

The Function of Vocal Music Aesthetics in Vocal Music Singing Art

Kaihua Liu

College of Tourism and Trade, China Lishui Vocational and Technical College, Lishui, China

Keywords: Vocal music aesthetics; Reflect; Role; Vocal singing art

Abstract: Based on the improvement of material living standards, people are no longer satisfied with the pursuit of material needs. The pursuit of spiritual art has become the focus of people's attention. In the current stage of diversified development of art forms, the development of vocal music singing art has enriched people's cultural life. Among them, vocal music aesthetics plays an important role, not only to improve the beauty and artistry of vocal music, but also to improve the quality of music creation. Based on this, this paper analyzes the role of vocal aesthetics in the art of vocal singing.

1. Introduction

At the present stage, the research on the aesthetic characteristics of vocal music art can realize the excavation of the aesthetic feeling and artistry of vocal music singing, thus realizing the promotion of high-quality music creation and achieving the function of conveying the aesthetic feeling of vocal music. Based on the richness of people's cultural life, the vocal music culture has gradually been highly praised by the people. For this reason, the study of vocal aesthetics has important practical significance.

2. The Development of Vocal Music Aesthetics and Its Implication

2.1 Explanation of meaning

As one kind of music aesthetics, vocal music aesthetics can realize the expression of thoughts and feelings through vocal singing, and explore the essence of vocal music art aesthetics to realize the research on the universal law of art [1]. From the perspective of music aesthetics, vocal aesthetics is the intersection and fusion between artistic aesthetics and musical aesthetics. At present, vocal aesthetics has rich philosophical research foundation and theoretical research methods.

2.2 The development of vocal music aesthetics

Throughout the history of human development, music has a relatively long history of development. As a product of human practical activities, art is formed by human's continuous perception and senses in the practical process of life. And during this development period, human beings gradually form corresponding aesthetic cognition and cultural cognition, and then they can express their thoughts and emotions in the expression of musical language.

In ancient Greece, music forms included lyric poetry, epic poetry, carols, etc. For example, "Odyssey" and "The Iliad" epic poetry were narrative songs in the form of chanting. In the Middle Ages, due to the influence of ancient Roman culture, church music developed into mainstream music at that time and gradually evolved into church vocal music with the passage of time. However, in the Renaissance, humanism was developed in the field of music. At this time, vocal art began to focus on the embodiment, pursuit and affirmation of human nature. During this period, the singing skills, style and content of vocal music have been diversified. The Baroque period is the key period in the development history of vocal music aesthetics, because during this period, opera was born, which is also an important symbol of Baroque period. In the 19th century, Hans Reich put forward that "music content is the form of music movement", making vocal music art famous in the world. In the 20th century, vocal music aesthetics has been continuously innovated. Whether it is neoclassicism or expressionism, its vocal music aesthetics has been innovated to a certain extent. In

addition, the effective integration of vocal music art and modern psychology has realized the development of vocal music aesthetics and vocal music art [2].

However, Chinese vocal music art originated from the ancient folk in China. With the passage of time, it has promoted the spread of Chinese vocal music art among the folk, and with the continuous evolution of style, it has promoted the development of vocal music content in a diversified direction. The Chinese vocal music art has the unique style of our country, which is not only the embodiment of the inner world of our ancient people, but also the embodiment of people's aesthetic characteristics. Chinese music aesthetics was born relatively early, such as "Music theory", "Music record" and "On the Sound Without Sorrow and Music".

3. Embodiment of Vocal Music Aesthetic in Vocal Music Singing Art

3.1 Singing timbre

As the key point in the singer's actual artistic performance process, the timbre reflected in the singer's singing process is affected by many factors, specifically as follows: first, the singer's own factors, the singer's own voice conditions and timbre will directly affect the performance of vocal music timbre, and this factor is a congenital condition; Second, singing skills and techniques, the embodiment of singer's timbre can be realized through the application of acquired skills, but it is difficult to master the skills and techniques; third, the singer's psychological factors, in the actual singing process, the singer's own appearance, perception and feeling are closely linked, and the change of singer's psychological factors will affect the change of timbre [3].

