

An Analysis of the Path of Emotional Art and Aesthetic Spirit in Vocal Music Teaching

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Abstract: With the Gradual Enrichment of People's Spiritual Life, the Society's Demand for High-Quality Vocal Professional Talents Has Gradually Increased, Which Has Forced Colleges and Universities to Carry out Vocal Music Teaching Reform. in the Traditional College Vocal Music Teaching, There is a General Situation That Does Not Pay Attention to the Cultivation of Aesthetic Spirit and the Expression of Emotional Art is Not in Place, Which Makes It Difficult to Greatly Improve the Effect of Vocal Music Teaching. Based on This, This Paper is Based on the Emotional Art and Aesthetic Spirit of Vocal Music Teaching, and Analyzes the Development Status of Vocal Music Teaching in Colleges and Universities. Furthermore, from the Aspects of Integrating Scene Teaching Methods, Improving Teachers' Professional Quality and Innovating Multiple Teaching Modes, This Paper Proposes the Path of Emotional Art and Aesthetic Spirit in College Vocal Music Teaching.

1. Introduction

1.1 Literature Review

In Recent Years, Domestic Scholars Have Increased Their Research on Vocal Music Teaching. among Them, the Research on the Emotion and Aesthetics of Vocal Music Teaching Has Gradually Increased, and a Certain Scale of Literature Has Been Formed. Zhang Xiaojun Believes That Emotional Experience is the Most Direct and Important Method of Feeling and Reading Music Emotions. It Mainly Expresses Emotions through the Singing of the Singers, and Then Triggers People's Emotional Resonance. in Vocal Music Teaching, Emotional Experience is a Physiological and Psychological Experience Process That Can Show the Beauty of Music and Help People Get a Good Aesthetic Sense (Zhang, 2008). Liu Chenglin Said That Aesthetic Imagination in Vocal Music Teaching Can Create an Artistic Conception, Construct an Intention, Express Artistic Conception and Intention through Singing Art, and Therefore Briefly Analyze the Relationship between Singing Art and Aesthetic Imagination in Vocal Music Teaching (Liu, 2014). in Order to Improve Students' Musical Aesthetic Ability and Appreciation Ability, Zhang Tianhui and Li Qiaowei Promoted the Expression and Grasp of Singing Emotions in Vocal Music Teaching, Mainly Analyzing the Relationship between Singing Art and Aesthetic Imagination in Vocal Music Teaching (Zhang and Li, 2014). Li Hu Has Studied the Methods of Teaching Students and Promoting Students to Better Express Their Style and Emotions from Two Aspects: Artistic Expression Level and Style of Art Works (Li, 2015). Wei Lina Explained the Aesthetic and Emotional Characteristics of Vocal Art, Focusing on Vocal Music Teachers and Teaching Methods, and Expounding the Specific Strategies for Cultivating Students' Emotional and Musical Aesthetic Ability (Wei, 2016). Ding Lei Believes That Students' Vocal Music Artistic Ability Needs to Improve Their Emotional and Aesthetic Ability. to Express Personal Feelings through Vocal Music, Students First Need to Appreciate Vocal Music and Learn to Understand the Musical Emotions Conveyed by Others from Vocal Music. Therefore, She Mainly Discusses Ways to Cultivate Students' Emotional and Musical Aesthetic Ability (Ding, 2018).

1.2 Purposes of Research

Unlike other musical performances, the carrier of vocal performances is mainly arpeggio. Therefore, the most important condition for measuring the level of vocal performance is to become a human singing. In recent years, China has added a lot of music performances. However, in many vocal performances such as “China's good voice” and “I am a singer”, although some singers have both voice and singing skills, they have not received the attention and recognition of most people. The reason is because they did not mobilize their feelings when singing, to deeply understand the spirit that vocal works want to express. So the songs they sing are good, but they can't reach the hearts of the audience. Performances can't be called perfect performances (Zhang, 2016). It can be said that a good vocal performance is a singing voice that can be integrated into ample emotions, impressing people and resonating, rather than just superb singing skills. Therefore, the teaching content of vocal music teaching in colleges and universities should not only cultivate students' superb singing skills, but also guide students to mobilize their personal feelings and improve their emotional comprehension and aesthetic spirit (Shen and Xu, 2008). However, in this respect, the current vocal music teaching in Chinese universities is still relatively lacking. Based on this, this paper deeply explores the path of emotional art and aesthetic spirit in vocal music teaching, hoping to train more high-quality and comprehensive vocal talents for the society.

2. Emotional Art and Aesthetic Spirit in Vocal Music Teaching

The meaning of the word aesthetic is broader, including aesthetic actions on everything, such as creation, appreciation, experience, and reproduction. As a branch theory of aesthetics, vocal aesthetics is embodied in the whole process of vocal music and vocal singing, including appreciation and experience of vocal content, recreating vocal performances through voice and skill through aesthetic consciousness, and creating higher-level vocal music by relying on aesthetic secondary creation. Performance.

