

The Importance of Stage Aesthetic Practice in Vocal Performance

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Abstract: In today's society, people have high standards and strict requirements for the pursuit of beauty, the demand for the spiritual world is becoming stronger and stronger, and the appreciation of vocal music is also becoming more and more intuitive, requiring pleasing to the ear and at the same time needing to have a pleasing performance. That is to say, the vocal performer's hands and feet on the stage, the knitted brows and smile are enough to identify the professional skills and artistic cultivation. Therefore, through the exploration of stage aesthetic practice, the author aims to let everyone understand what basic qualities should be possessed by vocal performance on stage, to form a good overall awareness, and to promote the vocal performers to establish a clear learning mindset, an independent aesthetic awareness and a scientific learning method in the exploration of stage practice.

Keywords: Vocal Performance, Stage Aesthetics, Practice.

1. Introduction

In the field of music art, vocal performance is a "second creation", in which the vocalist's vocal quality and aesthetic ability are interpreted through his/her unique performance on stage. Nowadays, the audience's aesthetic standard is becoming more and more strict, and they have higher requirements for vocal performers' voice and body, lighting and sound, dress and make-up on stage. Vocal performance in China is currently in a relatively weak state, lacking both the theoretical depth and height it deserves, as well as objective overall planning and micro-detailed planning. This reminds us that the research on the cultivation of aesthetic ability in vocal performance literacy is imminent, and only by guiding the practice of vocal art with correct aesthetic consciousness can we truly express the charm of vocal performance art.

2. Purity of Stage Performance Consciousness

Every singing practice of vocal performers on stage is beneficial to enhance their artistic cultivation and artistic comprehension. Only when it is connected with the audience's aesthetic emotion can it have aesthetic value, thus making the vocal performance art have stronger vitality, expressiveness and infectiousness.

2.1. Eyes and Facial Expressions Give the Work Aura

As the saying goes, "the play of a body lies in the face, the play of a face lies in the eyes", the human mind can be expressed with the help of facial expressions of happiness, anger, sadness and joy, and the theme of the song can be expressed with the help of the eyes of the scene near and far, by the performer's own emotional rendering to the audience, so that the audience into it.

The design and management of the eyes and facial expressions play a very important role for a vocal performer, if the singer is expressionless on the stage, the eyes are lifeless, even if his vocal skills are superb, but also just for the sake of

singing, which is equivalent to a machine that can be vocalised, there is no sense of picture, and the audience is difficult to empathise with the song. If the performer designs his eyes and facial expressions in advance according to the theme of the song, he can quickly attract the audience's attention on stage. For example, in the Chinese opera "The White Haired Maiden" excerpt "hate like a mountain hate like the sea" performance, the performer opens the first sentence "hate like a mountain hate like the sea", the voice is firm and strong, emotional excitement and indignation, facial expression to show that "the old society forces people to become ghosts" protagonist Joy! The facial expression should show the hatred and hatred of the old society and the landlord Huang Shiren, and the eyes here should be full of perseverance and hatred, bringing the audience into the sad and angry mood of the song. Another example is the performance of the song "Hometown is Beijing" on stage, when singing "travelled all over the North, South, West and East", the eyes can be used to recall the feeling of extending into the distance, facial expression as if seeing a picture in the eyes flow, so that the audience can feel the magnificent picture; when singing "not enough to sing that red wall When singing "singing the red walls and the Hall of Supreme Harmony, not enough to say that the ten-mile-long street lying rainbow", the eyes have to draw close to the sense of distance, as if at this moment in the Hall of Supreme Harmony, ten-mile-long street in front of the facial expression is sweet, to feel the beauty of Beijing. It is fully illustrated that when vocal performers want to interpret the works, they should understand the cultural connotation of the works, and then integrate into the emotion and mood of the works, and drive the emotion of the audience with a knit smile and a look.

Facial expression is the joy, anger, sadness and happiness presented by the character's psychological activities and emotions transmitted to the five senses. When "happy", the muscles of the corners of the mouth will be lifted, the facial muscles will be expanded, the pupils of the eyes will be enlarged, and the gaze will be soft and luminous; when "angry", the facial muscles will be tense, the brows will be locked, the pupils of the eyes will be narrowed, and the nose

will be closed, and the eyes will be closed, and the eyes will be closed. When "angry", the facial muscles will be tense, the eyebrows will be locked, the pupils of the eyes will be narrowed, the nostrils will be flared, and the corners of the mouth will be turned down. Vocal performers often convey the psychology and emotion of the characters in the work to the audience through their facial expression, and in principle, the inner emotion should be consistent, unified and harmonious with the outer facial expression. For example, in the Chinese opera "The White-haired Girl" excerpt "The North Wind Blows", when it is sung to "Dad went out to hide the account, the whole seven (that) days, thirty (that) night has not returned yet" to be to show the protagonist of the Xier's inner anxiety, sadness, and expectant emotions, the performer's eyebrows are slightly wrinkled and pressed downward, eyelids sagging at the moon; when it is sung to "When singing "Father brought back white flour, happy for the New Year", it is necessary to show the emotion of joy within the protagonist, the performer's mouth corners are raised and the smiling muscles are lifted up.