3.2 Singer training

Singers perform vocal works, of which their own cultural quality level, singing level and accomplishment play an important role. Whether the singer can perform the perfect embodiment of vocal music works is closely related to the singer's self-cultivation and the singer's own perception of the aesthetic feeling of vocal music art. Therefore, in order to achieve a good presentation of vocal music works, singers should focus on strengthening their own artistic accomplishment and cultural accomplishment, and combine their perception of vocal music art to fully embody the thoughts and feelings contained in vocal music works and the values of concepts expressed.

3.3 Emotional experience of singing art

In the process of singing vocal music works, the emotional experience the singer has experienced is the emotional experience of singing art, and it is also the real embodiment of the singer's heart. In order to make the best use of vocal music works, the singer must create the environment and experience in the singing process. Through in-depth understanding of vocal music works, he can organically integrate his own perception, emotional experience and vocal music works. Of course, in the singing process of vocal music works, in addition to focusing on the artistic expression of the works, the presentation of authenticity is also crucial. As a kind of vocal art, the expression of vocal works by singers needs to effectively reflect the voice and music contained in vocal works through singing. It needs to be clear that only in the process of vocal music singing, the emotional resonance of the audience can achieve a good embodiment of vocal music aesthetics and meet the aesthetic needs of the audience.

4. The Function of Vocal Music Aesthetics in Vocal Music Singing

4.1 Guiding function of vocal music aesthetics

1) Sing "sound" beauty

The key of singing is the beautiful voice. To master the correct expression of voice, the singer needs to master the singing skills and methods, so as to achieve the beautiful and expressive voice expression. However, due to the influence of individual differences, there are certain differences in each person's voice conditions. It needs continuous learning and continuous exercise to achieve a

substantial improvement in singing ability and strengthen the artist's artistic accomplishment. Of course, the improvement of sound quality can be achieved through continuous practice the day after tomorrow. In order to improve their professionalism, singers need to focus on sorting out the sensitivity of vocal music, adapting unnatural art to the requirements of vocalization, and then promoting the formation of natural activity responses in the process of speaking or singing. It is necessary for singers to continuously carry out various kinds of sound training in order to realize the beauty of sound in vocal music singing art [4].

2) Singing “word” beauty

As the main carrier and content of voice, singing of vocal music works is inseparable from language, and the evaluation of singer's voice extinction, in which the purity of the pronunciation is one of the main standards. In the specific singing process, there are differences in the structure and pronunciation of each word in the work, and the singer needs to enunciate clearly during the singing. Taking the national vocal music of our country as an example, in order to carry out enunciation exercise, the “open, neat, pinch, close” method is used to realize the enunciation exercise of the singer, and then the effective beautification of the singer's vocal and resonance organs is combined to promote the beauty, softness and roundness of the singer's voice. Of course, according to the different style and characteristics of vocal music works, different speed and rhythm of articulation need to be changed, so as to realize the effective presentation of vocal music works on the basis of ensuring clear articulation, and then lead the listeners to integrate into the artistic conception of the works.

3) The beauty of singing “tune”

At present, in the process of vocal music singing, according to the main content of line and circle, before singing, singers need to study the harmony, structure and tonality of their works according to their own musical accomplishment and cultural literacy, and analyze the emotional level, concept value and development context of their works, so as to achieve high-quality singing of vocal works. In the specific singing process, the singer should be required to create a cavity according to the emotional changes and pronunciation, and combine the reasonable coordination of the tone and tune of the work to realize the effective singing of the vocal melody of the vocal music works, thus fully reflecting the charm and value of the vocal music works and showing the aesthetic feeling in the vocal music art.

4) Singing “beauty of rhythm”

In the process of performing vocal music works, the singing of rhythmic beauty is also very important, because rhythm is an important component in vocal music songs. If vocal music works lack rhythm, then vocal melody cannot be embodied. Singers need to be clear that rhythm is the carrier of harmony, pitch and mode in complete vocal music works. Therefore, in the actual singing process of vocal music works, we need to focus on the embodiment of music rhythm. By showing rich and complex changes in music rhythm, we can realize the embodiment of music value of vocal music works, and then present the aesthetic feeling in vocal music singing art.

