

Aesthetic Significance of Body Language in Vocal Performance

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Abstract

The body language in vocal music art is the external embodiment of the singing psychology inside the performing subject, and it is also the body expression of the singer in the second creation after the songwriter has completed the creation of the work. The second creation of singers is the combination of song "performance" and "singing", which is also the main form of vocal music art performance. These all need performers to show their artistic image and convey their artistic charm through the stage, while the audience, as the aesthetic subject, appreciates the works of art in various ways, and at the same time, their personal artistic taste is constantly improving. The performance of body language on stage is particularly important.

Keywords

Body language; Vocal performance; Aesthetic significance.

1. Introduction

For vocal performing art, body language is the expression of artistic emotion externalization, and it can also reflect the characteristics of age, character, professional identity and so on. This is particularly evident in opera performances. First of all, age characteristics, different age stages, due to physiological development reasons, the characters should be different. Young people have to show unlimited youthful vitality, and if the elderly need to bow back, full of walking. Body language plays an important role in vocal music performance. The combination of singing and acting accords with the aesthetic requirements of the public, and brings the audience the double aesthetic sense of vision and hearing. The use of appropriate body language in vocal music art can not only relieve the tension caused by performance, but also enhance the stage appeal of the works.

2. Aesthetics Analysis of Body Language in Sound Music Performance

The determination of aesthetic object requires aesthetic nature (material) as the medium to form the essence of beauty. So in vocal performing arts, the determination of aesthetic nature is of great significance to the final formation and transmission of beauty. The author believes that the relationship between body language and aesthetic material includes the following:

2.1. Unity of Body Language and Music

In vocal music art performance, body language and music should be coordinated and consistent. Namely: consistent with the melody rhythm of the work, consistent with the content of the work, and so on. Performers should pay attention to the content of the work at the beginning of the design of body language, such as happy songs, body language can be light, stretch, emotional grief, heavy songs, body language should also show deep feelings. It is true that all parts of the body should be actively dissolved in music, to achieve coordination and unity.

2.2. Unity of Body Language and Stage

As the platform of vocal music art performance, stage plays a macro role in artistic expression form and content. In opera performance, the actor has a fixed role, a fixed scene, and a body

performance that is not only consistent with the stage situation, but also with the body language of the other actors involved in the performance. Because the performer is only a single individual, the body language is simple and concise.

2.3. Unity of Body Language and Audience Communication

In the communication with the audience, the actor can get feedback from the audience, so as to rationally understand whether his performance is good or bad, and whether his two skills are correct or wrong. The interaction between the actor and the actor reflects the atmosphere of the live performance, which also promotes the continuous development of the stage art, from which the performer gets feedback information. The aesthetic subject also improves its aesthetic appreciation ability in the continuous communication. On the stage, the singer shows a variety of body language, different drinking methods, reflecting different expressions. For example, in solo apricot music, performers communicate with the audience through body language such as whipping, gestures, smiles and so on. In popular song concerts, actors have more body language on the stage than at random. With the active atmosphere of music content, body performance can be diversified. The next minute may have been running to the stage to interact with the audience.

3. Aesthetic Process of Body Performance in Vocal Music Art

The aesthetic process of vocal artistic body performance is the process of how the audience, as the aesthetic subject, causes aesthetic feeling when appreciating the body movements and facial expressions of the singing performers. The aesthetic process analysis of singing body performance is an aesthetic research on the audience's understanding of the beauty of singing body performance audience to the singing art form performance with the inner aesthetic judgment to perceive. The aesthetic subject can be divided into the following three stages:

3.1. Feeling Stage

The feeling stage is the primary stage of the aesthetic process, and the audience feels the emotional information transmitted to the audience by the performer from the eyes and body language through visual intuition. The aesthetic feeling of this stage is the process of passive acceptance of the performance by the aesthetic subject under the stimulation of the performer's artistic performance and body language, so the subjective initiative of the aesthetic subject does not play a role in this process.

3.2. Awareness Phase

On the basis of the physiological impression projected by the aesthetic subject to the performer's eyes and body language in the brain, the process of processing and understanding the physiological impression through self-consciousness and psychological hint is called the cognitive stage. In this process, the subjective initiative of aesthetic subject participates in it and plays an active role. After the information of beauty produces the second image through psychological adaptation, it will flow in two directions: one is to reach the aesthetic object by the central nervous system and the sensory receiver in the form of information feedback, so that the second image can be integrated with the object that causes stimulation, and form the aesthetic object together. It can be seen that the stage of cognition is also divided into two parts: receiving and understanding, that is, only receiving the consciousness of aesthetic subject can arouse the cognition of subject.

