

The Formation Of Thinking In Terms Of Images In The Psychological Context Of Vocal Music Performance

Xiaolu Wang

College of Arts, Nanjing University of Aeronautics and Astronautics, Nanjing, Jiangsu, 211106, China

Email: wangxiaolu606@nuaa.edu.cn

Keywords: Vocal Performance; Thinking In Terms Of Image; Produce

Abstract: In the process of vocal music performance, the singer's image thinking plays a very important role in it. It can effectively hint and guide the singer to express the work with the established singing mood and technique, and realize the integration of singing technique and music performance. In this article, focus on the psychological context of vocal music performance to explore the importance of the singer's imagery thinking and specific ways to achieve it, so as to provide certain practical ideas for the development of vocal music art.

The essence of vocal performance is the second creation of the singer based on the musical works. The singer's experience from the work to the stage performance is actually a psychological process with multiple elements connected. Therefore, whether in vocal music teaching or stage performance, we should start from the core practice of performance, and interpret the works in all directions. In the past, vocal music practice focused on the training of singing techniques, while more neglected to analyze the works from a psychological perspective, resulting in the unclear expression of the music image and the difficulty of integrating emotion into singing during the performance. These are the problems that often arise in today's vocal performances. Therefore, how to make vocal performances more authentic and original, and how to achieve an organic combination of singing technology and musical performance in stage performances? Every vocal art practitioner must focus on the issues that must be considered. From this perspective, this article explores the formation of image thinking in the psychological context of vocal performance.

1. The characteristics of thinking in images in vocal performances

Psychology believes that thinking is a kind of initiative consciousness peculiar to human beings and a way of knowing the world[1]. It has the characteristics of "two unifications", namely the unity of subjective and objective, and the unity of sensibility and rationality. In the process of cognition of a certain thing, people will subjectively produce a kind of "motivating initiative" after being stimulated by the outside world, and thus develop the thinking process through analysis, inference, abstraction, generalization and Summarize a series of psychological mechanisms to generate their own opinions. As a kind of art, vocal performance has the common image of general art. Therefore, in the process of understanding the work, the singer will actively summarize the image in the work through the role of psychological mechanism. The purpose is to be able to "Reproduce" the image in the work.

From the specific characteristics of vocal performance image thinking, it can be expressed from the following two aspects: One is the acoustics of the text. When a singer is faced with a vocal work for the first time, the first contact is the score. The lyrics and melody in the score can be regarded as text symbols. The singer must grasp the image in the song during the analysis of the score and the process of sight singing. In order to express the image in the form of sound, this process needs to experience the characteristics of the image through the singer's image thinking activities and imagination to restore the text symbols to sound [2]. For example, the core purpose of singing opera arias is to shape the image of characters, so in the process of analyzing the arias, the singer can analyze the imaginary roles based on the background of the opera and the character characteristics

of the characters, so as to truly show the acoustic characteristics of the text symbols. The second is the concreteness of the image. Among the many vocal works, works of different genres and themes use different images as the basis for cutting into the theme of the song. The artistic viewpoint holds that all works of art are images and there is no abstract art.

However, in the process of creation, songwriters do not use "direct depiction" to express the image, and sometimes use metaphors, metaphors and other "obscure" methods to express the image. Therefore, in many cases, when the singer is in contact with the work, I feel that the musical image will have a "mystery" and "hazy". This requires the singer to use image thinking to interpret the work, remove the "veil" formed by artistic means, and make the music image "Concretization". For example, the two artistic songs "Homesickness" and "Spring Thoughts" composed by Huang Zi, do not directly show the image of the protagonist in the songs, so the singer needs to think and explore according to image thinking, and strive to grasp the image of the characters in the song specialty.

2. The importance of thinking in images in vocal performance

As a second-degree creative practice, vocal music performance is the reproduction of vocal music works [3], so the essence of vocal music performance is basically divided into three stages, namely the basic stage based on work understanding and the consolidation based on repeated training. Stage and the completion stage based on stage performance. In the above three stages, the value and significance of the singer's image thinking can be reflected.

