

On the Rational Control of Singing Emotion

Xiaolan Xie

College of Music, Hengyang Normal University, Hengyang 421002, China

Keywords: Rational control, Singing emotion, Teaching

Abstract: Emotion and reason often have a certain degree of antagonism. Excessive rationality may lead performers to rely on “too many rules”, look at the so-called “standard methods” rigidly, lose the flexibility and creativity of skills, so that the singer can not play a rational positive nature in the performance. So we need their emotional input, it can be a will to power, but in some cases, will also be dialectic become resistance of will, the singer spirits, vocalize desire you will have a strong, but the mood is low, will sing the lack of passion, even don't want to sound, the mood will be a singing voice will drag.

1. Introduction

In terms of the form of music, the different form, the framework of genre of motivation topics presented one by one by one one by one in the end, to repeat, change, contrast, and other forms and the contrast and conflict, stable, harmonious and unified embodied in the law of formal beauty and so on, has rich aesthetic characteristics. These characteristics in specific songs, often from the beautiful melody, rich rhythm and catchy lyrics are reflected. However, students are easy to be restricted by cultural cultivation, aesthetic ability and life experience, and it is often difficult for them to understand and grasp these beautiful features contained in specific songs, and emotions without rationality can not be controlled by the subject. Therefore, the rational use of emotions can not only enable us to produce medium-intensity pleasure, comfort, satisfaction and other subjective experience in singing; And can let us in the study leads to the active exploration of knowledge of the cognitive tendency.

2. The Motive Function of Emotion in Singing and Teaching

Emotion is a kind of motive power of our behavior, it can stimulate behavior, and affect the efficiency of behavior. A healthy, optimistic mood can make people effectively play the cognitive function in practical activities, and can stimulate and cultivate the motivation of learning by regulating students' will. Positive emotion is an important psychological condition to maintain and stimulate individual enthusiasm.

2.1 In Singing, First of All to Create a Happy State of Mind

We forget the unpleasant things, play the positive function of the mood, in order to make our body and mind in a good state of singing or learning. A large number of experiments have proved that, when happy, perception is more acute, memory is more solid, thinking is more active, on the

contrary, negative emotions will inhibit the development of cognitive activities. Therefore, we should be good at grasping the emotional level in the song, the songwriter's creative intention, the logic of melody development, in the singing according to the emotional level of the song to move forward, step by step, only in this way can stimulate our strong singing desire and positive singing mood. The soprano song "I love you, China," for example, begins with "a lark flying through the blue sky," bringing people into a certain emotional state "I love you" BBB1 China, "I love you then" BBB2... I love you... "I love you" continuous parallel sentence, make the emotion a wave higher than a wave, as if pouring out the overseas son's sincere heart to the motherland, finally "my mother, my motherland" in the high pitched strong end, revealing the overseas children poured out a cavity of hot, sincere patriotic feelings. If we can experience this full of enthusiasm before singing, to mobilize our real emotions, we can achieve better singing effect.

Singing is the call of the soul, is the emotional progress, and "love" is the soul of singing. When people sing to joy will be delighted, sing to happiness will be infatuated, sing to sadness will be tearful. And the tragic emotion in singing is not equal to negative emotion. Negative emotions refer to annoyance, dissatisfaction, disgust, etc. It will interfere with people's actions, reduce the efficiency of activities, and even cause bad behavior, play a reverse promoting role. Tragic emotion in singing means that although we are performing painful emotional experience, what we are doing is still an aesthetic activity, which does not affect the occurrence of aesthetic pleasure. Actors and audiences often get great aesthetic satisfaction and emotional satisfaction in addition to tears. The "negative emotional experience" seen by the audience in the artwork is the result of the positive emotional infection of the singer. Then play the emotional motivation function, so as to stimulate our psychological activities and singing behavior. Accurately express the connotation of the emotional expression of the work, master the emotions of the work, and enhance the artistic expression of emotion.

