

Influence of Oboe Playing Mouth Shape on Interval, Intonation and Timbre

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Abstract: in the Performance of Symphony Orchestra, the Intonation, Interval and Timbre of Oboe Play an Important Role, Which Determines the Performance Effect of the Whole Orchestra. However, the Player's Mouth Shape Can Have a Certain Influence on the Sound Quality of Oboe Performance. Only When the Player Has a Correct Mouth Shape Can he Guarantee to Play Better Music Effect. This Paper Analyzes the Influence of Oboe Playing Mouth Shape on Interval Intonation and Timbre, and Puts Forward the Application Method and Practice Method of Oboe Playing Mouth Shape, Hoping to Be Helpful for Improving Players' Oboe Playing Level.

1. Introduction

The Intonation is the Foundation of Precise Performance of Works. for Oboe Players, the Intonation Training Must Be Carried out on the Premise of Mastering the Relationship between Intonation and Tone, So as to Ensure That Each Interval of the Playing Standard Can Be Played and Accurately Express the Connotation of Music Works. in the Process of Oboe Performance, Pitch Changes with Melody, Making Interval Relation Change Accordingly, So There is No Absolute Intonation in Performance. At the Same Time, in Oboe Performance, the Player's Mouth Shape Also Directly Affects the Interval, Intonation and Timbre of Performance, and the Control of Mouth Shape is Relatively Easy. as Long as the Performer is Diligent in Practice and Determines the Most Suitable Oral Pattern for His Own Performance, he Can Guarantee the Interval, Intonation and Timbre to a Certain Extent and Achieve Good Performance Results.

2. Influence of Oboe Playing Mouth Shape on Interval, Intonation and Timbre

Different intervals have different changing musical tone relationships, just as intervals in a scale are different in ascending and descending directions, and the tendency of leading tones is relatively significant. In music works, the intonation depends on the content of the work to reproduce the creation process of the work. Thus, music content determines the intonation, and also determines the tonal characteristics of the intonation. The intonation follows the rules of the differentiable law of music and can reflect various pitch relationships. After several performances of the same melody, the intonation is analyzed from the level of the differentiable law, and there are also certain changes in the intonation. Therefore, this requires players to determine the intonation in the performance of music works, enrich the sound sense through repeated practice, and accurately grasp the tone based on complete music passages.

When oboe is played, playing mouth shape is one of the important factors that affect intonation. Playing mouth shape requires the interaction between lips and teeth. The lips wrap the teeth and maintain appropriate strength to make the lips have certain elasticity and can control the whistle piece loosely and moderately. However, if the player bites the whistle with his teeth instead of letting the teeth play the role of cushion, then the teeth will hinder the vibration of the whistle and affect the playing accuracy. When some beginners play Oboe, they don't master the method of mouth shape, resulting in the phenomenon of weak lips, which leads to the low sound and serious deviation from the intonation. In addition, some beginners' lips are too tight, which exerts too much force on the whistle piece, resulting in high pitch. This shows that in oboe performance, the different mouth shape will directly affect the interval, intonation and timbre, that is, the lip plays an important role in controlling the low, middle and high pitch areas.

In the process of oboe playing, the larger the position of the whistle piece, the higher the sound. The smaller the part, the lower the sound. Some players often have a problem when playing. When a certain pitch of the player is inconsistent with that of the band, they habitually adjust the instrument and the whistle piece first, resulting in the disorder of other intervals. If this situation occurs during the performance of the band, the performer has no time to adjust the instrument and the whistle piece, so it is suggested that the performer should adjust the mouth shape to solve the problem. For beginners, they are used to biting the sentinel with their teeth. In this case, although the burden on lips and oral cavity can be relieved, it will bring greater squeezing force to the whistle, reduce the air outlet of the whistle and reduce the blowing function of the whistle. It has a serious impact on the intonation, interval and timbre of the performance. In addition, when the oboe is played, if the player's whistle is located close to the whistle-binding line, although the input force of playing air flow can be saved, it will produce harsh sound quality, and will also increase the difficulty of weak pronunciation in the bass region, leading to out-of-control interval relations.

When oboe is played, the mouth shape, whistle piece and breath are closely related, which act on the intonation, interval and timbre. When players play for a long time, they usually feel their lips are sour and swollen, and they feel powerless to the whistle. In this case, in order to ensure the smooth completion of the performance task, the player will subconsciously contain more whistles, resulting in an increase in the range of pitch changes. When playing in the treble area, the performer is often affected by the muscle fatigue of the mouth, unable to find the proper part of the whistle piece, resulting in low pitch. However, when playing in the bass area, the problem of excessive force will occur due to the failure to adjust the tense muscles of the mouth in time, leading to out of control intonation.

3. The Application of Oboe Performance

The oboe playing mouth shape varies from person to person, and is analyzed from the whistle playing position, lip position and lip control strength, mainly including the following three application methods:

3.1 Control the Whistle Blowing Position

Under the condition that the oboe plays at the same air speed and the whistle plays at different positions, the intonation and pitch will be different. The player can control the sound level by adjusting the position containing the whistle piece. When playing the part with higher sound level, the player can move the whistle piece slightly towards the mouth so that the lips contact the front end position of the whistle piece to achieve the purpose of improving the sound level. When playing the part with low pitch, the player can move the whistle piece slightly out of the mouth, so that the lips touch the middle and back position of the whistle piece. In order to ensure the timbre quality of oboe playing, the position of whistle piece playing should be determined from the sound part of whistle piece to the middle part of whistle piece. At the same time, the player should adjust the contact position of mouth and whistle piece according to the sound quality.

