Fusion of Emotional Expression Skills and Aesthetic Expression in Vocal Performance

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Abstract
With the continuous development of China's economy, cultural industries and cultural undertakings are also prospering and prospering. People pay more and more attention to the spiritual world, and music has become a necessity in people's lives. In a wide variety of music, national vocal music has occupied an important position. In ancient China, there was a saying that "the silk is not as good as bamboo, and the bamboo is not as good as the meat". It is to regard the human voice as a "musical instrument" that is more beautiful than any silk and bamboo string. The reason why vocal art is so popular is because of the vocal art. The popularity of the singer's artistic personality in the vocal performances also adds infinite charm to the art. In singing, only the singing skills and emotional expressions can be perfectly united, and the beauty of art can be brought into play. This paper elaborates the emotional expression and singing skills in vocal singing, and analyzes the dialectical relationship between emotional expression and singing skills in vocal singing. Only the singer combines the music and the language to create the artistic conception of the vocal music. The artistic image of vocal music can be fully expressed by singing with thoughts, charms and infectious music.

Key words: Vocal Singing, Timbre, Singing Skills, Emotional Expression, Aesthetic Imagination.

1. Introduction
Vocal singing is a relatively complex and comprehensive music art, which has strict comprehensive quality requirements for vocal singing personnel. When singers perform vocal performances, they not only need to have skilled singing skills, but also need to understand the cultural background and emotions of the works, and integrate the content they understand into their own emotional experiences, and the singing is more resonating (Lujan, 2014). Make the work better interpreted.

The process of singing is the process of the singer's emotional and psychological world communication with the audience through the song. In the singing, the singer must make the inner world and the song feelings perfectly unified, in order to infect the audience and make the audience and the work have a double resonance of the emotion (Pérez, 2014). However, in order to express the emotions in the song perfectly, the singer also needs to be familiar with various singing skills in order to receive good singing effects.

In this paper, the emotional expression and aesthetic imagination in the process of vocal singing will be the main topic of discussion. The vocal singer must re-create through rich aesthetic imagination and emotional expression, and construct a profound artistic conception through the combination of music and language. With thoughts, charms and appeals, and creating a breathtaking artistic image of vocal music, the singer perfectly combines emotional expression and aesthetic imagination in vocal performances, showing the artistic charm of vocal works, thus making the singer and the audience resonate.

2. Overview of Vocal Performance and Its Characteristics

2.1. Vocal Singing Concept
Vocal singing is the process by which the singer conveys the intention of the vocal creator and the second creation. Among them, the aesthetic imagination and the emotional expression play the role of complement each other and jointly improve the appeal of vocal singing (Shaneshwar, 2016). The aesthetic imagination of the vocal singer influences the style and expression of the singing, and the emotional expression determines the color of the sound, the movement of the expression and the effect of the singing. In order to make our vocal performances communicate with the aesthetic subject through sound communication, sound communication and aesthetic communication, it is essential to strengthen the exploration of aesthetic imagination and emotional expression.

2.2. Characteristics of Vocal Singing
Vocal music is one of the most exquisite art of mankind. It is a comprehensive subject art that integrates ideological, artistic and scientific. In many categories of music and art, vocal singing conveys the beauty of
vocal music with music and language with its own characteristics—exclusiveness, complexity, semantics, and relevance. It evokes people's inner feelings and resonates with people.

1) The uniqueness of musical instrument construction

Vocal music is a vocal music instrument, and the human voice is a sound source, which is different from other music performance forms. First of all, its instrument is unique in structure, and it grows in the human body. The requirements for coordinated movement of human organs are more complicated and varied. Musical instruments such as pianos and violins are constructed in such a way that they can be seen, touched, selected, and fixed. However, the vocal organs of vocal singers are more human and less mechanized than instrumental music, because of the length of the vocal cords (Biber, 2015; Ma et al., 2015). The short, thick, and thin differences are constructed by the singer himself, and the whole body can be counted as a musical instrument and can express more emotions than other instruments. Therefore, the vocal singer is both the constructor of the instrument and the instrumentalist. The vocal instrument of the singer can not be selected, but the vocal instrument can be used to provide the most basic equipment for singing. Appreciators of music - the vocal performances heard by the audience are more direct and more intimate than the sounds of any instrument made by people.

