

Study of Breath Application and Music Performance on Oboe Performance

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Abstract: The breathing in oboe performance includes two aspects: the necessary physiological breathing in oboe performance and the breathing in musical performance. The former is concrete and tangible, while the latter belongs to musical performance. The former is the basis, and the latter is an improvement of the former. The purpose of writing this article is to explain the use of breathing in oboe performance, to make the performance more relaxed and free, and to help improve the performer's musical expressiveness. The author consults various materials about oboe and the use of breathing in different music performance fields, and combines my own performance experience. Through the analysis of the oboe works that have been played, as well as the theoretical study and performance practice during the study period, under the guidance of the instructor, I summarized the experience and application methods of breathing in different works in the oboe performance.

1. Introduction

Oboe playing skills are more diverse, and most of them have higher difficulty in performance. Among them, one of the basic playing skills with the highest degree of difficulty and easily overlooked is breathing (breath), which plays an important role in oboe performance. In addition to superior performance skills, the oboe performance is more important to let the audience feel its unique artistic charm. Therefore, the breath (breath) in the oboe performance has a relatively important influence on the performance of its music art and the improvement of personal music literacy. The performance of the oboe requires the player to adjust his own breathing to produce a beautiful sound, and through this sound to enhance the listener's experience of the oboe music. It can be seen that breathing is the basis and condition of oboe performance, and players need to fully embody the meaning of breathing in specific performances. The meaning of breathing in oboe performance cannot be embodied by simply stacking notes, but requires the player to fully grasp the emotions in the performance of the music, and use it in the hyphenation, rhythm, connection and strength of the phrase. Based on this, the author explores the breathing application and musical performance in oboe performance.

2. The Importance of Breathing in Oboe Performance

The highest level of performance is firstly established on the basis of a smooth and relaxed performance and accurate expression of phrases. Then it reaches the realm of "freedom" by pouring the player's emotions. Throughout the field of instrumental music performance, the use of breathing is so important, especially oboe performance. "The heart is restless, the mind is not conscientious; the body is not relaxed, and the breath is not wide." (Quoted from "Eight Questions on Breathing Methods of Winding": 58) The fundamentals are directly related to the use of breathing in oboe performance. Breathing is the basis and important guarantee for maintaining the performance of the oboe. If the minimum performance cannot be maintained, what about the integrity of the performance, let alone the skill and the incisive performance of the music? The process of oboe performance is important to the player's physiology. There are very high requirements in terms of both psychological and psychological conditions. If the breathing during performance is not handled properly, it will directly affect the mental state of the performer and thus affect the performance of the performance level. If you need a tacit cooperation between the body and mind to

achieve a balance, the use of breathing in performance is of great significance. If the breathing is not used properly during the performance, it will cause problems such as suffocation and lack of breath. These problems will directly affect the performance, making the performers “exhausted but lacking energy.” However, due to the thinner bore of the oboe instrument and the small tuyere of the reed, we often attribute this problem to the limitation of the characteristics of the instrument itself, and neglect to use the breathing in the oboe works rationally. However, “Qi goes through the beginning and the end” and “If there is no breath”, if you want to be able to dedicate yourself to the performance of music when you are playing music, you must first start with “the beginning and the end of Qi”. Therefore, the use of breathing in oboe performance is of great significance.

3. The Use of Physiological Breathing and Musical Performance in Oboe Performance

Breathing is mainly divided into three ways: chest, abdominal, and chest-abdominal. The three complement each other, and performers can adopt different breathing methods according to different music forms. From a physiological point of view, breathing only needs to distinguish between chest breathing and abdominal breathing. The breathing in oboe performance is mainly controlled breathing led by abdominal breathing. The breathing mode selected according to the performance of the oboe can effectively control the breath of the player. In this control, exhalation is the key. The use and performance of physiological breathing in oboe performance is mainly reflected in when to breathe, and the specific timing of breath is reflected in the following aspects.

It is suitable for the performance of adagio movements and long phrases. The breathing needs to be adjusted according to the characteristics of the player's voice. In some works, the adagio and long phrases often exist in the form of lyrical soprano. Therefore, lyricism is mainly used in the breath control works of the adagio and long phrases, such as the second movement of “Mozart in C major” in the oboe solo, and the third movement of Changle in Schumann's “Second Symphony” Sentence etc. The use of breathing is of great significance to the performance of these movements and long phrases. The performer deals with the breathing of the oboe according to the different situations of the music and grasps the timing of breathing reasonably, so that he can better add artistic color to the performance.

