

A Study on the Generation of Context in Popular Vocal Performance

BY

Xingcen Ge

Conservatory of Music, Communication University of China, Nanjing Jiangsu211172, China



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Corresponding author:

Xingcen Ge

Abstract

Musical context can be considered the highest aesthetic requirement of a work, the mood and realm produced by the performer's subjective emotional thought and rational analysis in a musical performance (Liu & Hao, 2016). Musical context is a universal concept, and every musical work contains a specific context. However, musical context is not a given, and the text will further analyze and explain the strategy of generating context in popular vocal performance, hoping to enlighten you.

Keywords: popular vocal music; vocal performance; context generation

1. Introduction

With the continuous development of the current society, people's aesthetic level has been constantly improved, and there are naturally higher requirements for the quality of music performance (You, 2017). This requires the performer to be able to produce his or her own relevance to the music in the specific performance process, while also taking into account objective facts, so as to further give the music itself a unique connotation and achieve the effect of both form and spirit. This paper further analyzes and studies the generation of context in pop vocal performance.

2. Mastering the style of popular vocal works

2.1. Understanding and determining the stylistic attributes of pop music

Pop vocal music is dependent on a range of pop music themes and styles. The vast majority of pop songs have a stylistic orientation or origin and are reflected in the singing process. The performer should have the ability to determine the style of the music. To sing songs accurately, they should first commit to the music as a whole, determine its stylistic attributes, and use appropriate stylistic singing techniques based on the stylistic attributes so that they can better grasp the characteristics and features of these works and better capture the mood of the songs, thus creating an accurate sense of the song's atmosphere (Wang, 2017).

2.2. Cultivating students' singing styles

It is important for students to master a good singing style for better interpretation of vocal works, which requires constant experimentation and research to determine the form of their singing, which also allows for some sublimation of musical works. Of course, the style of vocal works can be affected by some other factors. For example, incorrect singing style and some bad singing habits can affect the expression of songs to a great extent. Therefore, in the process of vocal music teaching, we must pay attention to let students master good singing methods, and in the process of singing, we can figure out the style of singing vocal works, and improve students' practical ability in a step-by-step manner, and think more from students' point of view. In the process of carrying out popular vocal teaching must be fully considered to cultivate students' singing style, to pay attention to enhance students' cultural connotation, for vocal singers the style and flavor of the work is crucial, students must understand the style characteristics of vocal music when they are exposed to vocal works. Students should also consciously cultivate their cultural connotation so that singers can better grasp the style and connotation of vocal works. Students must understand the stylistic characteristics of vocal works when they are exposed to them, such as the background of the creation of the work and the intention of the creation, so that they can better express their emotions, and also choose works that are suitable for them to perform and better grasp the style of singing (Wang, 2009).

3. The basis for the existence of context in musical performance

In musical works, the context itself contains the spiritual message of the work, which has some characteristics of its own, constitutes the form of materials by means of sound, and constitutes the spiritual message through human emotional experience (Zhang, 2016). In this process, a combination of subjective and objective factors is required. It is necessary to subjectivize the object by experience on the basis of having the object, and in this process, the subjectivization of the object also shapes the mood (Zhang, 2009). Therefore, the mood is formed with the help of people's imaginative activities, formed in the process of subject-object intermingling, and changed with the change of time. In the whole process of forming musical contexts, the openness should be highlighted, and it is also a process of recreating the spirit of the theme, further processing with the help of imagination, combining each imagery, and gradually revealing the created imagery, so as to achieve the effect of the interaction between the subject and the object. In the process of music performance, the formation of imagery is influenced by a number of factors. On the one hand, it is the influence of the external environment of the performer, such as the environment, the context, and personal cultivation. The other is the influence of the performer's performance ability and performance skills. The second is the influence of the performer's comprehension ability and the influence of the generation of the performance context based on different musical works with different themes and meanings. The last is the difference in context caused by the cultural differences of the performers under the same musical background.

4. Several aspects of music context creation

The first part of music context generation is the stage of score reading, which is the core part of music, and each symbol has a certain connotation. Therefore, it is necessary to analyze each symbol carefully, and the combination of these symbols becomes a whole, which can be used as a performer's performance object, so as a performer must have a comprehensive understanding of the musical information. Next is the assimilation link. There is definitely a certain amount of subjective thought that exists when people make observations about things and phenomena. One of them is more obvious for the spiritual product, then the performer will bring the audience an intuitive mood feeling in the process of music performance. Finally, there is the link of performance. In this link, the performer needs to express the music in his hands with the help of singing, the main thing in the performance is to transform the music into the real stage so that people can fully feel the mood revealed by the music.

5. Strategies for Generating Context in Popular Vocal Performance

Vocal works are more in pursuit of context when they are expressed, and many vocal works can be felt as beautiful as reading a beautiful poem. By creating the context of vocal music, people can get more beautiful experiences and feelings, and close the aesthetic distance of people. The expression and presentation of the vocal context is also an important means of artistic expression

of vocal works, which needs to convey the sincere emotions and make the listeners truly feel the beauty of the context contained in the works. Therefore, in the process of performing pop vocal music, attention must be paid to the effective generation of context.

