

Study on the National Characteristics of Tibetan Music Performance*

Shuyue Ding
Mianyang Teachers' College
Mianyang, China 621000

Abstract—In the development of traditional culture in China, music culture occupies an important position, especially the unique music culture in each region. Tibetan music is enduring. The range of singing and communication continues to expand, but its influence is also growing. Tibetan music contains a wealth of Tibetan cultural heritage, and the unique performing arts are used to endow the unique cultural ideas of abstract music with the ultimate realization of harmony between man and nature. This article will analyze the main forms of Tibetan music, and the characteristics of the nationalization of Tibetan music performance art from four aspects of sound, words, emotion and form, in order to better promote the development of Tibetan music.

Keywords: *Tibetan music, performing arts, national characteristics*

I. INTRODUCTION

Although "music has no borders", "musicians have borders", which better reflects the national characteristics of music. The national characteristics of music generally refer to the national characteristics of music, which not only reflects the psychological quality of the nationality, but also reflects the national characteristics. At the same time, the national characteristics of music can also reflect the language characteristics, living habits, thoughts and feelings, historical and cultural influences of a nation, which are well reflected in the Tibetan music performance art. In fact, in the process of Tibetan music creation, it is necessary to highlight the national characteristics as much as possible and write the content of the national life in order to achieve the resonance of the soul.

II. MAIN FORMS OF TIBETAN MUSIC

A. Tibetan folk music

For the Tibetans, the folk music they possess can be described as complex and diverse, with diverse musical

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forms and expressions. At the same time, Tibetan music can also reflect all aspects of people's lives in Tibetan areas, such as ethnic music, folk songs, and music for labor. The Tibetan folk music not only has a wide range of sound, but also has a relatively large space for singing. There are high and low pitches in the process of singing, and the rhythmic performance is cheerful. For most Tibetan people, their daily life is mainly based on farming activities. In the process of performing labor activities, they often express their love for labor by singing. In the process of grazing, people often sing in chorus, solo and other ways, realizing the effective combination of music rhythm and labor movement, and effectively improving labor efficiency. At the same time, Tibetan folk music has bright rhythm, is more cheerful and dynamic, so most of the songs are handed down by later generations. In the face of their love, Tibetans will express their hearts and feelings through music. Such songs are called "Galun" in Tibetan area and "Layi" in Amdo area. Most of these songs are free in content, full of emotion and different in rhythm. They not only include sad songs of farewell, but also happy songs of love and expression.

In Tibetan folk music, the creators often integrate the scenery and daily life into the music with their rich imagination and life experience. No matter the tribes with herds of cattle and sheep or the plateau with green grass can be well displayed in the music. It can be said that everything in the daily life of the Tibetan people can be gathered in the national music, which can better reflect the Tibetan people's labor culture and life attitude. For example, songs such as "Adonglayi" not only reflect people's positive attitude towards life and carefree living scene, but also show the unique music belief of Tibetan people.

B. Tibetan religious music

Tibetan music has been inextricably linked with religious culture since the beginning. Since Buddhism was spread to Tibet, it has been integrated with Tibetan regional culture, forming a unique regional religious and cultural belief. Tibetan Buddhism often has a certain impact on people's life orientation and ideological behavior, and most of Tibetan music contains the compassion of Buddhism. The integration of humanistic concern into the content of songs created can not only reflect the harmony and unity of nature and life, but also show an extraordinary optimistic attitude. Nowadays, with the acceleration of people's life rhythm, the emotional

appeal makes Tibetan religious music full of people's longing for a better life. For example, in "Golden hometown", it is like a lark, flying freely in the vast world, showing the beauty of life and arousing enjoyment of pure land. The whole piece of music can reflect people's hope for the future life and the joy of harvest. In fact, Tibetan religious music is mainly composed around Buddhism and monasteries, and at the same time, it will be properly integrated into the characteristics of folk music. In Tibetan religious music, not only religious musical instruments such as suona horn can be used, but also chant sutras can be put in, which was sung in special religious ceremonies and activities. For example, some Tibetan temples often choose music and art performance to better reflect the unique values and ideological characteristics of the Tibetan people when celebrating festivals such as Sho Dun Festival.

