

The Esthetic Connection between Chorus Voice and “Form”

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Abstract: Music is the art of sound, while chorus is the art of group vocal music. Choral art takes human voice as the carrier to express thoughts, emotions, and artistic images through sound. Harmonious, unified, balanced sound gives people the enjoyment of beauty and brings people-related pictorial association. As a unique form of vocal music art, chorus is also a comprehensive stage art belonging to the category of performance, which is a sister art belonging to the same and different families, such as dance and drama. In the visual arts such as dance and drama, the melody, timbre, and harmony of music match the figures appearing on the stage or screen. So that when we hear some kind of music there will be lyrical beautiful, strong magnificent, or lively jumping, dark melancholy and so on feelings and associations. From ancient to modern times, in daily life, people sang and danced scenes were also their immediate reflection of music aesthetic feelings. Some of these aesthetic experiences are vague and some are specific. For example: We may think some music is humorous or sad, but when people hear the music, such as "the devil into the village", we will think of the scene in that movie. Which associated the Anti-Japanese War. In chorus, the influence of “form” on the aesthetic feeling of sound, or from the perspective of reverse thinking, can be said to be the aesthetic expression of “form” by sound, which can relate to the breath of singing, the resonance position and the effect and change of the expression state. The audience can feel the chorus’s expression of aesthetic emotion directly from their hearing and then has a significant influence on the music sound and singing effect. In this paper, through the association of “form” to sound and aesthetic influence, with the help of some in the dance to tighten the intuitive posture, to chorus vertical

sound inspiration. Starting from the identity of visual perception and sound perception, this paper tries to understand our requirements for chorus singing from a reverse perspective. To maintain the breath of the chorus sound, to control the state, to establish the sound of harmony, unity and balance, as well as the performance of the overall sound effect, etc, to make a different angle of interpretation.

Keywords: *chorus; sound “form”; auditory perceptual style; aesthetic relation*

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0 Introduction

The form of sound is originally non-existent, but it can be expressed through auditory perceptual pattern so that the stimulation of sound directly causes synesthesia activity and directly or indirectly reflects the concrete “form” with the features of picture and scene. In the study of this paper, by referring to the dancers’ posture which just meets the requirements of the audioperceptual style of chorus, this paper elaborates the requirements of good audioperceptual style of chorus art and the basic contents of aesthetic pursuit. In this way, it will be easier and more direct for people involved in the practice of choral art to understand and understand these contents.

The main purpose of this paper is to study the establishment of advanced and elegant choral auditory perceptual style concept from this perspective, effectively improve the teaching quality of choral

singing and the chorus level of the members, inspire the chorus members' wisdom and aesthetic perception ability, and pursue more elegant and harmonious chorus artistic aesthetic performance.

In the study of choral singing in China, the author found that the concept of "construction of a good auditory and perceptual style of 'form'" first appeared in an interview article by Lihuasheng who is an interviewee—(The pursuit of the perfection of unity - conductor PengBo's voice training on chorus)^[1]. The reporter through with China's famous conductor Mr. PengBo the in-depth dialogue, which summarized his aesthetic concept of choral voice, and through the inspiration of dance form causes the aesthetic expression of "high position forward" and "vertical inward" in choral voice. In addition, the conductor should pay attention to the construction and perfection of the chorus sound is also very important. In this interview, Mr. Peng gave a constructive answer to the aesthetic expression concept of the construction of good auditory perceptual style of the chorus. It is of great theoretical significance for the establishment of the chorus's vocal beauty, singing level, improvement of aesthetic awareness, and in-depth emotional expression.

This topic in the study of abroad, William eman's book "the voice of the choir training", and by studying the amateur chorus voice training, how to put forward from the nature of the original form to produce reliable voice training method and is used to rebuild the natural voice "product", pay attention to the voice of "form", and to establish a sound system. In order to develop the ability and imagination of chorus members, scientific methods of sound training are sought from the expressions and movements of human beings, so that the complex and abstract sound training can be improved through the concrete life phenomena that are easier to understand.

The above content provides a valuable reference for us to study this paper.

1 The relationship between form and sound "form"

1.1 What is form?

"Shape" is defined as (1) shape gesture in Chinese dictionary and (2) refers to the manifestation of things under certain conditions. It is not hard to see that form is the combination of form and state. In short, shape and the way things develop internally. "Form" can

be grasped and perceived, or it can be extended to be understood.