In order to make the stage performance natural, vivid, let the audience feel the sense of reality, three-dimensional sense, vocal performers need to strengthen the performance skills, especially need to study the facial expression and eye control. Mr Mei Yanfang, the founder of the Mei School of Peking Opera, was told by his master that he had no talent for acting before he learnt the art because his eyes were like dead fish. Mr Mei refused to accept his fate, and then trained his eyes and facial expressions in front of the mirror every day, which is why facial expressions can be strengthened and trained later in life. Generally speaking, the eyes and facial expression during vocal performance are the key to give the work an aura.

2.2. Body Movement Gives the Mood of the Work

Physical movement is a necessary auxiliary means for vocal performance. Vocal performers are required to shape a beautiful stage temperament through the comprehensive training of ballet hand position, classical basic hand position, body rhyme combination, etc. This is a compulsory course. Usually on stage, vocal performers will design some appropriate body movements according to the theme and mood of the work.

In the process of vocal performance, the most used is to express emotions through the arm. For example, when singing the work of "Hometown Voice, Hometown Feeling", when the performer sings "I love the Gobi Beach, the sand and sea walking camel", he can express his love for his hometown by driving the small arm through the big arm, pushing the palm of his hand away from his chest, and rowing 45 degrees to the side. Singing "I love you, China" this work, the performer can be left and right arm in turn from the chest naturally pushed away from the paddle circle stretching, with the eyes extended to the far side, with the melody and the mood of the high, arm movements proposed to be a ballet hand position of the seven movements, the arms pushed away from the palm upwards, from the body to create a magnificent momentum. Another example is to sing "say a word from the heart" such a calm and natural narrative song, when singing "I also want to go home" can be placed in front of the chest with one hand, palms inward, slowly recounting their homesickness; when singing "only to know the responsibility of the big" can be clenched in order to show the heavy responsibility.

The second is to create a mood by pointing to people or

objects through finger gestures. For example, when singing "The End of the World Songstress" in "The End of the World and the Cape of the Sea", you can use your fingers to cross from the left to the right, as if the left is the end of the world, and the right is the Cape of the sea, which gives people a certain reverie. Later, the younger generation began to innovate, and boldly tried to combine sign language gestures with vocal and dance rhythms, a typical example is the single "Love" issued by the Little Tigers in 1991, which has become a hit across the Taiwan Strait, and the three boys sang and danced in the form of the song adding unlimited vitality, and the effect of stage atmosphere enhancement is obvious. It can be seen that in the process of vocal performance, body movements seem to be the "silent language", changing with the emotional rhythm of the song, and creating an atmosphere between hands and feet.

Any kind of vocal performance system is not an unchanging golden rule, it should be adjusted and developed with the changes of the times, and we can carry out creative transformation and innovative development. The only way for vocal performers to be recognised by the audience is to constantly improve their standards and to be recognised by the audience with higher and higher taste.

3. The Cultivation of Aesthetic Awareness on Stage

Discovering and displaying beauty is the best nature of human beings. The main purpose of vocal performers to improve their stage aesthetic consciousness in the process of practice is to provide the audience with a sense of beauty and aesthetic pleasure.

3.1. Lighting Creates Stage Atmosphere

On the stage of vocal performance, the lighting configuration is in line with the theme of the song, it can quickly attract the attention of the audience and enhance the excitement of vocal performers, from this level, stage lighting and vocal performance are complementary. Setting the appropriate lighting intensity, colour, height, distance and other changes to configure the song theme melody and situation, to create a magnificent, pleasant and warm, passionate, windy, tense and horrible atmosphere, which will help the performer's role in shaping the development of the storyline, and the artistic effect of the lighting is to improve the aesthetic level of the audience, but also let the audience easier to empathize with. For example, vocal performers on stage singing "I love you, China", stage lighting can choose some colour temperature can be adjusted, high colour temperature light source and low colour temperature light source lamps and lanterns with each other, the use of light intensity to express the main emotions of the song, the yellow top light and red sidelights with each other, to create a stage atmosphere, in the audience area in front of the sky over the stage surface lighting projection, stage design two fixed-point position focused on the Performers, during the singing period can be matched with the flow of lights and rear beam lights to focus on the flow. Then, for example, singing opera "hate like mountains and hatred like the sea" the first sentence, the stage lighting can be used to blue top light, coupled with a small circle of white beams, the performer covered in white chasing the light, the formation of a more solemn, the feeling of sadness.

Therefore, we should give full play to the artistic value of

lighting, so that the stage art and science and technology combined to create a beautiful and harmonious expression of the scene.

3.2. Sound Creates Stage Language

Sound in the process of vocal performance it is a special language, through the stage sound field size, fast and slow strength and weakness of the expression of the musical language. High-quality sound effects and the high degree of integration of choreography allows vocal performers to interpret the song to the fullest, creating an immersive feeling for the audience, and auditory and visual enjoyment.