4.2 Aesthetic principles of vocal music

At present, the aesthetic principles of vocal music in the art of vocal music are as follows: (1) unity of authenticity and objectivity. In view of the development of vocal music singing, it is actually the process of secondary creation of vocal music works, which requires the singer to grasp the singing works before singing, specifically including the thoughts, feelings, values and content expression of the works. Then in the actual singing process based on the embodiment of authenticity to create singing works, in order to achieve a good presentation of music works. (2) Unification of timeliness and historicity. Singers need to make it clear that vocal music works of different times have great differences in style and characteristics, have their own unique styles, and also have specificity in aesthetic concepts, so they can effectively embody different vocal performance subjects. (3) unify expressiveness and singing skills. In the process of training and learning, it is one of the compulsory courses for singers to master the singing skills. If they want to highlight the artistic expression, they need to master the vocal skills [5]. It also needs singers to

master vocal skills to ensure the effective expression of vocal works. However, it should be noted that if the singer only focuses on the expression of vocal music skills and ignores the expressiveness of vocal music works, then even if the singer sings well, the emotional resonance of the listener cannot be triggered. However, the lack of mastery of skills will also lead to the inability of singers to express and present the specific content of vocal music works, so it is necessary to focus on the effective unification of vocal music skills and expressiveness.

4.3 Application of vocal music aesthetics

1) Vocal skills

Neat is the key to the generation of singing. If there is not enough qi, then the hearing aesthetic conveyed by singing cannot meet the actual needs of listeners. Therefore, the singer needs to focus on the effective control of breathing changes during the singing process, and the singer's breathing needs to correspond with the content of the work during the singing process, so as to realize the transformation of breathing into a part of the singing of vocal music works. In order to achieve the above-mentioned effect, the singer needs to make emotional preparations for the vocal music works before singing, and then enter the artistic conception of the vocal music works naturally and actively. In the specific singing process, through the wall resonance to achieve the improvement of sound volume, so in the aesthetic process of sound quality, resonance plays a crucial role, can achieve the modification and beautification of the singer's voice. The clear articulation of singers can improve the clarity of singing expression, promote the aesthetic feeling of singing works, and promote the listeners to go deep into the artistic conception of works. It should be noted that in the actual singing process, emphasis should be placed on maintaining the continuity of pronunciation, regardless of the changes in tone during the singing of the work, in which the volume and timbre need to be changed based on the changes in song emotion. Only by ensuring that the singer has a complete grasp of the sound structure of the words can he realize the integration of the words into the singing process of vocal music works.

2) Theoretically

Vocal music singing is an artistic form in which singers merge melody and language. For vocal music aesthetics, although literal understanding is difficult and Abstract, the integration of vocal music aesthetic feeling in vocal music singing art can fully embody the aesthetic feeling of vocal music. The creation of poetry needs to focus on the consideration of oral beauty, and in the process of creation, it needs to reflect the artistic quality of vocal literature, while for the creation of melody, it needs to learn to fully reflect the overall emotion of vocal works, and use melody to strengthen the expression of artistic conception of vocal language.

5. Conclusion

Based on the analysis of the mechanical theory as the foundation, designed the soccer robot pick the ball institutions optimal design process, found aim function, select design variables and the corresponding optimization algorithm to optimize a complete set of institutions. At last through the test to get the final performance parameters of the institution. Experiments show that the system has higher accuracy and stability, the new optimize pick the ball have design basic requirements, and achieved good ideal control effect.

References

- [1] Liu Yuanyuan. On the Role of Vocal Music Aesthetics in Vocal Music Singing Art [J]. Drama House, 2016(24):105-105, 1 page in total.
- [2] Wei Meng, Wei Meng. On the role of vocal music aesthetics in vocal music singing [J]. Journal of Yangzhou Institute of Education, 2014, 32(4):28-31.
- [3] Ji Yumei. Analysis of Aesthetic Characteristics of Chinese National Vocal Music Singing Art [J]. Journal of Nanjing Institute of Arts (Music and Performance Edition), 2012(3).

[4] Sun Shuyuan. On the relationship between music aesthetics and vocal singing practice-from the creative characteristics of Chinese music art analysis [J]. North Music, 2018, 38(6): 251-252.

[5] Pan shixin zhi. on how to embody vocal music aesthetics in singing art [J]. literary life, literary theory, 2015(5):119-119.