All in all, the form is an expression of visual relevance.

1.2 What is the "form" of sound?

The "form" of sound can be interpreted as the form or state of sound. The "form" of sound is abstract, but the "form" of sound can influence the effect of sound through external body posture and internal breath support when singing, reflecting the singer's aesthetics. Use concrete formal gestures to represent the abstract sound state. The "form" of sound is the expression of auditory feeling. The form of sound is invisible, but it can be felt and reflected by the sound.

1.3 The "shape" relationship between form and sound

Form directly affects human perception through tactile and visual conformation. Different people form different psychological effects based on the physiological response of form and the emotional content contained. However, the "form" of sound shows different psychological effects through abstract auditory perception. Abstract sound ACTS on human perception makes abstract sound concrete, gives people concrete visual conformation (i.e., picture), and makes people produce different aesthetic resonance. At the same time, it also influences the abstract sound state through the specific body posture and the state of consciousness. The two are related, mutually restricted and closely related.

With the development of industrial technology and the rapid development of science and technology, the "shape" of sound is now more than an abstract auditory expression. Through the resonance of sound waves, we can see the different visual effects produced according to the vibration frequency of sound.

The four video screenshots posted above are the video "shape of sound" published by industrial design magazine on May 14, 2016. In the figure 1, the (a) is a plate of unshaped sand. And the (b), (c) and (d) of Figure 1 are different frequencies of vibration generated by different pitch, so that the scattered sand can have different visual effects.

By auditory resolution, the author finds that the (a) of Figure 1 is a morphological image of the sound on about f of one-lined octave in mediant register. The (c) shows the shape of the sound on bass register's approximate great C E. The (d) in the Figure 1 shows

the shape of the sound on the treble register about g of Three-lined octave.

Thus, it can be seen that the “form” of sound is no longer a simple abstract concept and no longer just an abstract auditory perceptual representation. Through the correct grasp of the auditory perceptual style “form,” we can construct the concrete visual picture through the abstract auditory feeling.

1.4 The establishment of sound “form” expression consciousness has a direct influence on the construction of good auditory perceptual pattern

Choral singing is the art of collective voice. Compared with the pursuit of individuality in solo singing, even the voices in chorus should not be arbitrary. Moreover, the restrained and controlled voice shows the common character and accomplishment of chorus requirements. For choral singing, good auditory perceptual style is based on “high position, forward” and further promoted as the aesthetic requirement of “upright inward.” These requirements are put forward

after summarizing the characteristics of aesthetic pursuit of chorus art, which are scientific and specific and feasible. In addition, personal cultivation is also an extremely important factor affecting their voice and emotional performance. The essence of “self-cultivation” is control and self-discipline. This makes the elegant and harmonious auditory sensibility necessary for chorus specific and operational. It can accurately and effectively grasp the expression of sound, flexibly and freely control emotion, display appropriate and reasonable sound effect through sound “form,” and construct vivid and rich emotional picture through synesthesia activities generated by sound stimulation, which can directly strike the audience’s heart, cause high emotional resonance, and achieve the aesthetic goal of chorus art.

2 A comparative study of the identity between the ballet form and the “form” representation of the chorus’s auditory perceptual form

The chorus art belongs to the comprehensive stage performing art, so it has common ground with the dance art of “the same kind and different nationality” in some aspects. Through a dancer’s specific posture that is tightened inward, we see that the dance and chorus have the same requirements in terms of form. This eye-to-eye commonality helps us understand how to use our voice properly. However, this comparison in this paper is not a comprehensive comparison between dance and chorus. It’s just a comparison that meets the requirements of chorus sound performance, which is hereby explained.

2.1 The requirement of ballet form is similar to the chorus voice’s “form”

To better understand the “form” performance of chorus voice with the help of ballet posture, we can observe the illustration that corresponds to the “form” performance of chorus voice in ballet posture, as shown in Figure 2. This is the picture of Chinese girl Zhou Xiao, a famous ballet dancer, the winner of the world youth ballet prize in Lausanne, Switzerland, former British Royal Ballet dancer, current German National Ballet principal, and the first Chinese dancer. From her posture, we can see that the ballet dancer’s upright and tight body shape fits the requirements of the chorus voice’s control of inward convergence. We saw that her shoulders sink, her body erect, and her body drawn in with control. With such