III. ETHNIC CHARACTERISTICS OF TIBETAN MUSIC PERFORMANCE ART

A. "Sound" — skill of sound

Each nation has its own distinctive voice forms. Therefore, in the process of singing music works of different nationalities, in order to make sure what they sing like, it is necessary to choose a singing method that matches it. No matter how different the Chinese and Western music is, as long as one's singing function has a relatively large tension, people can sing. The plasticity of individual singing function is relatively strong. For example, when singing "Chairman Mao's brilliance", the voice is sweet and bright. When singing "Zhalaxiba", people can use the bright, gorgeous and elegant voice. In order to express the happy mood, it is necessary to choose a bright and flexible voice. In order to sing a song with strong feelings or momentum, the volume should be appropriately enlarged and strong. For the songs of performing love, the voice should have a strong sense of flow, and try to be soft and warm. All of the above show the requirements for sound. When expressing music works, performers should have the ability to control various timbres and voice changes, and use scientific singing techniques and singing methods. Whether it is to sing foreign works or Chinese works, there are different languages, styles, cultures, regions and aesthetics. The lightness and darkness of the timbre, the strength of the articulation, the size of the resonating cavity and other details need to be adjusted slightly in order to better meet the requirements of the voice.

For Tibetan music, in the process of performance, "mixed voice" is generally selected, which generally refers to the mixed use of chest resonance and head cavity resonance. If only chest resonance is used, the voice will be low and not bright. If only head cavity resonance is used, the voice will be bright and not deep enough. Only the effective integration of the two resonances can ensure sound uniformity, sweet, bright and unobstructed. Only using chest voice, it will cause the treble to fail to sing, the intonation to be low, and the timbre to be dark. If too much head sound is used, it will cause the voice to drift, and make the throat move up from the track, so that the timbre is not infectious. No matter what

kind of bias, it can't ensure that Tibetan music can achieve the desired performance art effect.

In the development of Tibetan music in China, the terms "falsetto" (head voice) and "natural voice" (chest sound) are used. However, the mixed singing method generally mixes the true and false singing states together. For the mixed singing method, it is not to use falsetto in high pitch and true voice in low pitch, nor to convert true voice and falsetto, but to ensure the singing effect according to the throat position and the width, length and contraction ratio of pharyngeal cavity opening. In general, any bass or treble, regardless of lyrical coherence or fast scale singing, needs to effectively integrate the bass and treble, so as to achieve the effect of resonance sound, so that the bass is mixed with the treble resonance, the bass has the false sound component, the treble is mixed with the bass resonance, and the treble contains the true sound. In fact, in Tibetan music, the true and false proportion of mixed sound is often determined according to the characteristics of the songs. "Mixed sound with more true sound" generally refers that the sound is bright and strong, the vocal cord tension is strong, the high pitched area is advantageous, and the low voice area is thick. "Mixed sound with more falsetto" generally refers to the soft, mellow, easy and free sound, weak bass area. And it is easy to unify the upper and lower sound areas. For example, "Sangjizhuoma", adapted from Tibetan folk songs, gives a scientific and reasonable use to the "mixed sound of the true and the false", with round and bright timbre.

In fact, in the process of Tibetan music performance, no matter what kind of mixed sound is used, there will be certain differences in the range, timbre and voice change, so as to achieve different performance effects. In the process of performing traditional Chinese folk art forms, a lot of references have been given to "mixed sound". Because of the differences in language styles of different regions and plays, there are more or less differences in the nationalization characteristics of their performing arts. However, no matter how many and what kinds of plays are mixed, as long as they meet the form and artistic needs of Tibetan music, they can better meet the aesthetic requirements of the audience.

B. "Articulation" — singing language

"Clear articulation and mellow and full tune" generally refers to the summary of experience in the development of Chinese national music in the aspects of singing lyrics, transmission and using the tunes according to one's own understanding. In the process of Tibetan music performance, it can achieve mellow pronunciation, clear and accurate enunciation with the tunes. At the same time, it is necessary to make sure that the articulation should be clear and the tune should be mellow. Among them, the articulation is not only the tune foundation, but also the tone foundation. If the articulation is not clear, the tune can't effectively express its singing content. Compared with the music schools in Western Europe, the nationalization of performance art in Tibetan music in China is largely due to language, and the differences between languages will directly determine the unique nature of Tibetan music.

In farming culture, oral culture plays a leading role. The spiritual culture of people, such as behavior norms, survival knowledge and aesthetic interest, is generally inherited by oral voice. At this time, the audience will pay more attention to the lyrics in the process of appreciating the songs, hoping to excavate knowledge in the lyrics to achieve the purpose of solving the survival problems. In fact, semantic expression focuses more on music performance. In the development of rap, folk songs and opera culture, "clear articulation" is the first. Only when the requirements of "clear articulation" are met can the "mellow tune" be realized and given its unique significance. Under the premise of "clear articulation", the term "mellow tune" generally refers to the accuracy and completeness of emotions, and the smoothness and integrity of tunes, so as to better conform to the character. If the articulation is not correct, the tune will run away, unable to realize the effective expression of the real meaning. In a word, only when the lyrics are clearly expressed can the beauty of sound be displayed.

