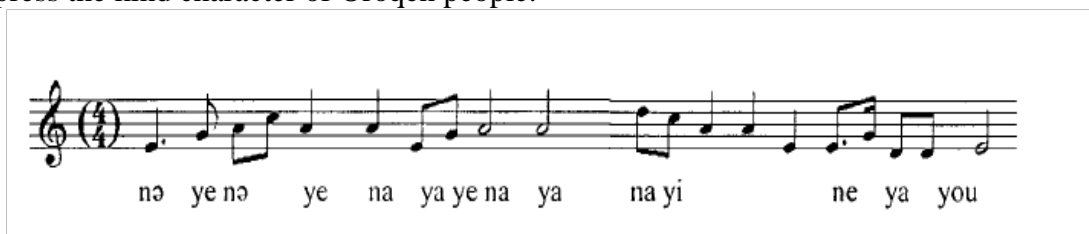


Figure 2: Excerpts from "return of driving deer"



Figure 3: Excerpts from "give a purse"

The singing skills of the combination of true and false voices in Oroqen folk songs are also very

distinctive. In teaching, the teacher should guide the students to sing at a moderate speed. The combination of true and false voices as the song's vocal range changes which sound must be high and melodious, creatively adds the vigor for the vocal music singing art.

4. Reflection on the teaching of Oroqen folk songs

With the acceleration of economic and social development, Oroqen folk songs, which occupy an important position in traditional culture, have gradually disappeared with the passage of the whole traditional culture. Being able to perform Oroqen folk songs has become the most important part of inheritance. For the study of ethnology, linguistics and other humanities, they also provide an important theoretical basis. Now we should strengthen the protection consciousness of traditional culture, so that Oroqen folk songs can be inherited continuously.

5. Conclusions

Through the research of this paper, I deeply realize the important role of Oroqen folk songs in the teaching, and also let me know more about Chinese national culture. Only after learning its style and singing skills, to better explore its unique artistic charm. Both for the study of national vocal music or engaged in teaching work, have a great inspiration. Teachers should introduce more singing methods of Oroqen folk songs into teaching, so that students can master more singing skills and have the ability of stage performance, so as to display the singing content flexibly and freely. There is still a long way to go in teaching exploration. How to develop national music and make it carry forward needs the continuous research of music workers.

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