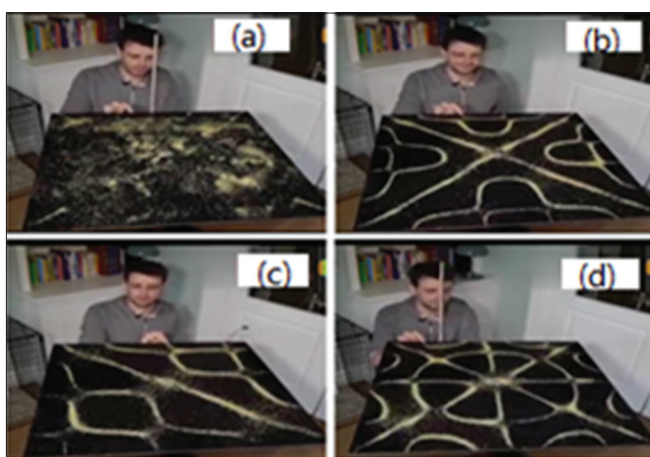


Figure 1



Figure 2

posture, we can directly and clearly explain the state of chorus singing and the aesthetic requirements of voice expression. The body shape of the dance gives people the picture of the voice and reveals the identity of the audioperceptual style of the chorus. This commonality, which can be seen directly by the eyes, helps us to understand the basic vocal aesthetic requirements of chorus, as well as the “form” aesthetic expression of chorus voice from reverse thinking.

2.2 The influence of body form on the grace and nobility of the dancer’s performance and the chorus’s auditory sensibility?

Good body shape performance, can make the dancers bring a kind of noble temperament, which from the inside of body to the external performance of the aesthetic feeling^[3]. The “form” of a good voice can also reflect the quality of the chorus voice. Through the effective control of the sound and the emotional expression of atmospheric elegance, the chorus can also reveal the temperament that can permeate the whole room, attract the audience, and arouse emotional resonance to achieve the aesthetic goal.

2.3 Dancer form and sound “form” for the pursuit of ideological concentration

The body form and sound “form” are not only about a single posture but also actually in the pursuit of a kind of ideological harmony, a high degree of spiritual unity. There is an old saying in China: “The form does not move, the meaning moves first.” This requires the singer to be in good standing posture when preparing to sing. Mental awareness should also be concentrated, highly harmonized, and synchronized with the external posture. This awareness is like prejudging the state of the next movement or sound in your mind before the dance or chorus. Whether it is a singer or a dancer, the mind is deliberate, and the mind has a number of things to perform with purpose and confidence. This concentration of the mind is an integral part of the required form of the body and the “form” of the sound, and a profound understanding of its meaning enables the dancer or singer to better grasp their performance.

3 The relationship between the “form” representation of auditory perceptual style and respiration

Ma Geshun, a famous conductor in China, once repeatedly proposed in the chorus teaching that

“breathing is the foundation of singing and the motive power of vocal activity, and only when the right breathing is mastered can the sound of singing be produced.” Another famous Chinese chorus conductor, Mr. Yan Liangkun, often said that “the work of the conductor is preparative meter.” Why does Mr. Yan emphasize the preparative meter so much? What’s so important about getting ready to preparative meter? This is because the conductor implies the three basic elements of the chorus in the preparatory meter: Tempo, dynamics, and emotion. These three basic elements directly affect the chorus’s body shape, breathing, resonance, and timbre changes. These four elements are also indispensable to the construction of a good sense of hearing. A lot of theoretical research and practical experience show that the art of singing actually is the art of breathing. Body posture for the effective control of breathing which has extremely important auxiliary function. Only by truly paying attention to and studying the role and the relationship between breath and music performance, it can make the chorus members know clearly what state they should start singing. A clear understanding of what kind of breathing will make the choir sing to meet the content requirements of the work; you can control the change of music in terms of tempo and dynamics by knowing exactly how to breathe. Proper control of the breath allows the chorus to be supported on breath when they need to perform well. Only with a good breath can we construct a good auditory perceptual pattern so that the stimulation of sound directly leads to synesthesia activity and directly or indirectly affects the auditory aesthetic feeling of choral voice.

