

Khoomei Research on Singing Techniques and Stage Performance

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Abstract: The Mongolian word "Khoomei" refers to a special sound emitted by exhalation from the lungs. Because of its unique and distinctive pronunciation, it is called "the oldest singing method in the world", which is a unique singing art in the world, because its unique pronunciation is that a person can make two parts at the same time. Therefore, Khoomei has extremely distinctive national characteristics. However, due to the influence of language and singing technology, the spread is not wide. Nowadays, only Mongolia, the Altai region of Xinjiang and the Republic of Tuva still has the vocal art of Khoomei, and Khoomei is on the verge of crisis in China. Therefore, for Khoomei it is very necessary to analyze and study singing techniques and their stage performance research. This article discusses its development process and singing techniques for reference.

Keywords: Khoomei, Singing skills, Stage performance.

1. Forward

Khoomei, a Mongolian phonetic translation, also known as "Mailisi", "Mailiji", "Khoomei" and so on, is an ancient Mongolian singing art form. It originated from a way of singing in ancient nomadic life and is a traditional and unique singing art form of the Mongolian people. This form of singing exists in many ethnic groups in northern China, such as Mongolia, Ewenke, Orenchun, Xibe and other ethnic minorities. The emergence and development of Khoomei has a long history. There are records of Khoomei as early as ancient Greece and ancient Rome, and there are also records in ancient music classics in China. About the record of Khoomei. It is one of the traditional Mongolian art forms and has a long history. Its singing skills are very difficult, and only a few people can master the method of vocalisation. Its artistic value has not gradually attracted people's attention until recent years. Some music works have also developed a strong interest in this musicality, and they try to explore "Khoomei" from different angles. However, due to its very small dissemination scope and breadth, coupled with various reasons, so far, no one has made a complete discussion of Khoomei's singing and vocal skills and a comprehensive and systematic collation of relevant materials. In order to protect the cultural and artistic heritage of ethnic minorities, we hope that through the collected information about Mongolian Khoomei singing techniques is systematically and comprehensively sorted out, including the research and analysis of singing techniques and singing scores, and supplementing the theoretical shortcomings of Khoomei singing skills.

2. Overview of Khoomei

(1) The pronunciation principle of Khoomei

Khoomei is produced on the basis of deep breathing of the human body, so the pronunciation principle of Khoomei is also to take deep breathing through the human lungs, and then exhale gas from the mouth, which forms the unique vocal principle of Khoomei. This vocal method does not require the use of any musical instruments, and does not require the use of any equipment. It only needs to take a deep breath in the

human lungs to produce sound. Khoomei's pronunciation method is to take a deep breath through the lungs, so that the airflow is exhaled through the nasal cavity and then through the mouth. This pronunciation method can not only make a relatively pure sound, but also make people hear a sound similar to a wolf's cry. This special pronunciation makes Khoomei With its unique artistic charm, it has become a unique, beautiful, beautiful and distinctive singing art form in Mongolian singing art.

Mongolian folk singers have accumulated a lot of rich breathing experience in singing in their long-term singing practice experience. The application of breathing muscle groups of many excellent folk singers in Khoomei is reasonable. At the same time, they are also scientific, long-term training and summary of experience, and the operation of their abdominal cavity. It is no longer a kind of deliberate control of muscles. In the process of singing, the singer has priorities in the control of inhalation according to different styles and emotional changes. For example, when singing the Ikzhao League short song poll, because of its rhythm, melody is more lively, jumping, and dense lyrics, singing is often Use the technique of swinging the cavity; when singing more lyrical songs, the breathing methods used are mainly rapid inhalation and slow inhalation and slow exhalation.

The traditional Mongolian Khoomei breathing method is summarized as the three characteristics of "deep", "through" and "living". "deep" mainly focuses on the breath strength of the upper chest. When inhaling, it should be properly inhaled according to the length of the song's sentence and the pitch. Too much or too little is not conducive to the singing of the song The singer should keep the exhalation unobstructed; "living" emphasizes the flexible use of breath.

(2) The development history of Khoomei

In ancient times, Khoomei was a religious sacrificial activity as the carrier, forming different singing styles and different Khoomei schools in different historical periods. From the Tang Dynasty to the Yuan Dynasty, this form of singing went from the court to the people and became a national singing art. After the Yuan Dynasty, because the Mongols entered the feudal society and gradually moved towards unification, and the Chinese Yuan culture and grassland culture were exchanged and integrated among

ethnic groups, which further developed and improved this ancient art form. After the founding of New China, under the care of the Party and the government, Khoomei's development was greatly improved. The degree of progress has not only formed a unique "grassland style" and "grassland culture", but also been loved by the party and state leaders and the broad masses of the people. This is a good development opportunity for Khoomei art.