Sound technology is artistic, professional and scientific. Different types of singing styles have different requirements for sound. For example, American singing, national singing should use condenser microphone, adjust the volume to about 60%, the remaining for the accompaniment volume, because of its wide range of audio response, can be far away from the pickup, produce a certain reverberation of the reflected sound into the microphone, so that the human tone becomes mixed thick, natural, elasticity and spatial sense. Popular singing should be used dynamic microphone, and try to control the volume and accompaniment ratio balance, because it has a near-speaking effect, can enhance the low-frequency weight of the sound, so that the bass part of the full of magnetism. The role of the sound system for vocal performers of popular singing is not only limited to the amplification of the singing voice, but also can be used to adjust the texture of the sound with an equaliser, with a compressor to adjust the strength of the sound, with an exciter to adjust the resonance of the sound, and so on.

Vocal performers need to understand the impact of microphone pickup and angle. For example, vocal performers of American and ethnic singing should generally keep a distance of 5-20cm from the microphone, with an angle of approximately 15°, which will make the overtones of the overall tone structure fuller. Vocal performers of popular singing style should keep a distance of 1-5cm from the microphone, and the angle should be 15°-30°, so as to avoid the low-frequency puffing sound of the air mass, and at the same time, the timbre of the high and low frequency vocal bands is also more balanced. This shows that vocal performers need to practice their aesthetic sense of sound before they can use it skilfully.

3.3. Dressing to Create the Stage Picture

As the Chinese saying goes, "A man depends on his clothes and a horse depends on his saddle". This is also true for vocal performances. Vocal performers should firstly focus on the temperament of the performer and the theme of the song on the stage, and secondly, the colour of the clothes should be based on the stage set, lighting and the theme of the song, which can make the artistic aesthetics of the whole stage to achieve the effect of complementing each other.

Good costume modelling can grow the stage confidence of vocal performers, enhance the stage performance, but also help the audience to understand the theme of the song faster, and bring the audience into the song melody and situation. For example, if you sing the song "Red Bean Lyrics", which is a poignant American vocal song, the performer can choose a dignified, elegant and simple dress, hair style can be used in some solid colours to do the embellishment of the hair card, the modelling should not be too deliberate or show maturity, there must be a sense of spirituality, so that people have a kind

of feeling that I see the pity of the poor. Whether it is accessories or clothing, the use of appropriate stage performance of the eye-catching pen. So that in the vocal performance stage dress modelling also plays a very important role, it can not only increase the beauty of the stage, so that the audience through the vocal performer and the song itself to produce a strong soul resonance, feel the charm of the song, but also enhance the stage performance, so that the vocal performer and the stage is more integrated, will be the beauty of the stage.

3.4. Make-up Creates Stage Charm

Art originates from life but is higher than life. A perfect vocal performance mainly relies on the effective coordination and co-ordination of stage factors such as singers, lighting, sound, stage structure and scenery, so as to achieve a win-win effect. This makes vocal performers have higher requirements for stage make-up techniques. Different types of vocal performances can be made up in different ways to add to the external charm of the performer. The performer should be well-prepared, accurately grasp the theme and emotion of the song, be good at considering the stage structure, and comprehensively highlight their own strengths.

In vocal performance, the performer's stage make-up needs to be an effective combination of art and skill, and a good make-up can enhance the performer's confidence and sense of stage ceremony, and at the same time attract the audience's eyes and create a good stage atmosphere. Before the vocal performance, the singer needs to communicate with the make-up artist in advance, according to their own understanding of the song deeper understanding of the role and mood, and then design the make-up to match the dress, highlighting their own strengths, such as the girls singing Jiangnan ditty "the end of the world songstress", the performer's make-up must be a willow-leaf eyebrow, high nose, small red mouth, and other exquisite make-up. For example, if a girl sings the enthusiastic and cheerful Xinjiang song "Sweet Songs to Welcome Your Guests", the performer can have a colourful and rich make-up, focusing on eye make-up and lip make-up, highlighting the attractiveness of the eyes and the depth of the facial features.

Generally speaking, the performers of American and national singing styles should be "dignified" and "solemn", while the performers of popular singing styles should be "fashionable" and "trendy", The popular singing performer's make-up style should be "fashionable" and "trendy". This requires that vocal performers should have a certain degree of professionalism and cultural literacy, be familiar with make-up techniques, have a certain aesthetic ability, be able to get inspiration from life, accurately grasp the characteristics of the theme of the song, combined with their own external characteristics, design exquisite make-up, give the audience a sensory experience, so that the stage performance to achieve greater success.

4. Conclusion

As the saying goes, "details determine success or failure", in the process of vocal performance, performers should have high standards and strict requirements for themselves, and do their best to accurately express the thoughts and emotions of the work, and their voices, facial expressions, movements, costumes, make-up, lighting and sound should be natural and appropriate, in line with the style of the work. Excellent vocal performance artists not only have mature skills, but also have

rich practical experience, and bring their own light on the stage. Therefore, the learning of vocal performance is never-ending, and we can only keep exploring forward and integrating in practice, constantly discovering and creating beauty, only better, not the best.

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