In theoretical study and practice of chorus rehearsal, the author always follows the scientific ideas of the conductor predecessors and constantly emphasizes that “correct breathing is the premise and guarantee of correct singing”. For the choral conductor, the problem of breathing cannot be overemphasized. Through theoretical and practical experience, it can be realized that effective control of the breath in singing is indeed an important guarantee for producing good singing sound effect in chorus. Only effective control of the breath can establish a good auditory perceptual style “form” aesthetic expression. “Posture is the source of breath, and breath is the source of sound,” said Dmittseva, a vocal music expert from the former Soviet Union, according to his years of choral experience. Had before the face of inward and to have control of ballet intuitive feel inspired chorus of auditory perceptual

style “form” of aesthetic feeling, we will make it easier to understand hold breath control is actually in the process of singing control of breathing, which actively conscious breathing to adjust operation, in order to make our chorus to produce a good singing voice.

It may seem simple and easy to understand the breath semantically, but it is actually very abstract and difficult to do. With the help of the dancer’s intuitive physical state, the establishment of the correct and positive auditory perceptual style of “form” consciousness, and close connection with breathing and aesthetics, is the life embodiment of the chorus art, but also through the sound “form” aesthetic expression to build the artistic work to express the important means of emotional picture.

3.1 The establishment of sound “form” ideology is conducive to breath control

There are different forms of sound, and when we sing a very broad music, there is a wide change in the brain. When singing different works, synesthesia activities generated through sound stimulation will lead to different pictorial feelings constructed by different associations in the mind. The pictures formed by these associations are an aesthetic expression of sound “form.”

In the chorus performance, the influence of breath control on intonation, intensity, and dynamics cannot be underestimated. According to the works required artistic expression and actual needs to control the breath, according to slow, urgent, light, heavy needs to transport the breath correctly. According to the changes in the expression of high and low ups and downs and complex emotions in the melodic lines of the work, the control contrast of intensity on dynamics and the treatment of changes will directly affect whether the sound is harmonious, unified, and balanced, thus affecting the expression of emotional content and sound effect of the work. The establishment of the awareness of the “form” of sound is conducive to the scientific and rational use of breath, effective control of breath, and accurate expression of the “form” of good auditory perceptual style required by the work.

3.2 Establishment of sound “form” aesthetic consciousness is conducive to the emotional expression of chorus works

The audiosensory modality of the chorus varies according to the work. When we sing a big music, we

have a big picture in our head. In the interpretation of different works, there will be different images constructed by Lenovo, and the images formed by these associations are a manifestation of sound “form.” To establish the correct sound “form” of aesthetic consciousness in chorus members formed in the brain to fit a work of art to express feelings and images, then the good style of auditory perceptual synesthesia activities will stimulate the brain, which can actively guide the body organs, correct control breath, mobilize the appropriate mood to complete the works, and express the emotional connotation. In the chorus works, different emotional changes have different requirements on the use and control of sound.

The establishment of effective sound “form” ideology and correct breath control are important means to ensure the overall coordination and artistic expression of chorus works. To achieve this goal, it is necessary to learn and master the comprehensive participation of various breathing techniques, fully mobilize the consciousness, form, and body organs during singing, and fully cooperate with the vocal resonance body which is also an important way to achieve this goal.

The establishment of sound “form” and the application and control of singing breath are not merely technical skills. It requires an excellent chorus conductor to master this effective technique, which is conducive to artistic expression. Through the accurate grasp of the music works and actively driving the emotions of the chorus members, in order to find the best position for the correct use of breath. Only in this way can we create a harmonious and unified sound image and achieve a higher level of aesthetic appreciation of chorus art.

(3)“Sound position is high in front and vertically inward” is an aesthetic reflection of sound “form.”

Mr. MaGeshun, a famous choral conductor and educator in China, once proposed the “high vocal position singing method” of chorus and summarized the characteristics of “high vocal method” with the words “light, soft, high, and beautiful.” Mr. PengBo supplemented Mr. Ma’s request for a “high and forward,” “voice, presenting and highlighting the,” “upright and inward,” and “sound representation.” Both of them can be summed up as the singing of “high position in front” and the expression of “upright inward.” The artistic beauty of chorus relies on commonality and the whole to express, the essence of “inward” is an active control of the presentation of auditory perceptual style, so that emotions can truly

express themselves from the heart.

The most important aesthetic feature of chorus art is the balance between harmonious and unified sound and multipart sound. The auditory perceptual experience of "high and forward, vertical and inward" gives a direct feeling of the singer's state. Different music works give different concrete impressions through sound expression, which is the concrete "form" aesthetic expression of abstract sound.