Secondly, the singer's body - the vibration of the vocal cords is closely related to the singer's own nervous system. Regardless of the conversation in daily life, the speech at the time of reading, or the vocal training in singing, all the places where the sound can be heard must use the important part of the human body. This body is not like the piano and the violin can be used for several hours of practice. The singing instrument - the vocal cords should not be used for a long time. The uniqueness of this "instrument" also responds to the singing needs of many vocal educators.

2) Structural complexity

The construction of vocal instruments differs from other musical art in that the complexity of the musical structure is presented. First of all, in the singing process, vocal singing is an organic whole. It requires the singer to "do not sing the word, not deflate, sing, and not leave." There are three conditions for a singer to sing a beautiful and pleasant song:

1) First, we must have a good singing state and desire;
2) The second is to have certain vocal singing skills such as breathing, vocalization, resonance, and vomiting, etc., and coordinate the breathing, vocalization, resonance, and language organs as a whole, and use them comprehensively to master solid singing skills;
3) Third, vocal music is the art of expressing emotions. The content of singing and the emotional emotions expressed are the true meaning of singing. When the singer is actively mobilizing and adding emotional language, he can integrate rich and colorful emotions into the beautiful singing voice, infect himself and cultivate the audience, and the remaining sounds linger in people's hearts, and can truly interpret the vocal music art.

Secondly, in terms of artistic creation, the art of vocal singing is different from the reading of literary works, the exhibition of paintings, and the viewing of sculptures and crafts. One can only understand through the visual appreciation, understand the author's creative intentions and the style content of the works, from which inspired and infected (Yeh et al., 2015; Seo et al., 2015). The art of vocal singing requires a more superb and concentrated way of creating in order to impress the hearts of the audience in a short singing voice. Its creation is from the initial stage - the author's lyrical deliberate, depicting the structure of the lyrics creation and then accepting the intermediate stage - the music creation of the songwriter's written composition, and finally at the end stage - through the organic combination of the songs, the singer Song analysis and understanding, research and processing, proactive and emotional singing, to create a perfect artistic image, and finally complete the second creation of the song. The completion of the three stages embodies the wisdom and strength of multiple creators, and also constitutes the vocal singing art of comprehensive artistic creation.

3) Semantic lyrics

Language is a tool for people to communicate with each other. "It is a stimulant with a certain material coat. People speak a language with sound, and the written language has a shape." Semantics is the specific content and meaning of language. As we all know, vocal music is a music that is sung by human voices and has a clear semantics. The infiltration of semantics in the image performance fundamentally distinguishes vocal music from instrumental music (Mart et al., 2015). The semantics of vocal music is a combination of music and literature. It sings the specific content of the lyrics language to give a clear meaning, and more directly reflects people's lives and concentrates on the special performance of people's inner thoughts and feelings. Most vocal music has lyrics, so vocal art can give more sensation and space to the lyrics through organized sound, which makes its semantics more playable.

The semantics of vocal singing art is mainly reflected in several aspects: First, in the interpretation of vocal music works in different countries, it is subject to the influence of the language environment. For example, when we sing Italian classical art songs, the accuracy of the Chinese translation of the spectrum is very important. We use the translated Chinese to understand the lyrics, which is convenient for the emotional input.
when singing Italian songs. Secondly, between different ethnic regions. When performing vocal music, first of all, we must understand the charm characteristics of the local folk songs we sang, such as the flowers of Qinghai, the Xintianyou of northern Shaanxi, and the long-term of Inner Mongolia. According to the background, connotation, intonation rhythm, singing technique, and semantic understanding of the lyrics, we can adjust and find the singing style and method that conform to the semantics of the lyrics and local characteristics. It can be said that the viewer's interpretation of the song by the singer more clearly understands the image and content emotion expressed by the songwriter, which is also the semantic expression of the vocal performance.

