

Research on the Law of Unity of Opposites in Vocal Music Teaching and Singing

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Abstract: Vocal music is an art of expressing thoughts and emotions through voice. Compared with other music forms, its charm lies in its close connection with people as a whole. Materialist dialectics is a theory about universal connection and eternal development, and it is a strict scientific system. Its essence and core is the law of unity of opposites, which reveals the basic content of universal connection of things and the internal motive force of change and development. The same is true of vocal music teaching. Singing a good voice is the result of the organic coordination, coordinated movement and vibration of various muscle forces of the whole body, which are mainly vocal cords, and the product of the unity of opposites of various muscle forces of the whole body. On the one hand, the article combines the unity of opposites in vocal music singing with the law of unity of opposites in philosophy, and guides vocal music singing art with philosophical methodology; On the other hand, this paper only studies some opposing factors in vocal singing skills, instead of talking about vocal art in general, which can ensure the meticulous research results.

1. Introduction

Everything in the world contains contradictions, and it develops and advances in the contradictory movement. The law of unity of opposites is the fundamental law of the universe. The same is true of vocal music teaching. Singing a good voice is the result of the organic coordination, coordinated movement and vibration of various muscle forces of the whole body, which are mainly vocal cords, and the product of the unity of opposites of various muscle forces of the whole body [1]. In the process of training students in singing skills, music processing performance, music feeling and creative thinking, vocal music teachers must handle the contradiction between overall requirements and local training.

Students' application of the law of unity of opposites in the process of learning vocal music can quickly improve their vocal singing skills and better cooperate with teachers. Teachers realize the importance of applying the law of unity of opposites in vocal music singing. Only by solving the problem of reading words well can the thoughts and feelings of songs be fully expressed [2]. Therefore, the problem of reading words is a very important link in the voice training program, and there is an inseparable relationship between pronunciation and enunciation, so singers can't leave reading words to explore the problem of vocalization. From the perspective of dialectics, combined with the author's experience in many years' study and teaching practice, this paper discusses several dialectical relations of unity of opposites that should be grasped in the process of vocal art teaching and learning, hoping to get guidance and help from teachers and peers, so as to improve their learning and teaching research ability.

2. Correlation between the Law of Unity of Opposites and Vocal Singing Art

2.1 The Universality of Contradictions Determines That the Law of Unity of Opposites is Contained in Vocal Singing Skills

The universality of contradictions, "one is that contradictions exist in the development process of everything; The second is that there are contradictory movements in the development of everything [3]. That is to say, everything in nature and society, including all phenomena and processes, contains two aspects which are interdependent and mutually exclusive. Like the movement law of

all things in the objective world, human singing movement is full of complicated and interwoven contradictions, and there are two aspects of unity of opposites in moving things. That is to say, sound is the means, emotion is the purpose, and the two are opposite, but we must unify and coordinate them in order to better show the works to be sung. Therefore, it is very important to use the law of unity of opposites to guide the singing art of vocal music.

2.2 The Objectivity of Contradiction Determines That the Law of Unity of Opposites is Contained in the Art of Vocal Music Singing

Contradictions exist in some things, so there are many contradictions in the art of vocal music singing. Contradictions exist objectively. “Objectivity of contradictions means that contradictions are inherent in all things and phenomena, which can neither be expanded or reduced at will, nor can their roots be created or eliminated at will [4]. It doesn't depend on people's will, so it is objective that contradictions exist in vocal music art, and it doesn't depend on people's will. This is a fact that singers must accept in the art of vocal music singing. We can't decide the objective existence of contradictions in vocal music art by our own consciousness, so the objectivity of contradictions determines the law of unity of opposites, which can't be denied.

3. Dialectical Unity of Looseness and Tightness in Singing

3.1 The Correct Posture of Singing Needs Loose and Tight Coordination

A singer needs a good instrument just like an instrument player. The player can choose a handy instrument, but the singer cannot choose it. His instrument is his own body. Singers usually sing standing up, so whether on the stage or in the piano room or classroom, the first thing is to master the correct standing singing posture, and standing can never be loose, and there is also the coordination between looseness and tightness [5]. Singing in such a posture, the singer will feel that the second half of the whole body, from heel to back of the head to top of the head, is solid and has a sense of indomitable spirit, while the first half, from forehead, chin to chest and abdomen, is both stretched and relaxed. Thus, not only can the singer sing effectively, the sound effect is good, but also the appearance is elegant, showing a positive stage style.