In the Tibetan music performance art of China, "clear articulation and mellow tune" is a unique aesthetic principle. Without the beauty of language, it will not be able to meet the sound beauty of Tibetan music performance art. As far as possible, there should be sound in the words and no words in the sound. In fact, the saying, "poetry is the heart of music, sound is the body of music", not only provides an important basis for the development of Tibetan music in China, but also provides guidance for the aesthetic value orientation of singing. Nowadays, the reason why the singing method in Europe has not been widely spread in China is that its emphasis on "scientific" resonance and vocal skills, which is against the aesthetic psychology of the Chinese audience's singing, that is, there is a contradiction between the so-called "clear articulation" and "mellow tune".

C. "Feeling" — emotional expression

In the Tibetan music performing art, the expressive force of singing is the most touching, the strongest and the most resonating, which can reflect people's thoughts and feelings more intuitively. Now, people often sing on the top of the majestic mountains and on the shore of the vast sea. Singing with heart generally refers to singing with emotion. It is necessary to sing wonderfully with a silver voice and deep feeling. The relationship between sound and emotion has always been one of the topics of Tibetan music in China. However, through the analysis of modern singing practice, the view that emotion is the basic form of singing is dominant and consistent, and widely spread.

"Feeling" is not only the soul of music art, but also the source of inspiring, educating and infecting people. As a performing art, the key to the survival and development of Tibetan music lies in the stimulation, expression and exchange of emotion. Only with the help of emotional ties can the effective connection between aesthetic subject and aesthetic object be realized, and the Tibetan music performing art can achieve the expected aesthetic effect in a subtle way. In fact, the "feeling" of Tibetan music performance is more from the connotation of the work,

reflecting the rich and colorful real life, which focuses on the feelings of the objective things, rather than from the sound of thinking. Tibetan music with aesthetic value can better melt the understanding of the lyrics and the deep feeling of life into the music language that can reflect the true feelings, so as to provide more specific space for the singers to express their feelings. However, singing belongs to the second creation after all. In essence, it is a kind of creation of artistic beauty that is better to express the emotion of songs. Only through music can the aesthetic value of songs be integrated into the re-creation of emotion. Therefore, "feeling" is the essence of aesthetic feeling and the connotation of songs. Through the effective expression and perception of "feeling", it is actually the expression of Tibetan music beauty and better reflects its creativity and appreciation ability.

In a word, sincere emotion cannot be achieved simply by accurate voice skills. The purpose of art is not skill, but creation. The highest level of Tibetan music creation is to be "both excellent in voice and affection", which is also the aesthetic concept of national music.

D. "Form" — manifestation pattern

For Tibetan music, its performance art is particularly auditory, but it is necessary to pay attention to its visual. It is directly related to the auditory effect of music. The stage image of Tibetan music performance requires the performer to have a certain aesthetic feeling and express according to the content and plot requirements, no matter when he or she enters the role to create actions. In fact, people's body movements are largely limited by their personality. If a person's personality is cheerful and lively, he will dance with his hands and even stagger forward and back. When dealing with the same thing, due to different personalities, the actions and attitudes they show are also different. Introverted people are silent, more reflected in the slow and steady body movements; and extroverted and cheerful people are happy with their appearance. People with different personalities have different body movements in the process of Tibetan music performance. For example, in the process of performing the Tibetan Opera "Sujinima", the adoption of sad melody in Tibetan opera singing can more intuitively reflect the fairy adopted by the king into the Royal Palace, who was framed and exiled by the demon princess and the witch for collusion design. In the process of performing it, there is a feeling of "hate being like mountains and sorrow being like the sea", and there is a huge personality change. In fact, in terms of Tibetan music singing and body performance, they usually choose exaggerated methods to show the sad, angry and strong emotional changes of Sujinima, which will finally give people a shock of heart.

IV. CONCLUSION

To sum up, Tibetan music has a very deep cultural resources. Coupled with its changeable rhythm, beautiful melody and rich content, it has been loved by people in China and foreign countries. Through the study of the nationalization characteristics of Tibetan music performance forms, Tibetan music will be developed and integrated with

some modern and foreign music elements, and deepen people's understanding and mastery of Tibetan culture. It is required to create better Tibetan music, so as to effectively promote the harmonious development of the nation.

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