Unlike other forms of music, the expression of vocal music is mainly based on the voice of the person. Therefore, vocal music has high requirements for the expression of human voice. The basic requirements for the performance of vocal music include the following aspects, such as the natural voice, accurate rhythm and scale, and superb singing skills. However, only the voices express vocal music, and most of them have their own watches, and they are not deeply rooted in the hearts of the people. Because there is no filling of emotional integration, it must be a failed vocal performance. Therefore, in addition to the basic performance of the music, the demand for vocal art must also pursue human emotions, the most primitive and original source. Only by expressing ample emotions in vocal music can the audience resonate. Moreover, the vocal aesthetic ability determines the performer's understanding and creation of vocal emotions. The premise and necessary condition for cultivating vocal emotions is to improve the aesthetic ability of vocal music. In order to achieve the highest artistic effect, vocal music must use the vocal aesthetic ability, through the performer's understanding, experience, creation and reproduction of emotions, so that the audience's emotions and the performers' voices are highly integrated and resonate.

3. The Development Status of Vocal Music Teaching in Colleges and Universities

3.1 Students' Emotional Experience and Aesthetic Ability Are Generally Low

At present, most of the vocal music students enrolled in colleges and universities have similar qualifications, and few students with high musical aesthetic quality. Because the students who choose music majors are mostly in high school, they have lower grades and belong to “art students”. They have a poor grasp of the basics and lack of ability for many emotional experiences and aesthetic feelings. Students' own aesthetic ability is low, and their comprehensive quality is not high. It is difficult to appreciate the profound feelings in vocal music works, which is not conducive to the smooth development of vocal music teaching.

3.2 Overemphasizing the Importance of Professional Education

When many colleges and universities carry out vocal music teaching, they do not have a clear positioning for the goal of teaching. They just want to send some practical talents to the society. Therefore, when conducting vocal music teaching, the school will over-emphasize the importance of professional education, pay attention to vocal theory, singing skills and other aspects of training, music theory, vocal music and keyboard lessons, but ignore the comprehensive qualities of emotional resonance and aesthetic spirit. Cultivate. Under such a teaching goal, the quality of vocal music teaching in colleges and universities is hard to be qualitatively improved, and students cannot achieve comprehensive development.

3.3 Teaching Mode is Relatively Simple and Backward

At this stage, in the process of vocal music teaching in colleges and universities, there is still a problem of single and backward teaching mode. Specifically, colleges and universities pay attention to the study of vocal theory knowledge, and the teaching methods mainly focus on imitating teaching, vocalization and singing. This solidified teaching model not only does not bring fresh experiences to students, but also greatly reduces students' enthusiasm for learning. At the same time, this solidified teaching mode has produced a sense of dependence on teachers, and the interest in self-directed learning and thinking has been greatly reduced, and teaching activities are rarely considered. This is very unfavorable for the future development of students.

4. Emotional Art and Aesthetic Spirit Cultivation Path in Vocal Music Teaching

4.1 Integrate Life Details and Scenes to Help Students Learn Emotional Sources

Art comes from life and is the reproduction and sublimation of everyday life. Therefore, colleges and universities can integrate life details and scenes to teach students to absorb emotional sources, thereby increasing emotional resonance and experience. Specifically, college vocal music teachers should be good at cutting through life, leading students to observe the details of life, helping students to explore the beauty and touch of life, and find the source of emotional absorption. In this process, the teacher should combine the theoretical knowledge in the textbook with the life and feedback to the students to cultivate the students' vocal aesthetic ability and enhance their emotional comprehension. In addition, vocal music teachers should also make good use of vocal performances to guide students to perform vocal performances in a combination of musical instruments and sound. With the instruments in the vocal performances, the sounds of the performers can be conveyed, and the emotional art atmosphere can be set up to help the listening students to more easily feel the aesthetic spirit of the vocal performances.

4.2 Improve the Professional Quality of Teachers and Strengthen Emotional Art in the Practice of Sound Skills

In the process of students' vocal emotional experience and aesthetic ability training, teachers have an important guiding role. Teachers' professional skills, professionalism and teaching methods can significantly improve students' emotional art experience and aesthetic spirit. Therefore, colleges and universities should hold a vocal cooperation and exchange seminar, and invite industry bulls and excellent teachers to share their experiences. A powerful university can hire experts to carry out relevant training for teachers, optimize the teaching methods and methods of teachers, and continuously improve the professional quality of vocal teachers. In this process, teachers should give full play to their professional ability, help students find the emotional resonance point of vocal works faster and more accurately, and teach students how to feel emotional art, and provide guidance and help for students in need. In the aspect of aesthetic spirit training, vocal music teachers should not adopt the method of cramming and instilling. Instead, they should enrich their aesthetic tastes and use sound techniques to provide students with an aesthetic spirit combined with the times and effectively promote the development of vocal music teaching.

4.3 Innovative Multi-Vocal Teaching Mode, Infiltrating Emotion and Aesthetic Spirit in Musical Instruments

In the new era, colleges and universities should adhere to the principle of student-oriented teaching, and vocal music teaching is no exception. Colleges and universities should innovate a multi-modal vocal music teaching model, and teach students according to their uniqueness and differences, and fully mobilize students' interest and enthusiasm for learning. In this process, vocal music teachers can use scientific teaching methods to infiltrate the emotional experience and aesthetic cultivation of musical compositions into the teaching of musical instruments, so that students can feel the charm of different instruments. Through flexible and flexible teaching mode, it creates a relaxed and pleasant learning atmosphere for vocal students, thus stimulating students' enthusiasm for learning and improving their aesthetic ability.

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