When grasping the tight coordination state of singing posture, we should also be “loose but not collapsed, tight but not stiff”. For example, excessive chest holding will affect the elasticity of respiratory function, which will make the breath tight and hinder the sound; However, if the chest is too relaxed, it will also lead to poor breathing and lose the support of the chest for singing. If the head and neck strength is too relaxed, causing the head to lean forward, it is easy to cause tension in the neck and throat, and the throat is easy to lift up; If the head is too positive, it will cause the lower crotch and throat to be forced down, which will also affect the singing voice.

3.2 Confrontation and Balance between Looseness and Tightness in Singing Breath

Breathing movement is the survival instinct of human beings and the process of gas exchange between human body and external environment. Daily natural breathing is shallow, and it is impossible to generate expiratory force enough to blow the glottis and vibrate the vocal cords. Therefore, in order to obtain greater pressure of subglottic breath, those inspiratory muscles that are relaxed when exhaling in natural breathing movement must maintain a considerable degree of tension [6]. The motive force of singing vocalization is the strong breath pressure produced by the tightness and coordination of breathing muscles in breathing movement, and the thoracic-abdominal combined breathing supported by diaphragm can not only obtain a larger breath volume, but also maintain the balance of tightness and relative force between expiratory muscles and inspiratory muscles, so it is considered as the most reliable singing breathing method to obtain this breath pressure.

Breathing is the basis of singing, and breath is the motive force of singing. In a sense, the author thinks that singing breathing movement is a movement in which inspiratory muscles and expiratory muscles tend to balance in the contradictory confrontation between tightening and relaxing. This

antagonistic movement is much more exaggerated than daily natural breathing when singing. Only in this way can the breath used for singing be adjusted and controlled.

3.3 Coordination and Cooperation between Looseness and Tightness in Singing Articulation

Vocal music is the only kind of music art that can be combined with language and writing, and it is an artistic form that combines language and music to express thoughts and feelings. Singing language is an important factor that makes singing full of vitality and appeal.

In singing, vowels can be used independently in individual language expressions, while consonants do not form sounds, so they are never used alone, and they must be combined with vowels to form independent or related syllables. Therefore, the pronunciation of singing vowels should be completed in a good, stable and correct singing state. It is necessary to ensure that the throat is opened correctly with the support of strong breath. When the throat sinks steadily, loose and tight cooperate with each other and coordinate efforts. However, it should be noted that when one vowel turns to another vowel, it is necessary to ensure the stability of the singing cavity, and it is enough to use the most necessary force to change and position the tongue, without exerting any extra force.

Singing language is an artistic exaggeration of daily life language, and the coordination and exertion of loose and tight vocalizations and language organs is the premise and foundation of correct articulation and pronunciation in singing. Only by achieving such coordination and unity can we truly realize the “clear pronunciation and mellow voice” in singing.

4. The Unity of Opposites between Emotion and Reason

Beautiful voice, clear language, true emotion, and the use of skilled skills to organically integrate them into an artistic whole can not only express profound ideological connotation and complex life emotions, but also give people a beautiful feeling and arouse the listener's inner resonance, which is the highest requirement of vocal music art.

There is no doubt that vocal actors should put their true feelings into singing. Without feelings, they cannot infect the audience. When people are sad, crying, angry and depressed, the emotional reaction is the truest, but it cannot be equated with artistic expression. After all, it is not a reflection of art. The truth of art is that it originates from life and is higher than life. Therefore, the true artistic expression is the ingenious combination of emotion and reason, and the high unity of emotion and thought.

It should be emphasized that the rationality mentioned here is not limited to a certain point or aspect of music expression, but has extensive significance. Such as comprehensive artistic quality and personal cultural accomplishment; Rich life experience; Noble pursuit of life, etc., will bring positive help for understanding, understanding and expressing works. Therefore, it is very important for a good singer to grasp his discretion in artistic expression. Instead of being an emotional slave or an irrational judge, he should pursue a high degree of unity of emotion and reason. However, its acquisition depends on various accomplishments.

5. The Contradiction between Singing Physiology and Psychology

The contradiction between physiology and psychology in singing is actually the contradiction between subjectivity and objectivity in philosophy. The dialectical unity of subjective and objective is firstly reflected in the dialectical unity of psychology and physiology. The external manifestation of physiological organ function is the artistic exertion of inner psychological orientation [7].