The breathing of the allegro movement in the oboe needs to give full play to the cooperation between stealing breath, breathing and fingers in the specific performance. At the same time, the player is required to grasp some circulatory breathing techniques and methods, and strengthen the use and use of breathing from multiple angles. handle. If you do not pay attention to the comprehensive use of these breaths in the performance of the Allegro movement, there may be problems in the specific performance that will cause the interruption of the performance due to the ventilation, which will affect the integrity of the oboe performance. Therefore, it is necessary to strengthen the breathing management and use of allegro, especially to seize the appropriate opportunity to “steal air.” “Stealing breath” is mainly based on not affecting the normal performance of the oboe, and using certain techniques to quickly breathe in places where it should not be or there is no time to breathe. “Stealing breath” in oboe performance is mainly used in works adapted from string music. This is because it is difficult for oboe performance to achieve the smooth performance that can be achieved with string music, which brings a certain degree of difficulty to the performance of such works. challenge. The quality of the subsequent performance can be fully guaranteed through this quick steal.

One of the most challenging aspects of oboe performance is the uninterrupted, long-movement breathing performance. This kind of performance puts high demands on the player's finger and breath processing. Therefore, the performer must master relatively smooth and proficient finger application techniques, scientific and reasonable breathing techniques, so as to achieve a perfect performance of the oboe works. In the uninterrupted, long-movement performance, the main application of circulatory breathing techniques. The circulatory breathing technique is to close the oral organs in time under the continuous state of the performance, and continue the following performance under the action of the oral air after the closing. At the same time, the player's nose and mouth need to inhale at the same time. After the nose inhales, the air in the mouth is released,

and fresh air is inhaled while releasing the air. In the repetition of this series of actions, an uninterrupted and long-lasting effect is achieved. Circulatory breathing processing of movement. It should be noted that in the oboe performance, the difficulty in the application of cyclic breathing is how to maintain the tone and pitch of the performance when the air in the nose and the oral cavity are connected, and the normal performance. The control of this difficulty is also The key to identifying whether the circulatory breathing application is smooth.

4. Breathing Application of Musical Performance in Oboe Performance

Strengthening the intensive reading of the oboe score and the rational division of phrases are the basis for the use and embodiment of breathing. In order to achieve a complete and full expression of the player's thoughts, it is necessary to strengthen the player's analysis and division of the various phrases in the oboe music, and strengthen the understanding of the entire oboe music based on the division, so as to achieve a perfect interpretation and interpretation of the oboe music. Performance. To a certain extent, music is a high-level expression of human language. It has various tone changes like language in the general sense, and is similar to human breathing changes. The realization of the intensive reading of the oboe score and the reasonable division of the phrases are mainly carried out from the following aspects. First, performers should strengthen their listening to the beginning and end of the phrase, so as to enhance their own feeling and grasp of the overall development of the phrase, and cultivate their hearing and singing skills. Second, the performer should study the score in accordance with the requirements of oboe performance, and proceed in terms of the strength, severity, and expression of the performance. Through the study of the score, the performer can further understand the relationship between the two parts of the oboe melody and the accompaniment, and grasp the trend of the application of the phrase in the harmony based on the familiarity of the harmony nature of the phrase. Some musicians once pointed out that singing is the basis of music creation. In the performance of instrumental music, the singing ability of performance needs to be continuously enhanced, so as to continuously improve the realm of performance. The singing practice before the oboe performance is of great significance to the entire performance process. Through the understanding and familiarization of the player's physiological habits and breathing characteristics during the advance singing, the player can help the player express a higher level of musical connotation, from the auditory and visual senses. Bring a comfortable feeling to the audience. On the basis of listening to the oboe performance and singing in advance, the player can also enhance the smooth expression ability of oboe music performance by dividing his breath.

Music is a collection of rhythmic notes, with strong rhythmicity. Breath is an important part of the performance of oboe performance, and its use in the performance link should pay attention to the observance of the rhythm of the music. The use of musical breathing and rhythm in performance has profound significance for the smooth expression of oboe music, and at the same time it can realize the ease and freedom of expression, and fully demonstrate the natural characteristics of music performance. On the contrary, if the oboe performance cannot reflect the characteristics of the rhythm of the music's breathing, then its performance will give people a rigid, blunt, and unnatural feeling, which will not bring the listeners a feeling of musical beauty, and it is also not conducive to the oboe performance. Deepen development. For example, the German composer Johann Sebastian Bach's "Violin and Oboe Concerto in C Minor", this work realizes the dual combination of oboe performance and violin performance. At the same time, the performance of the duet should be based on following the rhythm of the music to deal with and use the breath reasonably, and through this multi-faceted cooperation, show the vitality of the violin and oboe concerto.

5. Conclusion

The breathing processing and application ability and the musical performance ability in oboe performance are a unified development, and there is a close connection between the two and they

influence each other. Breath processing and application in oboe performance mainly include two aspects: physiological breathing and musical performance breathing. Physiological breathing is the basis of breathing processing and application in oboe performance. Music performance breathing is the sublimation of breathing processing and application in oboe performance. While influencing, interacting and promoting each other, they jointly build a musical form full of artistic expression and vitality.

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