

The Piano Accompaniment for Hequ Folk Songs in Vocal Music Teaching

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Abstracts

Hequ is an ordinary county in Shanxi Province but has an unusual reputation -- northern folk song town. Folk songs spread widely here to all parts of the country and were listed as the first national intangible cultural heritage batch! However, with the rapid development of the social economy, the rapid growth of various entertainment products, the continuous improvement of people's cognition and appreciation levels, and the dramatic changes in entertainment methods have also occurred. The shrinking market of Hequ folk performance has pushed the folk art of Hequ folk performance, which is deeply rooted in the people's hearts and has a strong mass base, to the cliff, and faced unprecedented severe challenges in its development and inheritance. This paper analyzes the origin and development of river tune folk songs so that more people can protect and develop river tune folk songs. This article presented the piano accompaniment for Hequ folk songs in vocal music teaching.

Keywords: Piano Accompaniment; Hequ Folk Songs; Vocal Music Teaching

Introduction

Intangible cultural heritage, as a kind of culture, is more a life, not only from the formation and development of the concept of intangible cultural heritage security and the value of the "cultural gene" in the intangible cultural heritage. In traditional social forms, people have a symbiotic relationship with intangible cultural heritage at the psychological and behavioral levels, including a reflection on the limitations of the current protection system of intangible cultural heritage, which leads us to put forward relevant protection strategies, such as the principle of "life protection." According to its principle, the essence is to realize the continuous inheritance and innovation of traditional cultural lifestyles to seek the most basic spiritual connotation in developing national culture. It is necessary to effectively realize the transformation of traditional culture on the production level of cultural significance and constantly promote it to modern culture. It will first analyze the connotation and value of intangible cultural heritage and then understand the "living symbiosis" relationship between people and intangible cultural heritage (Li, 2016:2).

Intangible cultural heritage has two relatively obvious characteristics: ecology and productivity. In its protection, we should fully consider the inheritance of productivity to promote the continuous improvement and development of intangible cultural heritage. This paper first analyzes ecology and productivity and then explores the ecology of Reproductive protection and Inheritance Analysis (Ren, 2016:1).

Intangible Cultural Heritage refers to the traditional cultural expressions passed on from generation to generation by people of all ethnic groups and regarded as part of their cultural heritage, as well as the physical objects and places related to the traditional cultural expressions. Intangible cultural heritage is an important symbol of the historical and cultural

achievements of a country and a nation and an important part of excellent traditional culture. "Intangible cultural heritage" and "material cultural heritage" are opposite, collectively called "cultural heritage." With the successful application of "Traditional Chinese tea-making techniques and related customs" in December 2022, China has 43 items on UNESCO's Intangible Cultural Heritage List (roster), ranking first globally. According to the UNESCO Convention for the Protection of the Intangible Cultural Heritage, "intangible cultural heritage" refers to various social practices, expressions of ideas, forms of expression, knowledge, skills and related tools, objects, handicrafts, and cultural places that are considered by communities and sometimes individuals as part of their cultural heritage. This intangible cultural heritage is passed on from generation to generation. It is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing a continuing sense of identity for these communities and people and enhancing respect for cultural diversity and human creativity.

As for "intangible cultural heritage," people focus on rescuing individual ethnic minorities, especially those on the verge of extinction with a small population base. This is an important aspect of "intangible cultural heritage" protection. However, it also raises a question: How to break through the "intangible cultural heritage" of individual ethnic groups, local regions, specific times, and certain industries in the grand narrative of the Chinese nation to discover the universal influence on the members of the big family of 56 ethnic groups, covering most areas of the country, regardless of gender, wealth, industry, religion. According to the Intangible Cultural Heritage Law of the People's Republic of China, Intangible cultural heritage refers to various forms of traditional cultural expression passed down from generation to generation by people of all ethnic groups and regarded as part of their cultural heritage, as well as objects and places related to traditional cultural expression forms.