4 The relationship between the "form" representation of auditory perceptual style and aesthetics

Aesthetic practice is the essence of music activity. The final purpose of the "form" expression of chorus sound is to generate synesthetic reaction through good sound expression stimulation, and to transform the abstract sound into a concrete associative image with some kind of real existence, so as to bring people elegant pleasure and beautiful perception. The aesthetic value we pursue is the unique feature of human nature and the continuous power of human development to a higher level. The beauty of the chorus is in harmony, in the voice of elegance and in the sincerity of emotion. The sound "form" explored in this paper is a comprehensive embodiment of body harmony, tone harmony, sound harmony, meaning harmony and emotion harmony. "Harmony" and "emotion" are the most fundamental requirements of the chorus art and the highest aesthetic standards of the chorus. Perfect hearing enjoyment and emotion are both aesthetic experiences in the form of auditory sensibility^[4]. Among them, "body harmony" means that in the chorus performance, the body shape of the chorus members is upright and elegant, and the breath sinks to support, thus playing a correct and reasonable auxiliary role to the harmonious and beautiful sound "form". "Sound harmony" means the accurate and unified expression of pitch, volume and timbre, the accurate grasp of strength and speed, the clear and distinct texture of harmony and the harmonious and unified sound. "Sound and" is the unity of singing state, multi-part sound expression, timbre and music emotion expression. The idea and means that the chorus members complete the work completely under the drive of unified ideology and unified ideology. Emotion and emotion refer to the understanding of the creation of chorus works and the correct grasp of style and emotion. From the description of artistic

conception and image building to the highly consistent music thinking and emotion, the full and delicate sound performance, to correctly and actively guide the chorus to establish the elegant aesthetic value orientation.

In chorus training on the technology of chorus members all have good breath support auxiliary resonant cavity, the round and singing voice, in order to get "high, straight to the" voice of performance, to make human voice tone, the volume, resonance and elegant mood unity, thus express elegant noble sound effects, exquisite and rich emotional connotation. Such training method, due to grace and nobility and voice on the audio "form," has a direct connection; It accords with the essential requirement of chorus - "harmony". At the same time, it can effectively grasp the sound "form", and enable the audience to construct the corresponding visual picture through the elegant and wonderful auditory experience. It directly reflects the aesthetic awareness of the choir, and has a profound impact on the formation of music sound effect and the performance of works.

To sum up, in the aesthetic experience of choral art, sound and harmony are the basis; sound and means, body and intention and auxiliary, and emotion and harmony are the purpose. "The heart speaks through the voice". It is the above five kinds of unity and harmony, so the formation of a noble elegant, delicate, rich voice "form". The music presented by the "form" of the voice communicates emotion, which is the direct embodiment of the chorus's aesthetic concept. By combining the subjective world with the objective world through music, the sound effect of music is directly affected. The expression of the emotional style of the work, music appeals to emotion, and the auditory perceptual style with "form" are the exquisite music with soul.

The western chorus art has been introduced into China for >100 years. With the popularization of chorus nowadays, it has become an independent art category which is popular with the masses and has great influence. Moreover, as an art, chorus also marks the music popularity and education level of a country and society, reflecting the progress of a country and society's spiritual civilization. However, in the field of world chorus, there are many problems in both team building and the chorus's aesthetic voice training, which affect the development of Chinese Chorus. Therefore, we need to study the theory and practice of the chorus's aesthetic level.

At present, there are few achievements in the study of the "form" aesthetic expression of the voice. It is a

constructive concept to expound the beauty of chorus through the sound "form". From this point of view, it is a very effective concept and method to study how to construct chorus sound, to ensure the quality of chorus teaching, to improve the singing level of chorus members, to achieve good artistic effects in the performance, and to enable the audience to get the maximum aesthetic satisfaction. The aesthetic expression of "form" of voice has a direct impact on the control of breath and sound position during singing, which also reflects the fundamental aesthetic concept of the unity, harmony, and balance of chorus art.

Due to the lack of research field, it is difficult to access relevant materials, which involves a wide range of knowledge, and the relevant materials are mixed, but few and miscellaneous. In the research process of this

paper, the author only makes some brief summary of some thinking problems in the research process through learning and a lot of practical experience. There must be a lot of deficiencies in the description in this paper, and I beg experts and scholars in related fields to give criticism and correction.

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