

Singing Forms and Techniques of Ganzi Prefecture Folk Music

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ABSTRACT. *The folk music of ganzi prefecture has its unique singing forms and techniques. This paper focuses on the analysis and study of the singing forms and techniques of the folk music of ganzi prefecture, aiming to deepen the cognition and understanding of the folk music of ganzi prefecture among the students majoring in music, so as to further improve the singing level of the folk music of ganzi prefecture. At the same time, this study also has certain significance to further enhance the popularity and influence of folk music in ganzi prefecture.*

KEYWORDS: *Ganzi prefecture; Folk music; Singing form; Singing skills*

1. Overview of Folk Music in Ganzi Prefecture

Ganzi prefecture, short for ganzi Tibetan autonomous prefecture, is an autonomous prefecture under the jurisdiction of sichuan province, commonly known as kangba region or kang district. The cultural form of ganzi prefecture is not only typical of Tibetan culture, but also different from other Tibetan areas [1]. Ganzi prefecture is the second largest Tibetan area in China. Folk music is an important part of our fine traditional culture. With the deepening of China's exploration and consolidation of excellent traditional culture, the national folk music in ganzi prefecture has also ushered in a good opportunity for development. The folk music of Ganzi Prefecture has a long history and various types. The "Kangding Love Song", which is known as the "Cosmic Song", and the "Ling Gesar Epic", which is known as the "Oriental Iliad", are the brightest flashes of Kamba culture point [2]. For students studying ethnic and folk music, understanding and mastering the singing forms and skills of Ganzi Prefecture's ethnic and folk music is of great help to their learning of ethnic and folk music.

2. Singing Style of Vocal Music

Before understanding the singing form of Ganzi Prefecture folk music, we must first understand what the singing form is. In the field of vocal music, there are several types of singing: solo, duet, concert, duet and chorus. Among them, solo is

a single voice singing form, such as female solo and male solo. Many popular songs today are solo. A duet is a multi-vocal singing form performed by two or more people, such as a female trio and a male duet. Singing in unison is a singing form in which two or more people sing the same part, such as female singing, male singing, etc. The duet is a form of singing in which two or more people sing in a mutually echoing manner. A chorus is a singing form in which a singer performs a vocal part type according to his or her own timbre or range, and is composed of two or more vocal parts. There are different classifications of chorus according to different classification criteria. For example, according to the nature of the voice, it can be divided into female chorus, male chorus, etc.; according to the number of voices, it can be divided into two choruses, three choruses, and four choruses.

3. Singing Forms of Ganzi Prefecture Folk Music

The singing forms of the folk music of Ganzi Prefecture include solo, duet, chorus, duet, vocal singing, etc.. Among them, solo and chorus occupy a very large proportion in the folk music of Ganzi Prefecture. Therefore, the following mainly introduces the solo and duet in the folk music of Ganzi Prefecture.

3.1 Solo

Folk song is a common solo form in the folk music of Ganzi Prefecture. It can be divided into agricultural songs and pastoral songs. The folk songs of Ganzi Prefecture have a wide range of distribution. No matter in pastoral or agricultural areas, people love to sing when grazing, riding horses and walking [3]. The folk songs in Ganzi Prefecture are free to beat, the sound area is wide, and the melody is long. When the singer sings the folk songs, they can be heard even far away. The folk songs of Ganzi Prefecture are undulating and beautiful, with rich plateau characteristics. When you hear these moving folk songs, you can take your imagination to the mysterious and beautiful Qinghai-Tibet Plateau. The tunes of the Ganzi Folk Songs are rich and extensive. In addition to the traditional songs that have been spread, they also include improvisations by many singers. Most of the Folk Songs in Ganzi Prefecture are solo, and there are very few singing forms such as duet, chorus or chorus. The representative folk songs of Ganzi Prefecture include the Margonga Rong Tibetan Folk Songs, Grass Folk Songs, and Fohuo Folk Songs.

3.2 Duet

In Ganzi Prefecture, the antiphonal habit is called antiphonal. The singing range of Ganzi Prefecture includes labor songs, ritual songs, love songs, current political songs, and children's songs. The duets in Ganzi are usually male and female duets. When singing, the men and women asked and answered each other and competed to sing, and both parties' ingenious thinking and profound talents were reflected to the fullest. Due to the fact that Ganzi's antiphonal song covers almost every aspect of people's life, it is a popular singing form [4]. According to the different

classifications of the antithetical program, the antithetic songs of Ganzi can be divided into prelude (pulled), knotted (dele), show off (laon), unbound (drowler), derogatory (Miller), love hexagram (hook hair), etc., these pairs of songs are subdivided into many types of songs. Taking the prelude (pulled) as an example, it can be further subdivided into song pongpeng (Le Baba), song pavement (Le Ledeng), and song base (Letaga). “Kangding Love Song” is a familiar song everyone knows. The song expresses the passion for young men and women to love each other and pursue a happy and beautiful life. The song has a smooth and beautiful melody, sincere euphemism, and is a classic.