First look at it from the perspective of work understanding. The mastery of the musical image in the work is the basis of singing. Each work has a specific theme. This specific theme needs to be reflected in the corresponding theme content. The image, as the core component of the theme content, needs to be understood by the singer And grasp. Take Susanna's aria "A Wonderful Moment Is Coming" in the opera "The Wedding of Figaro" as an example. In the song, Susanna is a kind, intelligent, brave and persistent girl. How to grasp Susanna's character in singing The characteristics require the singer to experience the rhythm, intensity, melody, and lyrics of the song, and to achieve an organic combination with the title of the song, so as to achieve the formation of image thinking, so that this solidification can be said during the singing process. Image thinking to express characters. If there is no image thinking in the process of understanding the work, it will be difficult to express the characters vividly.

Secondly, from the perspective of the consolidation stage, the task of the singer in this stage is to deeply integrate with the music performance through repeated practice of singing skills, which is the organic unity of singing technology and music performance [4]. Singers need to rely on image thinking for subconscious guidance during the training process. For example, in expressing a certain emotion or at the turning point of emotion, what kind of techniques can be used to express the characteristics of the image has a great relationship with the singer's thinking in images. Take the art song "Guanju" created by Zhao Jiping as an example. The song is divided into three parts as a whole. The emotions of each part have different expressions, reflecting the obvious contrast before and after, so the singer has a grasp of the emotion of this song In fact, it is the grasp of the emotions of the characters in the songs. In the specific singing technique, it is necessary to combine hierarchical singing intensity and effective breathing and breath skills to reflect this contrast of emotions. Therefore, techniques are used. In the process of singing, the singer needs to use the image thinking formed in the first stage to consciously guide the performance of singing emotions.

Third, from the perspective of stage performance, the singer must always maintain the existence of image thinking to be able to highlight the performance of the music image in the song on the stage [5]. The most basic requirement of vocal performance for singers is to have a sense of role. Whether it is an opera aria or an artistic song, it emphasizes the integration of the role, so that it can reflect the expression of emotion. For example, in singing an opera aria, the performance of the character belongs to the content of the psychological level, and the image needs to be the main form of externalization through sound and performance. Therefore, the generation of the singer's image thinking is reflected in the unity of internal psychology and external performance . It is precisely because of the unification of the two that the organic combination of singing technique and music

performance can be achieved, which is conducive to the performance of the singer's stage performance.

3. Ways to generate thinking in images in vocal performance

The formation of singers' thinking in images is a process of continuous accumulation of artistic experience and cultivation. Not every singer has the ability to control thinking in images [6]. Aiming at the importance of thinking in images in vocal performances, it fully demonstrates that thinking in images is an indispensable ability for singers. Therefore, in the ordinary vocal art practice, the importance of thinking in images should be highly valued. The author believes that The formation of image thinking in vocal performance requires the following four channels:

3.1 Rich life experience and emotional experience

The source of artistic creation comes from life, and similarly, the image that belongs to art also belongs to a part of life[7]. The diversity of contemporary vocal music genres and the comprehensiveness of the subject matter require singers to broaden their horizons in the understanding of music images and have contact with all aspects of life. As far as the personalities of the characters in the opera are concerned, they can all be found in daily life. Therefore, if you want to generate image thinking in singing, you must pay attention to the personalities of people in life. This will help us analyze the characteristics of the works. Character image. In addition to having rich life experience, singers also need to continuously enhance their own emotional experience [8]. Because singing is a lyrical art, the image in singing must highlight its "typical" through certain events. The key factor that constitutes this "typical image" is the emotional attitude of the image. From the perspective of singing emotion in vocal performance, it is nothing more than a synthesis of various characteristics such as happiness, anger, sorrow, and music. As a result, the singer can help the formation of image thinking in the process of accumulating emotional experience.

3.2 The dual combination of imagination and association

Imagination and association are a pair of closely related and inseparable psychological activities. In vocal performance, the generation of thinking in images depends to a large extent on both. When analyzing the work, the singer can obtain the theme of the song through the interpretation of the lyrics, but the grasp of the musical image in the song needs to be realized through imagination and association. Therefore, when the singer analyzes the lyrics, it is not an isolated interpretation activity, but a series of two psychological activities of imagination and association. For example, the image of Cailinna in the aria "Whip Me" can reflect the importance of imagination and association. When grasping the image of Celina, we can understand her character through the introduction of the opera "Don Juan", and then through the analysis of the lyrics and melody of the aria, we have a preliminary understanding of the character of Celina in the song. In the process of analyzing through the above two steps, at the same time, imagination and association should be used to surface the image characteristics of Cailinna, which can help us deepen our understanding of the music image, and then the music image can be carried out during the singing process. Curing.