Development of River songs in Shanxi folk songs

Hequ, located at the junction of Shanxi, Shaanxi, and Mongolia provinces, is the famous hometown of Mountain Qu and the source of Duo Tai. Hequ folk songs are the precipitation of the working people's life experience. However, the essence of several generations of singing, long, simple, and fresh, for people living in the new era is still a spiritual baptism. Hequ folk songs describe the natural landscape and human geography of the Loess Plateau and show the clothing, food, housing, local customs, and emotional life of the people in Hequ, which contains detailed and vivid folk customs and is a lively social folk history of the survival and reproduction of the people in Northwest Shanxi. Hequ folk custom is the accumulation of customs and customs formed by the long history of the Hequ people, which is one of the most important regional characteristics of Hequ social culture. Many of the Hequ folk customs are related to folk songs. The existence and development of folk songs are closely related to local folk activities, and their important position shows that it exists in various fields of Hequ folk customs. Using the method of folklore to study Hequ folk songs is not only the rich folk heritage of Hequ folk songs to explain and interpret the call to us but also a new attempt to deepen the study of Hequ folk songs and expand the scope of the study of folk songs. This research attempt will help us deepen our understanding of Hequ folk customs.

Hequ folk songs uphold the local simple folk customs, sincere emotions, and natural expression, singing the old society Hequ people's joys and sorrows and daily life. Its expression technique highlights the truth, touching the heartstrings. The use of metaphor, exaggeration, and other artistic skills, enhance the expression effect, amazing. Regional characteristics, local conditions, and folk conditions constitute the unique artistic style of Hequ folk songs (Jia, 2003:3).

There are usually four modes of Hequ folk songs: the characteristic mode, the Shang mode, the Yu mode, and the Gong mode. The characteristic mode is the most, followed by the Shang mode. The Yu and Shang modes are relatively few, and most have obvious musical styles of Inner Mongolia. In the scales of various modes of the river folk song "Shan Qu," "Changgong," and "Qingjiao" is rarely used, but they are more commonly used in "minor keys." It fully shows that "Mountain tune" is an ancient local variety of Hequ, while "minor tune" developed late and was influenced by folk songs and folk music from other regions. Folk songs exaggerate dialects, conveying strong local characteristics and vernacular flavor. Dialects, wild voices, environmental sounds, and melodies are real folk songs. The popularization of language is a major feature of the Hequ folk songs. These lyrics are not worded, not pretentious, without decorations, and come out carelessly. The words are up to the mark, and the feeling is cut, which is the crystallization of language art and full of poetic and pictorial meaning. Hequ folk songs have strong local phonetic color. The dialect in Hequ's local phonetic language integrates the strengths of foreign folk songs, Yangge, Changdiao, and other languages, and has a unique style.

River folk songs have rich themes, diverse folk customs, unique language, euphemistic lyrics, and beautiful tunes. To reflect labor production, love acacia. Simple, sincere, natural, and full of strong local flavor. River folk songs are also important for studying East-west Road Duet, such as Shanxi Fugu and Inner Mongolia. Hequ folk song is the product of Xikou cultural exchange and laid the foundation for disseminating Xikou culture. It provides a theoretical basis for studying Shanxi folk songs, so it has high research, artistic, and inheritance values. Since the late 1950s, China's social and cultural life has been undergoing drastic changes. Most of the contents of river tunes and folk songs need to catch up with the pace of The Times. Coupled with the influence of modern media, the radio and TV are filled with those fast-food culture and popular songs. He gradually lost interest in the folk songs around him, and the river folk songs fell into a low development period.

Singing characteristics of river songs.

Our vast territory, vast territory, and abundant resources, also derived from the colorful national art and vocal music culture system, have a strong uniqueness and are a gem of our culture and art. Among them, Runqiang plays a crucial role in the singing of national vocal music and is a unique singing technique, fully highlighting the unique charm of national vocal music (Lang, 2020: 70-71.).

"Singing emotion" is an important feature in folk singing; every sentence expresses people's inner thoughts and feelings. Therefore, only when the singer is placed in the emotion of the folk song and integrates the skill and emotion can the folk song be endowed with strong vitality and appeal. However, "run cavity" is one of the most important techniques in national vocal music. Under normal circumstances, in the process of singing, some unique singing skills with characteristics and embellishments and different vocal methods should be reasonably used according to the melody of the music. The technique of "running the tune" is

highly refined from traditional Chinese vocal music skills and has a strong taste in Chinese folk songs (Zhao, 2020:23).

Because of the different temperament systems, the western notation of twelve equal temperaments cannot accurately record the melody of Chinese vocal music works and the unique tone changes in traditional national vocal music singing. Therefore, if the works are sung only according to the musical examples, they will not be able to show the beauty of the works. In order to show the works incisively and vividly so that the audience can get a high degree of aesthetic enjoyment, it is particularly important to carry on the deep creation of the works.