2.2 In the Process of Teaching Practice, Students' Learning Motivation and Learning Behavior Are Influenced by Emotional Motivation Function

For example, students' volitional efforts in learning are exerted through emotions. If there is no positive emotion participation, support, students in the study of the initiative is boring. In singing teaching, there is a bidirectional relationship between teachers and students, and the emotion of teachers who play a leading role is particularly important. Teachers should use exciting, vivid and rich teaching language in the teaching process, in order to infect students' emotions, arouse students' positive emotions, trigger the efficient movement of singing organs, so that the classroom atmosphere is active and emotional, so that students really learn easily, learn happily, and promote the improvement of vocal music singing level; When the classroom atmosphere is tense and dull, students' learning enthusiasm will be inhibited, their interest in learning will be reduced, all parts of their bodies will be suppressed, their ability to control their vocal organs will be reduced, and it will be difficult for them to accept the content taught by teachers. In a word, the teacher should not only guide the students with the scientific sound method, but also play the dynamic role of emotion with vivid and funny language, arouse their strong desire to sing, so that they can capture the correct feeling of self-sound in the conscious and happy mood.

In daily life, everyone is unavoidably produce emotional experience of one kind or another, have a negative or positive, the intensity is big or small intensity, bring to our practice various degrees of influence, cause of understanding emotions and its control method will be the greatest degree of play the role of the practice activity to us. Therefore, how to make better use of the motivation of emotions and how to regulate emotions with correct thoughts, and constantly transcend and improve ourselves are problems that cannot be ignored in singing and teaching practice.

3. Rational Regulation of Emotion in Singing

3.1 Vocal Music Can Not Be without Emotional Psychological Activities

As a songwriter, he will reflect a particular kind of emotional ideas or thoughts in his works. The singer should fully express the feelings contained in the song, in addition to understanding the artistic conception and emotion of the song, but also into the role of the song, to sing the identity of the person in the song, to achieve the blend of scenes, things I forget. The extent to which the singer touches the heart of the audience and stimulates the potential specific emotion of the audience depends to a great extent on whether the singer holds the emotional expression fully and properly when interpreting the works. The full and proper emotional expression of the singer can appropriately reflect the content of the musical works and the thoughts and feelings of the creators. An excellent singer will try to get himself into the scene of the music before singing, so that his happiness, anger, sorrow and music can be integrated with the emotions of the music. However, because different emotions have different inner experience, and different ages, temperament, character of the people for the expression will have different inhibition, so how to describe the performance of the character is our singer must face the topic. The use of emotion is to be emotional as the original intention, moving as the purpose, must be just right, so that the song is no longer a note, a word, but a picture to show in front of them, so that their thoughts change with the singer's emotional changes. A singer who can use his emotions to influence the rhythm of a song is not only an actor, he is also a storyteller with a song. However, if we only blindly apply emotions emotionally without making rational analysis of the works, people will feel that it is too impetuous or even artificial. It can be said that only with the appropriate form, appropriate emotional expression of musical works, to become a real singing art.

3.2 The Work Carries on Rational Analysis, Carries on Rational Performance

There is a phenomenon in the singing, the singer is really passionate with “heart” to sing, excited when he sings, sings to tears, even resist on stage, a sound out of tune up, or the status of the “broken”, destroyed the perfect process of emotional expression, that is because there is no good singer with the will to control his emotions, let emotions too exposed, excessive anger, it is best for the singer to behave “incisively and vividly, and no resonance for the audience, sounds not comfortable, The singer did not achieve the best performance effect but the singing performance on the stage is very different from the realistic performance in the film and TV. The sound of music has an expression, but not any natural expression sound can become music. For example, in the winter of 1947, when Guo Lanying took part in the performance of *The White-Haired Girl*, she lost control of her emotions at the end of the performance. When she thought of the suffering and suffering she had suffered when she was studying art, and the scene of fighting against the masters and teachers in that year, she could hardly control her emotions and even burst into tears. Thanks to the warning of the director, who had been watching her from the side of the curtain, she was able to adjust her mood a little, but the rest of the song was broken through in a hard throat. She blamed herself for losing it on stage, though the mistake of the artistic performance did nothing to dampen the mood of the crowd. She couldn't understand why she was acting like this. Director Shu Qiang gave her a theoretical analysis: it is not that she did not grasp the emotions of the role, but that she mastered too much, too natural and real. The director told her that this would not only destroy the integrity of the music, but also make the sound stiff and unpleasant due to excessive tension. “Happy son crying dad” is music, but in real life crying is hardly music. Only when the emotional sound is organized in accordance with certain rules can it become aesthetic music. The singer must show emotion while performing, but the display of emotion must not hinder the singing. The actor must learn to control

himself on stage. This incisive analysis enlightened Guo Lanying.