4. Singing Techniques of Ganzi Prefecture Folk Music

Ganzi Prefecture folk music is an important part of China’s excellent traditional culture. When singing, in order to better represent the history and culture, natural features, and humanities of Ganzi Prefecture, and deeply reveal the artistic conception of folk songs in Ganzi Prefecture, the singer needs to master and flexibly use some singing skills. Taking the singing of Ganzi Prefecture folk songs as an example, the singer needs to master the following techniques when singing.

First, pay attention to the control of breath. The melody line of the folk songs in Ganzi Prefecture is ups and downs, and many folk songs generally use continuous, large-scale upward or downward movement, which forms a melody with huge fluctuations. Generally, there are two large melody fluctuations in the folk songs of Ganzi Prefecture. When singing, the singer should adjust his breathing and have a good ability to control the breath, that is, the breath should not be too stressful and too strong, just need to pull the two ribs left and right, spread the diaphragm, and then use the abdominal muscles to slightly inward contraction causes hand-speed diaphragmatic muscles to promote breathing. In this way, the singer can adjust the breath according to the ups and downs of the song’s melody, and let the breath operate in a natural and relaxed state. In addition, when folk singers of Ganzi Prefecture sing folk songs, they often use a rapid throbbing of the throat to emit a continuous broken sound or a short sound repeated repeatedly, forming a unique decorative sound. This decorative tone is relatively free to use, without a fixed position and specific requirements. This decorative tone constitutes the colorful decoration of the melody of the folk songs of Ganzi Prefecture, and gives the folk songs of Ganzi Prefecture a strong regional and ethnic characteristics. If you want to emit such decorative sounds, the singer also needs to strengthen the control of the breath, and at the same time do a good job of the breath and the vocal cord tension. When singing, the second, third, and fourth notes should be sung in unison, from slow to urgent, in one go. The throat is relatively stable and flexible, and the throat is slightly contracted but not jammed. Beginners can’t rush to achieve success, they should imitate first, keep studying in the imitation, and make more efforts in breath control.

Second, stay relaxed and natural. The folk songs of Ganzi Prefecture are songs often sung by the people of Ganzi Prefecture when grazing and working. The

rhythm and rhythm are very free, and they are loose. When singing, the singer must maintain a very relaxed and natural posture, so as to accurately handle the sometimes compact and sometimes loose rhythm of the song, in order to fully express the free and unrestrained emotions of the Ganzi Prefecture Folk Songs. When singing, the length of each note must be accurate. This requires the singer to understand the lyrics beforehand, and then to moderately experience the meaning of the words. For example, when singing “Fox Fur Hat on the Head”, the singer’s throat is relaxed, the voice is natural, the breath should be made in one go, and the breath should be natural and fast.

Third, strengthen the range training. Ganzi Folk Songs have higher requirements for the singer’s range and range. Excellent folk singers in Ganzi Prefecture, when singing folk songs, their treble can reach C3 and above, and their range can reach 14, 15 degrees[4]. Based on the above, you should pay attention to the stability of the throat and the support of the breath when singing. In daily practice, the singer should be able to use the treble mechanism (head sound) to expand the treble range, and use the bass mechanism (chest sound) to expand the bass range. When singing the treble, the hand is forward than the front, imagine that the treble is far away from you; while singing the bass, the hand is inward than the front, imagine that the bass is close to you. In addition, when singing high notes, the lower jaw should sink, and vice versa, the lower jaw should rise, which can effectively increase the resonance of the chest cavity.

5. Conclusion

The folk music of Ganzi Prefecture has distinctive regional and national characteristics. The warm and hospitable people of Ganzi Prefecture have created a variety of national and folk music in their lives and productions, and have also formed certain singing skills. Nowadays, the folk music of Ganzi Prefecture has entered the school’s music curriculum and has been loved by many students. In teaching practice, teachers should let students understand the daily life, customs and cultural history of some people in Ganzi Prefecture before singing songs, which will help them quickly and accurately grasp the cultural connotation of songs. When singing teaching, teachers should let students pay attention to the control of breath, keep relaxed and natural, and strengthen the training of the sound range.

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