3.2 Control Lip Position

When playing oboe, one needs to rely on the upper and lower lips to play, and the strength of the lips should be adjusted according to the different sound regions played. When playing high notes, players should rely more on the strength of the lower lip to ensure the height and stability of the sound. When playing bass, players should rely more on the strength of the upper lip to ensure the sound quality and volume of the bass area, so as to improve the playing effect.

3.3 Control the Force Direction of the Whistle Piece

In oboe performance, the player can control the direction of different strength of the whistle piece to improve the sound quality. The strength direction of the whistle piece can be understood as “smile” and “shrink”, showing two different facial expressions and lip states. In the “smile” state, the lips extend to the corners of the mouth, reducing the part of the whistle touching the lips, which

will make the voice relatively bright. Many well-known oboists in the world will choose the “smiling” mouth shape in the performance of the high-pitched part, thus marginalizing the mouth shape and ensuring the stability of the intonation. In the “retracted” state, the lips will touch more parts of the whistle, making the timbre heavy.

4. Practice Method of Oboe Playing Mouth Form

In order to ensure the sound quality and timbre of oboe performance, the player should control the playing mouth. The performer should combine his actual situation and practice frequently to improve the problem of over-delivery or over-tightening of his lips, and find out the appropriate position of his lips on the whistle, which should not exceed the vibrating part of the whistle. In order to ensure that the playing mouth shape is consistent with the interval relation, the situation of pressing whistle is avoided.

4.1 Mouth Exercises

The oboe is played in a “double pack” style, with lips, teeth, tongue and mouth containing the whistle piece. In practice, we should first master all kinds of mouth patterns, and then determine the most suitable one according to our own conditions. The practice of oral pattern can be carried out from the following aspects: the depth of the player's sentinel should be controlled at the vibrating part of the sentinel. The lips should keep proper strength when wrapping the teeth to reserve certain elasticity for the lips. After the lips wrap the teeth, try to present an “O” shape. Practice the pronunciation of A, O, U and M, and remember the mouth shape accurately. The lips should be drawn into the teeth as far as possible, and the lips should not be turned out when playing. After the teeth bite into the whistle, the lower teeth should be positioned inward of the upper teeth. Keep the jaw muscles in a flattened state and the mouth shape contracted to the correct shape. In the process of playing, the muscles of the lower jaw should not exert too much force, so as to avoid the situation of falling intonation, low interval and poor timbre quality. For beginners, they should start from practicing the mouth shape and practice in front of a mirror according to the above steps. After mastering the correct mouth shape, they should put the whistle piece in their mouth to play.

4.2 Playing Practice

Oboe playing practice should go through the following steps to ensure that beginners can firmly grasp the playing methods and improve the control level of intonation, interval and timbre. The details are as follows: in the practice of the whistle piece, you should first play C or B, and then change the gradually strong and weak air flow. In the practice of blowing interval, adjust the tightness of lips according to the interval. When the interval is increased, the lips should be tightly wrapped around the whistle piece, and close to the teeth to increase the muscle tension of the lips. After mastering the basic method of blowing interval, we can adjust the tightness of facial muscles and mouth muscles by practicing playing staccato and spitting. At the beginning, scholars could only insert whistles into instruments and start long sound playing practice after mastering the performance pattern. In the long sound practice, the player should naturally blow in and out of the air flow from the chest, increase the air flow speed, control the breath with the chest, but not with the throat muscle to control the breath, so as to avoid the throat muscle fatigue. When the air flow is gradually increasing, the player should increase the sealing part with whistle. In order to improve the sound quality of long-tone playing, octaves can be used for playing practice. In practice, the lips should be blown from low to high to make the lips tight to a moderate mouth shape to ensure the stability of the intonation. After the played tone reaches the standard pitch, practice the semitone to a high octave. Through the above repeated exercises, players can avoid the problems of dull, tight or stiff timbre. In the process of playing, the whistle piece in the player's mouth and the bell mouth of the musical instrument should keep the same vibration and resonate. At the same time, in order to maintain sufficient physical strength, the player should blow out the sound with as little air as possible so that the player's oral cavity resonates with the head cavity.

4.3 The Practice of Mouth Pattern in Difficult Sound Area

(1) The performance style of the bass region. In oboe performance, the performance of bass is one of the difficulties. From the perspective of oboe instruments, the bass range of most instruments will be low, so when oboe is playing bass range, players will often open some mouth shapes to increase the vibration space of oboe whistle, and then grasp the bass range. However, from the listener's point of view, this way of playing will make the bass sound stiff and heavy, giving the listener a sense of hearing with low bass pitch. In order to solve this problem, it is suggested that players should rely on the strength of the upper lip to play bass as much as possible, and control the whistle's wind by reducing the lip to reduce the volume. The pressure of the whistle piece corresponding to the lower lip will also be reduced, thus achieving the aim of controlling the sound level and ensuring the stability of the sound level.

(2) The playing style of the treble area. When oboe players play in the treble region, problems often occur, such as the treble pitch is not high enough or the pitch change is unstable, which affects the sound quality of performance. In order to solve this problem, it is suggested that the player should rely on the lower lip to control the whistle piece as much as possible, and the muscles of the lower lip should be moderately tightened and tightly attached to the lower teeth, so that the player can feel that the whistle piece is supported by the lips during the whole performance process.

5. Conclusion

In a word, players should practice oboe playing mouth shape frequently and master the most suitable mouth shape to ensure good sound quality and stability of intonation, interval and timbre. In the practice of oboe mouth form, beginners should strengthen the basic mouth form practice, whistle piece playing practice and difficult voice area mouth form practice, and gradually master the application method of mouth form, so as to gradually improve oboe performance skills.

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