(3) Khoomei's singing skills

Khoomei's singing technique is largely influenced by Mongolian traditional music. Although it does not belong to the category of national singing, it is similar to national singing in some aspects. When Khoomei sings, it requires performers to use the breath, control the sound, bite words, etc. All faces should meet certain singing requirements. In terms of pronunciation principle, Khoomei is mainly based on the breathing effect of the lungs. This kind of inhalation method is relatively special. When exhaling, the vocal cords can vibrate and make a sound. Although Khoomei is mainly lung breathing, the sound has an obvious nasal sound. In terms of singing techniques, Khoomei's singing skills include exhalation, inhalation, luck and other aspects. In order to achieve a certain singing effect, these aspects must be used comprehensively. Only in this way can Khoomei show its unique artistic charm in the performance.

Whether Khoomei sings well or poorly depends on the singer's own conditions. There is a criterion for judging this, that is, the length of his overtone melody and the degree of tone change. It can be seen that Khoomei not only needs the singer to master complex vocal skills, but also for the singer himself. The voice conditions are also quite strict, and generally speaking, Khoomei is relatively easy for male singers. Khoomei consists of two voices, one high and one low. Therefore, singing Khoomei requires the sound conditions to sing the bass, and Khoomei's continuous long tone. Long breath support is needed, and both breath and bass require length of lung capacity and are related to some of its own conditions. Practice has proved that Khoomei's bass singing requires strong laryngeal muscles, a longer laryngeal tube, and more abundant lung capacity support to better complete their vocalization. Men in this regard In terms of conditional factors, there are advantages, but these conditions can also be improved to a certain extent in subsequent training.

To learn Khoomei singing, the first thing to learn is the Khoomei skills of the low voice. On this basis, you can sing the high voice well. Only by lay the foundation of the low voice well can you practice the high voice. The most important thing is to exercise the tongue control ability and master the control of the tongue well. In order to make a high-pitched melody, in other words, the pronunciation method of the high-pitched part and the low-pitched part is basically the same, but some adjustments and training are needed in the way of vocalisation, so that the treble part can be heard. When singing, the Khoomei singer needs to form a resonance cavity through his mouth, lips, throat and other vocal organs, so that one of the overtones is separated from the gene and amplified, so that the audience can hear the sound of two parts at the same time when he speaks.

3. Khoomei's Stage Performance

Khoomei has been circulating and developing in Mongolia for more than 30 years, and it is also listed as a form of performance in stage performance. This stage performance form has not only become an important way of development of Khoomei, but also accumulated a set of experience in stage-based performance of Khoomei singing techniques. Take the Khoomei performance in the project report of the National Art Fund as an example, "In more than ten tracks such as "Altai Song", "Honggulai" and "Huhe Nur Lake", it can be concluded that: (1) The development of Chinese Mongolian Khoomei is a modern arrangement based on the traditional Mongolian music melody, mainly It is mainly based on folk songs, but not limited to folk songs, including Haolaibao, religious sacrificial music, etc.; played with traditional Mongolian musical instruments, but not limited to traditional instruments, mainly based on the style of repertoire, appropriate selection of Tuva instruments and guitars, etc.; (2) Khoomei does not have the unique singing style at present. The regional folk songs, music structure and melody have achieved the performance style of Chinese Mongolian band or Mongolian Khoomei; (3) Khoomei's performance form is mainly carried out in the form of teamwork. Khoomei's performance includes a variety of musical instruments, ventriloquist skills and other elements. The collision between its tradition and modern bands is displayed in a new form of i, which increases the expressive power of the stage.

4. Conclusions

Khoomei it is an ancient traditional singing art form of the Mongolian people. This singing method is found in many ethnic groups in northern China. It is very distinctive because of its unique pronunciation and beautiful voice., Therefore, in stage performance practice, singers need to master the skills and methods of singing, and have an in-depth understanding.Khoomei on the basis of the singing technique, it is applied to the practice of stage performance to improve the artistic effect of stage performance. At the same time, performers also need to actively carry out innovation and reform to makeKhoomei be able to achieve better development, To sum up,Khoomei as one of the traditional Mongolian singing art forms, continuous innovation and reform are needed in stage performance practice so that it can be better developed.

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