Characteristics of Hequ folk songs

There are two kinds of appoggiatura: short appoggiatura and long appoggiatura. Short appoggiatura is divided into single appoggiatura and double appoggiatura, forward appoggiatura and backward appoggiatura. The short appoggiatura is used more in the works, and the long appoggiatura is used less. Usually, some lyric songs use appoggiatura so that the style of the tune is more beautiful and brighter, at the same time to express the song of the language charm. Boeing is the grace note used on the main note. It is usually achieved by the main note going up two degrees or down two degrees. It is a multiple, regular flutter, but the rhythm is not as strict as the trill and is also not too accessible. Generally speaking, first slow, then fast, and then lengthen to the last note. Boeing's singing requires the breath to fluctuate with the rhythm while the vocal cords vibrate freely and flexibly, creating infinite beauty.

vibrato, also called "fine note" or "whoosh," is a decorative cavity with a strong sense of color and strong expression, but at the same time, it is difficult to handle technically. The repeated alternations of a local note with a neighboring note produce vibrato. The breath is relaxed during trill singing, manifested by the vibration of the vocal cords, larynx, jaw, and palate. Vibrato requires dexterity and accuracy, and the time value used must be completed within the time value of the tonic, within the beat length of the tonic. 'More rigorous' is used to manipulate the word 'run', a commonly used tremolo in Tibetan songs, in the phrase 'run' in the song 'The sun rises on the grassland and does not set.'

glissando is the most common in traditional folk songs, rap, opera music, and many kinds of glissando. Including upper glissando, lower glissando, long glissando, short glissando, and continuous glissando. Singing the glissando to quickly "lift" after the vocal cords suddenly relax, the end simple, clear, and powerful; Sing under the glissando to quickly "sink," at the same time, relax the vocal cords, like a stone into the sea; If it is first up and down the glissando, then the breath is first lifted and then sunk, and the vocal cords are first tightened and then loosened. Glissando can be used in the general national style songs so that the style is more prominent; It can also be used to express specific feelings, such as grief, anger, crying, and sighing. It can express a cheerful and humorous tone when used in more lively songs.

Tempo In Chinese traditional music, rhythm (i.e., banyan) is flexible, and the emotion of works is often expressed through speed changes. The specific expression techniques are rut and urge. Rut refers to the lengthening of the rhythm of one or two words or sentences, often in key sentences or climactic singing, to emphasize the situation or emotion in opera or vocal music. Urge refers to the shortening or gradual shortening of the best value in opera or vocal music to create a binding effect or enhance the mood's excitement.

Strength embellishes cavity strength is the treatment of sound in singing. The contrast and change of strength and weakness are important means in the song embellishment cavity, which, like speed, is an essential factor in the performance of the work. Changes in force often accompany the treatment of rutting and pushing mentioned above. The ability to master the change of sound intensity is not only a technical requirement but also the need for artistic expression.

Color embellish cavity expresses the work's charm by controlling the sound's color, including the crying cavity, laughing cavity, straight tone, kneading tone, falsetto, and playing the tongue.

There is a large number of crying users in Chinese traditional opera singing and vocal music composition songs. Due to the need for emotional expression in the song, the white emotion expression technique of crying is used in the music to embellish the tone, producing a very touching singing effect.

The laughter mimics the laughter in life. When singing, the mouth is actively opened, and the bounce of the abdomen produces a series of artistic laughter. Laughter is always used in happy music to convey a happy mood.

Straight tone draws the extended tone of the lyrics into a straight line, and the sound line does not fluctuate. When singing a straight voice, the vocal cords should be closed tightly to strengthen the obstruction of breath. At the same time, the breath should be strictly controlled, but you cannot hold your breath in case of breath and vocal organ stiffness and "hard sound."

knead sound breath, and the bite is not synchronized. The site has a certain lag. When singing, the mouth is ready but not in a hurry to enunciate; The breath sinks a little, and the sound is carried out slowly by a thin but continuous stream of breath.

In falsetto, the low voice area is mainly solid and bright true voice, and the high voice area is mainly soft and slightly dark falsetto. There is an obvious difference in sound color when the low voice turns to the high voice area. This method of embellishment is most common in folk singing in northern Shaanxi. In application, real falsetto should pursue an obvious contrast effect.