Therefore, we must carry out a rational analysis of the work and a rational performance, which requires the singer to accurately grasp the relationship between the will and emotion in singing. It is clear that the singing process is a process that needs to be effectively regulated and controlled by the will, rather than an unrestrained and unrestrained catharsis. At the same time grasp the composer's creative techniques and creative style, accurately capture the composer's creative feelings. What's more, the same character is created by different composers, so the singer has to show the character image with two completely different emotional colors to respect the author's intention. Such as the world famous singer Leyla. In singing Masagne's "Manon" and Puccini's "Manon", Flaney created two different characters. Both composers capture the characteristics of their heroines in character, life, love and death. But of the music of Masne's Manon, Puccini said: "He made Manon in powder and minuets, in the French way of life."

Vocal music and all singing, not without emotional psychological activities, not without the expression of true feelings, but also must not cause emotional control, not completely lose self-awareness. This is consistent with the psychological requirements of drama performance, that is, to go beyond the self but not completely beyond the self, seize the "self" and "actor" mentality, choose the best state of good emotion expression. Must have the subject conscious consciousness, does the emotion the master, does not do the emotion the slave, otherwise will have the negative effect. At the same time, we should also pay attention to the exact use of emotion, which varies from song to song. Never sing the delicate, graceful and soothing Jiangnan ditty into the high-pitched and broad Mongolian idyllic; The hero and heroine of the broken dream, the tragic fate of despair to sing a song of joy for a better future..... Therefore, ignoring the musical background of the melody, the intention of the composer, and disconnecting the content of the lyrics from the melody, we can not accurately express our emotions, can not properly use the emotion, and it is impossible to shake the hearts of the audience, move the audience, conquer the audience. In the vocal music performance, the singer to do catharsis, emotional control and sound skills in perfect combination. Only by good arrangement of emotional color, sound image, language sense application and singing skills, can the voice be relaxed and relaxed in singing, the emotional use is just right, and the audience can get artistic infection in the beautiful, emotional and moving process.

4. Conclusion

Emotional application not only plays an important role in vocal music singing, but also plays an important guiding role in vocal music teaching and obtains good classroom teaching results. The whole activity of vocal music teaching is to inspire students to grasp the vocal skills through thinking activities and to complete the correct singing vocal movement. All kinds of teaching methods used by vocal music teachers contain the factors of students' thinking activities when they sing and sound. Many experienced vocal music teachers are good at applying educational psychology to teaching, rationally analyzing specific situations, choosing teaching methods and teaching students in accordance with their aptitude. The research and application of emotional psychology plays an important role in improving the quality of vocal music teaching, which should not be ignored. Therefore, in the actual vocal music teaching, teachers in teaching students singing basic skills at the same time, but also must mobilize the enthusiasm of students, stimulate the enthusiasm of students as an important content of teaching activities, throughout the actual teaching.

References

[1] Zhen Lifu. *Scientific Voice Practice [M]*. Beijing: Communication University of China Press, 2005.

- [2] Zheng Bixian. *60 Drama Stage Performance Introduction Practical Training* [M]. Beijing: Modern Press, 2005
- [3] Zhang Qian. *Manuscript of Music Performing Arts* [M]. Beijing: China Minzu University Press, 2004
- [4] Zou Changhai. *Vocal Art Psychology* [M]. Beijing: People's Music Publishing House, 2000
- [5] Zou Benchu. *A Study on the System of Shen Xiang Singing* [M]. Beijing: People's Music Publishing House, 2000.