3.3. Pleasure Stage

After the aesthetic subject feels and understands the artistic form, it is necessary to see whether the artistic activity can produce pleasant emotion to the aesthetic subject's heart, which is the pleasure stage. So, whether the artistic emotion expressed by the aesthetic object inspires the

aesthetic feeling of the aesthetic subject is the core of the pleasure stage. First of all, the aesthetic object should be able to show the artistic beauty of the content of the work through vocal music performance and body language, that is, perfect singing skills, appropriate body performance, eyes in place, etc. Secondly, the aesthetic subject's personal interests and artistic appreciation ability should echo the aesthetic object as much as possible, so as to better perceive each other's feelings, arouse the resonance of the subject and achieve the purpose of beauty. In this process, the aesthetic subject through aesthetic association and aesthetic imagination, in the human brain to store the appearance of reprocessing, transformation, sensory experience. In the performance of singing art, the practice of singing art includes three major links, that is, the creation, singing and appreciation of songs. The absence of any link in the practice creation of singing aesthetic art will inevitably destroy the integrity of singing aesthetic creation.

In the three major links, the songwriter embodies the creation of the work through highly condensed language and melody; the aesthetic object accurately displays the artistic charm of the work through singing language and body language, and forms the aesthetic creation of the song singing, which is called the second creation. The third degree creation not only carries the important task of cognition and feedback to the works, but also enriches the aesthetic subject's own emotional world and improves the artistic accomplishment of the aesthetic subject. So, how to judge whether the creation of three degrees has achieved the purpose of aesthetic pleasure? Each aesthetic subject has its own definition and understanding of beauty, and the difference of personal perception determines the difference of artistic level. Finally, the feedback of the aesthetic subject converges, whether from the beginning to the end of the performance are immersed in the performance of the aesthetic object, the emotion fluctuates with the emotional performance of the aesthetic object, and even immerses itself in it after the performance is completed. Don't want to leave.

4. The Existence of Body Language in Vocal Music Art Performance

Any matter has its own unique way of existence, performing art is no exception. Performing art is displayed through external forms such as sound language and body language, while time and space run through the whole process of performance as a way of existence.

4.1. Time Modality

Time is the key factor in the existence of music. Music is the art of time, from rhythm to melody, music exists in a particular time. The melody is in progress, showing the horizontal relationship between sound and sound, but also the relationship between time. The time here is different from the objective time, there are specific structures and logical patterns, artistic performance from the beginning to the end, aesthetic subjects use time to feel the pause and extension of music, feel the length of notes and melodies, and the time in objective existence is one-dimensional. In vocal music art performance, time is given flexibility. Although the artist's grasp of rhythm and time value depends on objective time at the beginning of his creation, But subjective aesthetic understanding and inner emotion driven him to be more subjective time in his creation. For example, the command in the artistic situation does not use metronome to accurately judge the rhythm, and may even extend or shorten the time value of individual sounds of the track. As long as within a certain range, it does not affect the artistic expression. Instead, it will make music more lasting appeal. In Chinese folk music, folk artists use "loose board" to show that music needs to be retractable, which is also the embodiment of the performer's speed.

4.2. Space Approach

Generally speaking, space is boundless and infinite; for every individual, space is limited. Music is also the art of space, must rely on space. Space is diverse and pluralistic, but it can be basically divided into physical space and psychological space. Physical space refers to the space limited by the entity, while psychological space refers to the psychological connection and perceptual participation between things and things. The space we expound is the aesthetic space that meets the spiritual requirements and needs, that is, the music art space. Although music art space is not as complete as the structure space enclosed by material properties and mechanical laws. But after all, it is objective.[15] in vocal music art and body performance, performers need to have the physical space of stage to display artistic emotion intuitively, and also need psychological space to create works of art twice. The creation here mainly refers to the emotional internalization of the work by the performer according to his own understanding of the work. As the appreciator of the aesthetic subject, the audience needs to have the audience or sound space to accept the art, and to create the works of art three times through the psychological space. The psychological space can associate the artistic situation with the performer's body language, or close his eyes to listen to music, imagine the emotional content of the works of art, and then resonate with the singer.

5. Conclusion

The performance of body language in vocal music art must conform to the subject matter and content of the work. Art originates from life and is higher than life. The purpose is to interpret the works of art perfectly. Strengthening the study of body language in vocal performance is beneficial to the further improvement of vocal performance theory and the improvement of vocal performers' artistic practice ability.

References

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