3.3 Deep understanding of the text symbols of the works

The text symbols in the work play a basic instructional meaning for the singer's imagery thinking. The text symbol can be regarded as the "first piece of material" for singing analysis [9]. When analyzing the text symbol, it is necessary to distinguish the content of the symbol. A complete work text mainly consists of text and music. The main component of text is lyrics, and the main component of music is various musical elements. The text of the lyrics mainly describes the theme of the song and the expression of the image. The image in the lyrics can include concrete characters or events, as well as abstract emotional images. Therefore, the interpretation of the text of the work can enable us to construct a generalization of the image; the various element symbols in the music tell us what kind of musical language and music emotions need to be used to express the image,

which helps us to use singing scientifically and reasonably. technology. Therefore, the interpretation of text symbols can help the generation of thinking in images.

3.3 Focus on the accumulation of stage art practice

The practice of stage art is the fundamental way to realize the value and meaning of thinking in images of singers. This is also the fundamental purpose of vocal performance [10]. Through the accumulation of long-term practice in stage art, the singer can more clearly understand the importance of thinking in images. And the experience accumulated in practice can better promote the generation of thinking in images. Strictly speaking, other ways than the practice of stage art more reflect the theoretical analysis process, and stage performance is the standard to test whether thinking in images is effective.

Conclusion

In the psychological context of vocal performance, the generation of thinking in images in singing is of great significance. Its purpose is to enable the singer to more effectively grasp the music image in the song, and then through the use of singing technology The combination of to achieve the purpose of perfect reproduction of the song, so it is an important manifestation of the singer's singing ability. In view of the one-sided phenomenon of the current practice of vocal music art that emphasizes skills rather than art, the author believes that the training of singing technology is certainly important, but this is not the fundamental purpose of vocal performance, so vocal talents should be cultivated from the perspective of vocal performance psychology This is not only a problem that needs to be solved urgently in the practice of vocal music art, but also deeply related to the long-term development of vocal art.

Fund project

This article was supported by” the Fundamental Research Funds for the Central Universities, NO. NR2018021”, the staged achievement of the Nanjing University of Aeronautics and Astronautics' school-level project.

References

- [1] He Bin. Analysis on the Reform of Vocal Music Curriculum for Music Performance Majors in Colleges and Universities [J]. Sichuan Drama, 2019 (09): 177-180.
- [2] Hu Dongye. Research on Music Performance: From the Perspective of Vocal Music Performance[J]. Music Creation, 2018 (11): 165-167.
- [3] Lu Haobin. Research on the Influence of Musical Imagination on Vocal Performance[J]. Sichuan Drama, 2018 (07): 137-139.
- [4] Li Jun. Elementary discussion on the design of vocal music stage performance[J]. Music Creation, 2018 (01): 186-188.
- [5] Wang Yueli. The Enlightenment of Phenomenological Aesthetics Principles on Vocal Performance Practice[J]. Art Baijia, 2017(07):243-244.
- [6] Chen Jianing. Personalized performance of singers in vocal singing[J]. Music Creation, 2017 (01): 180-182.
- [7] Sun Yidi. On the relationship between "technique" and "art" of stage vocal performance art[J]. Music Creation, 2016(12): 174-175.
- [8] Liu Guizhen. Exploration of Music Comprehension and Expression: Thinking Based on the Perspective of Vocal Music Performance[J]. Journal of Lanzhou University (Social Science Edition), 2016(11): 172-177.

[9] Bi Yanan. On Vocal Music and the Cultivation of Aesthetic Character[J]. Music Creation, 2016 (05): 102-103.

[10] Huang Huali. Discuss on the construction of discourse system from national vocal music performance to national opera performance[J]. People's Music, 2019 (02): 44-46