Flower tongue "flower tongue" is a special technique in folk songs. When singing, the mouth should relax, especially the tongue relaxes. Lie flat in the mouth, breath shocks the tongue, and the tip of the tongue vibrates up and down. In particular, the tip of the tongue cannot actively force. Otherwise, the tongue will become stiff and cannot play "flowers." Although using "fancy tongue" in the song is not very common, if used in the right place will achieve a special performance effect.

Singing style embellish the tune to show detailed emotion through different treatment of singing songs, including connecting the tune, breaking the tune, and spouting.

Concatenation is the basis of singing and the main way of melody. It requires smooth singing breath, coherent voice, seamless connection between sound and sound, word and word, sentence and sentence, melody lines like a string of beads, ring close, long, and continuous. They are generally used in lyric, narrative, and eulogizing songs.

Broken cavity is also the basic expression of vocal and instrumental music. Several broken tunes are used in national vocal music, such as stopping, jumping, stopping, and smashing. Ton: By the elasticity of the cavity, the sound is sonorous and powerful, with a stop.

Methods in the teaching of Hequ folk song chorus.

Hequ County of Shanxi Province is located in the border area of Shanxi, Shaanxi, and Mongolia, where "male and female singers sing and sing" and is known as "the hometown of Mountain melody" and "the source of Duet." Mountain melody" is the main form of folk songs in this area, with its square structure and high melodious melody, which is unique and the essence of the three provinces. Therefore, folk songs in the country have a wide range of artistic influence. In recent years, many composers have taken this area of folk songs as the basic material to create creative choral compositions and produced numerous choral works that can reflect artistic, contemporary and national characteristics. Over the years, composers have opened up a new form of communication for the inheritance and promotion of Shanxi folk songs with the creation of a chorus, which has greatly influenced the country. This article is aimed at the composers of the river song and folk song chorus creation art, carried on a more in-depth exploration, from the artistic style and creative techniques, to explore his artistic characteristics in this field of creation.

Hequ folk music is an important part of Shanxi folk music and a musical variety with distinctive characteristics and strong style among Chinese folk music. In 2006, Hequ folk music was listed as the second folk music category in the first batch of the national intangible Cultural Heritage List with the approval of The State Council, which also explains the charm of traditional Hequ folk music from one side. How to make it healthier in inheritance and development in the new era is not only a question that we musicians should consider, but also a bounden responsibility as a native. From the music technology perspective, this paper intends to analyze the hidden polyphonic phenomenon in traditional river tune folk songs, explaining that there are simple and primitive polyphonic factors in traditional river tune folk songs, which will inevitably become the basis of contemporary music creation techniques. On this basis, the paper takes the representative choral works created and composed through river-tune folk songs in recent years as the model. It analyzes the polyphonic elements used in them. Analyze the technical phenomenon, tries to summarize, comb out the creation techniques, to provide some ideas for the composer (Miao, 2018:2).

Hequ folk song is one of the famous folk songs in Shanxi Province, which has a long history and development tradition and is one of the important musical expression forms with local characteristics. The polyphonic factor is one of the important factors in the Hequ folk songs. There are multiple voices in traditional river folk songs. It is also determined by simple and primitive polyphony factors, which have become an important judgment base for current music creation. At present, many music works adopt polyphony in the creation process of folk songs, and take it as one of the important elements in creating multi-voice music works, providing valuable ideas for creating current music works.

The personality of the chorus

The chorus is multi-voice music. Each voice part should have the independence of singing, otherwise singing will be out of tune or even singing along with other voice parts, which requires each member to meet the following requirements: When singing the chorus, practice voice parts, pay attention to intonation and rhythm, sing music first, then sing words, and generally achieve recitation singing. It can often be seen that students who have been good at the part practice can not sing their parts once they practice together, which is caused by the fact that they always use their parts as the standard for practice. So while you are familiar with your voice, use other parts to find your pitch and rhythm. When singing, the team members should be not only neat and uniform but also make clear the timbre

characteristics of their respective voice parts:

The tone of the soprano part should be lyrical, bright, beautiful, and penetrating. The optimal range is small word group 1 c to small word group 2 a;

The tone of the contralto part should be round, strong, and strong, and the best range is small word group g to small word group e;

bass part timbre should be thick, low, and powerful, the best range for the large word group f to small word a group e.