5.1. Master the emotion to be expressed in the work

Vocal works definitely need to express emotions with the help of sound, so vocal music is definitely an art of sound, and the appreciators will also give their emotions to the works while experiencing and feeling the beauty of sound. In the process of combining the two can get emotional resonance, better touch people's sensitive nerves, so that people can further feel the beautiful mood contained in the music. Of course, the mood of vocal works needs to be further improved according to the background of the times and the style of the works themselves, to create the beauty of the mood of the works, which requires the performer to understand the style characteristics of the works comprehensively and to be able to start from the author's intention and thought of creation. In the process of expressing vocal works, attention should be paid to the use of rich language and the use of emotions full of contextual beauty to achieve better expression and presentation of the work. So in the process of context generation, we must pay attention to mastering the emotions to be expressed in the work itself.

5.2. Pay attention to the interplay of scenes to realize the effective expression of mood

The vocal works should pay attention to the integration of scenes when realizing the expression of mood. In the art of vocal music, emotion is the integration of the author and the singer's emotional thought, which needs to be integrated into the vocal work, so that the emotion can play a role in the generation and sublimation of the artistic mood of vocal music. So the emotion can make the vocal work itself become more vivid and full of life (Li, 2016). And the scenery can present the realistic scene of the work to a certain extent. It is important to note that the situation is inseparable when performing vocal expression. The main reason why vocal works can get a beautiful singing and expression is that the singer can better bring the rich imagination of the audience in the interplay of scenes, which can make the works create a more beautiful mood. So in order to get a better generation of pop vocal performance mood, must pay attention to achieve the integration of feelings and scenery, so that often can get more ideal results. In the whole process of pop vocal performance, attention must be paid to the effective integration between emotion and scenery, and the integration between emotion and scenery can better express the music itself, which can better reveal the connotation and ideas of the music, improve the expression level of the performer, and also better convey the ideas that the music wants to convey, and give the audience a better experience and feeling.

5.3. Realize the excavation and cultivation of mood in the training stage

For composers, when they use the language of music to express concepts and emotions, there are some limitations in the language, so naturally, they cannot express their emotions completely through the songs. In the process of analysis of musical works, the performer must pay attention to break this language limitation and

carry out in-depth understanding and analysis according to the emotional content of the music work, which can present a specific context with the help of sound. In the process of analyzing musical works, performers should try to transform phenomena into representations, and further process the works through certain imagination and creation, so as to create corresponding musical contexts, in which the emotions contained in music are further processed and sublimated with the help of intuitive effects and reasonable imagination, thus creating a unique context. Therefore, in the process of music training, we should consciously train the performers to express the musical contexts, and organize the performers to dig deeper into the contexts to enhance the effect of the contexts. Before the performers perform on stage need to be trained, then in the training phase should focus on the integration of music and context, to explore the context contained in the music, on the basis of this rub can better express the mood of the music, to achieve better expression effect.

5.4. Pay attention to the generation of context in the process of performance

For music performers, before performing, they must conduct a lot of training, and in the process of training, they need to bring out the subjective initiative of the performers, analyze the language and context of the music works, and in this process, they can stimulate the subjective emotions of the performers, further process the appearance, and then create the context. However, when the excavated context is transferred to the real stage for performance, it needs to be integrated with some performance techniques, so that the audience and performers can achieve emotional resonance, and better let the context better serve the performance. In the process of specific performance practice, it is necessary to focus on thinking about the emotional content of the music when participating in the stage performance, and pay attention to the better integration of their thoughts and emotions into a specific context, so that the emotions can be reflected in the prescribed context while achieving a realm of no-self, which can ensure that the performers put all their emotions into the performance and perform better. At the same time, we should emphasize the full integration of our own feelings in the false self, so as to achieve the successful creation of this context in the forgetful performance and inspire the audience's emotional resonance.

5.5. Pay attention to reasonable reflection, and strive to achieve the reconstruction of the mood

Music itself has a certain degree of openness, so in the process of performing pop vocal music, each performance is unique. In the process of specific performance, we should constantly improve the performance skills, which requires reflection on each performance, so that we can learn more experience and lessons from the performance, constantly summarize, and recreate the work on this basis, so that we can better control the connotation of the music work and improve the infectious power of the performance. In addition, we should also pay attention to listen to the external evaluation of the performers, so that we can use various objective evaluations to improve ourselves, grasp the key training points, improve the artistic perception ability and performance ability, so

as to achieve better creation of musical contexts and achieve a good effect of context generation.

6. Conclusions

In conclusion, in the process of music performance, in order to better generate the context must pay attention to the control in all aspects, to enable the performer to deeply experience the connotation and emotion of the work, consciously excavate the context of the work in the training stage, while in the performance to achieve the integration of performance skills and context creation, can allow the audience to obtain real emotional resonance. At the same time, attention should be paid to constant reflection and re-creation of the work to ensure that the real creation of the context can be realized in the training stage, to better express the work, to enhance the effect of expression, and to achieve the ultimate goal of the performance.

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