When a singer learns how to sing, he must first familiarize himself with the musical instruments he uses. If the singer knows nothing about his own musical instrument, it is difficult to adjust the vocal state of singing with ideas. The physiological factors of singing include people's respiratory organs, resonance organs, language organs, expression and performance organs, etc [8]. In vocal art, as far as vocal skills are concerned, vocal organs exist objectively, and most muscles are involuntary muscles, so we can't control them directly. Therefore, people use psychological

imagination, psychological thinking and sensory thinking consciousness to indirectly control our generating organs and organize and coordinate the work of physiological muscle groups. The singer should not only shape the image of the singing object, but also shape the voice image and language image according to the singing object, but at last, he should form a unified concrete image with lyrics in his mind.

With the continuous development of vocal music, the vocal music teaching mode, which is dominated by psychology and organically combined with physiology and psychology, has gradually become a new vocal music teaching method. Psychology plays an active and leading role in vocal music teaching. No matter how natural and born to be precise, no one can sit and wait for his function to be fully effective every time and forever [9]. Many singers think that the treble problem is a difficult point in vocal skills. When we train in treble, we tend to think a little less and lift the laughter muscles actively. In this way, we will feel that although the sound is high, we will feel more relaxed in physiology, the breath will be more fluent, and the throat will not feel tight. We remember these feelings, then contact them repeatedly, and reinforce them in our minds repeatedly, so that the attention to physiological feelings will make subjective imagination more effective and make learning behavior stronger.

6. Dialectical Unity of Singing Technique and Artistic Expression

6.1 Singing Technique is the Means, and Artistic Expression is the Purpose

As one of the performing arts, vocal art, singing techniques and skills naturally occupy an important position. A good re-creation of singing should reflect the singer's ability to use his own voice organs sensitively and freely. Good intonation rhythm, stable breathing and beautiful timbre are the basic elements of singing. Only with excellent and skilled singing skills, can singers master the brilliant classical works of art in the treasure house of vocal music history. Technology is indeed a very important and indispensable foundation for the art of singing, but it is not the only condition for the success of vocal performance, nor is it the ultimate goal of vocal training. In principle, it is only a means to realize the perfect display of vocal art, and only when singing and vocalization technology serves the purpose of artistic expression and obtains perfect unity with artistic expression can it realize its own value [10].

6.2 Unity of Singing Technique and Artistic Expression

Sound is the origin of vocal music art, and in philosophy, origin means root and fundamental factor. Music is the art of sound, and vocal music is included in music, so vocal music must need sound. In vocal music, the sound comes from the “voice” of the human body, which is the material basis of vocal music art. Without sound, you can't sing, let alone the art of vocal music. Emotion belongs to the category of consciousness in philosophy and is a subjective thing. Emotion endows the voice with the mission of individualization. Emotion in singing mainly reflects the thoughts and emotions to be expressed in music works, and is the synthesis of wisdom and ability. It is the soul and life of vocal music art. Songs are sent out because of emotion from production, singing to appreciation, which is the process of the songwriter's heart, the singer's heart and the listener's heart. Emotion adds greater appeal to sound, and it is also an important reason for passing on classic songs from generation to generation.

In the practice of singing art, sound is the condition and foundation of singing, the carrier of singing emotional expression, and the sound is the foundation of emotion, while the emotional expression is the content; Emotion is the soul of sound, which relies on sound and gives sound rich connotation and emotional charm. In this activity, the singer's inner emotional experience can not only arouse the vocalization with a kind of spiritual power, but also play a decisive role in the timbre, intensity and sound value of the vocalization. Therefore, only when the singer's inner emotional experience is integrated with the emotional connotation of vocal music works, can the sound meet the emotional expression needs of the works; At the same time, only when the sound of singing music emitted by the singer is consistent with the sound required by the emotion of the

work can the emotional connotation of the work be expressed accurately, truly and vividly.

7. Conclusion

The development of everything is the unity of quantitative change and qualitative change, and there can be no qualitative change without the accumulation of quantity. The same is true of vocal music teaching. Only long-term training and accumulation will eventually form a natural process from nature-unnatural to a highly skilled nature. It is very important to pronounce words by pronunciation in singing. It is a tool and means to express the content and emotion of lyrics, a bridge to combine lyrics and melody, a foundation for the unity of various opposing factors in vocal music works, and an important part of vocal music basics and artistic skills. We can see that the law of the unity of opposites of contradictions exists in everything. Only by striving for the unity of opposites of each pair of contradictions can we get the whole singing and beautiful voice we expect. I use this principle to guide teaching, and students can understand and apply it, which has achieved good results.

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