Try to make the chorus have a strong bass part, a rich middle part, and a bright high part.

Common problems of the chorus

Suppose the cultivation of a singing personality is to train and develop the basic ability of chorus singing. In that case, the commonality of singing is to apply this ability to the chorus reasonably. Chorus members should be sensitive to the balance and harmony of the chorus and have the ability to adapt to it. They should listen to each other's neighboring sounds and the sound of the whole chorus so that their voices play the largest and most reasonable role in the whole chorus. Therefore, we should pay attention to the following requirements in singing:

Sing the chorus with correct intonation and rhythm. In the chorus, the wrong rhythm and tone will interfere with the overall effect of the chorus. There are many factors affecting intonation and rhythm, mainly in the following aspects:

In choral works, complex intervals, too much beating, fast or slow speed, too strong or weak force, difficult rhythm, and too high or too low range will affect the overall effect of the chorus. In addition, obtaining satisfactory results in works with complex harmonic textures is difficult.

in the vocal skills, due to the insufficient support of the breath, the insufficient singing position, the lack of early attention and preparation of the voice change point, improper breathing and ventilation arrangement will cause intonation and rhythm difficulties

The intonation and rhythm of the chorus will also be affected because the chorus members need to enunciate properly when singing.

Excessive mental tension and physical fatigue of chorus members will affect the overall effect of the chorus.

The correct position of the voice should guide the chorus. If the voice of the part or individual is too prominent during the chorus, the overall effect of the chorus will be destroyed. The requirements for each part of the chorus are as follows:

The main melody part of the chorus is the main voice part, which plays a leading role in the chorus, while other parts play the role of foil and accompaniment. The main melody is usually performed in the high voice, but other or both voices can also perform it. Because it is the principal spiral, it should be more penetrating in volume and timbre to gain clear dominance.

The auxiliary melody part of the chorus is the auxiliary and accompanying melody of the main melody. Generally speaking, the auxiliary melody should take a slightly weaker volume and a slightly darker timbre than the main melody, especially when the main melody part is not to serve, as the high voice should be the more obvious difference. However, when the auxiliary spiral temperament is below the main melody, the same volume and timbre can be adopted to ensure the main melody is clear and penetrating.

The harmonic part of the chorus plays the role of foil to the harmony. It also has a relatively simple melody, mainly based on harmony requirements. Although the consonant part should try its best to highlight the main melody, it should stay within the main melody in terms of volume and timbre. When the harmonic part is above the main melody, the harmonic part should make certain concessions to the main melody in terms of volume and timbre. It will have a good effect on the dominant role of the theme.

Rhythmic accompaniment mainly serves as rhythmic accompaniment. This part is mainly composed of rhythmic accompaniment and embellishes, fills, and decorates the main melody. At the same time, it also has the requirements of harmony and a certain melody.

Conclusion

The use of slang and dialect should be emphasized in chorus teaching. Dialect slang can best show regional style. Hequ folk songs are mostly based on simple working life. The language of the songs is also very close to real life, and many local dialects and slang are used. Such lyrics can be more reminiscent of the local people's life picture, and more can reflect their true feelings. For example, in the river folk song "No more singing to beat the Whistle" and in the lyrics of "Black dog breaks you," many outsiders find it difficult to understand the meaning of "break," which is the local dialect, meaning "chase." For another example, in "Mind at Home before people go out," "Weiqian" is also a local dialect, which means "outside." Many slang words that seem out of place can be useful and vividly present local life. For example, in the river song "Three days' journey and two days' Arrival," "I will return to my mouth as soon as the horsewhip is thrown. Not big that little green horse" lyrics, the use of slang is just right, singing will sing" not big that little green horse ah, "function words sung out, will make the song more flavor.

Hequ folk songs are the crystallization of the splendid culture of the Chinese nation, with a long history and cultural accumulation. With the rapid development of society, high-tech music technology, and the impact of popular music have gradually declined ancient river folk songs, so it is urgent to pay attention to and inherit river folk songs. National is the world, only to keep our national culture and our roots to get the world's applause. The protection and inheritance of river tunes and folk songs cannot be changed by the sole effort of the inheritors nor by the propaganda of local governments. From the perspective of ideology, this is the obligation of every musician.

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