**Figure 1. Characteristics of vocal singing art**

3. **Emotional Expression and Aesthetic Theory of Vocal Performance**

3.1. **Emotional Expression of Vocal Performance**

In the creation of vocal music, the creator integrates his own emotions, and in the vocal performance, the audience gets emotional experience and sentiment from it. Russian musician Sheroff once said: “Emotion is the soul of singing.” It is no exaggeration to say that if the note is the skeleton of music, then emotion is the soul of music. Music is the carrier of emotions, the continuation of the creator's life, and the birth of miracles. In vocal singing, singers use vocal music to express their emotions and vent their feelings (Aryabkina and Spiridonova, 2017). In vocal appreciation, the audience gets beautiful from music. Emotion is the deep reflection of objective things in people's hearts. The interpretation and expression of emotions are people's use of various methods to express their inner psychological perceptions and are known to outsiders. Emotion comes from social practice. In the process of vocal music creation, creators often generate certain emotional experiences according to whether social practice meets their own needs, and give them to vocal creations. It can be seen that vocal music is the carrier of emotional expression of artistic creators. From ancient times to the present, from the inside and outside, any music is an expression of emotion. It contains the creator's perception of life and life, and records the inheritance of culture.

As a deep performing art, vocal singing is a test of the comprehensive ability of the singer's singing skills, stage performance and emotional interpretation and expression. In vocal performance, if the singer pays too much attention to the singing technique and ignores the expression of the emotion, the vocal singing is unsuccessful. Vocal singing is the singer's interpretation and expression of certain emotions with sound and singing skills. The true charm of vocal singing is to bring the audience an ultimate emotional experience. Otherwise, the singing will become the source of no water. There is no wood, and it can't bring emotional resonance to the audience (Bergstein, 2016). Whether in Western music or Chinese music, the expression of emotion is emphasized. In China, there is the feeling that “the ancients sing and sing, and today people sing and sing.” The West has the experience of “the understanding of music is not so much an intellectual process as an emotional process”. In short, in vocal performances, singers must pay attention to the integration of the two, paying attention to the interpretation and expression of emotions.

3.2. **Vocal Performance Characteristics**

Emotion is the soul of music, and vocal performance is an emotional experience. Before the vocal performance, the singer must have a deep research and understanding of the emotions expressed by the song.
Only in this way can the audience accurately reinterpret and express emotions in the vocal performance, and it can truly resonate with the audience and bring the audience a hearty heart. Music experience. In order to accurately express emotions in vocal performances, the singer must grasp the characteristics of emotional expression.

① Emotional expression in vocal singing is diverse

Human practice activities are diverse, and emotional experiences are also diverse. At the same time, different people have different emotional experiences on the same thing based on their social experience, knowledge level, and artistic accomplishment. In the vocal performances of the same song, different interpretations and expressions of different emotions, the same singer brings the emotional experience of the audience is not the same, this is the diversity of emotional expression in vocal performance. Therefore, in vocal singing, the singer does not have to demand that his emotional experience of the music be the same or similar to other people. Only the singer can truly experience the emotion of vocal music according to his own practical life and express his true expression according to his own artistic accomplishment. Come out, this vocal singing is a success.

② Emotional expression in vocal singing is authentic

Although different singers have different emotional experiences on vocal music, in the emotional expression, the singer must truly express the emotions, and cannot be artificial and tearless. After all, only true emotional expression can really impress the audience and resonate with the audience. This way will surprise the audience at first, but in the long run. Going down is very easy to cause resentment from the audience. Emotion is the soul of music. The authenticity of emotional expression is not the requirement that singing can cause the same resonance of all the audience. This is impossible. After all, the emotional experience is diverse, but the singer is required to integrate personal emotion into the music. Accurate and true expression, which resonates with most of the audience.

③ The emotional expression of vocal performance should be integrated with artistic features

In the 19th century, Russian esthetician Chernyshevsky once said: "Singing is the product of emotion, and art is also about form (Nguyen, 2017; Abrams, 2016). The objects of the two are completely different. The singing is simple, essentially like dialogue, the object of both. It’s totally different." This statement by Chernyshevsky fully illustrates the importance of emotion in vocal singing. But vocal singing is actually an expression of art. In vocal performances, the singer's interpretation and expression of emotions are often integrated into the artistic characteristics of vocal singing. In vocal performances, singers should not only accurately experience emotions according to their own life experiences, but also master certain artistic expressions, and accurately integrate the two to form their own unique singing style.

### Table 1. Emotional expression in vocal performance

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3.3. The Law of Cognitive Development in Vocal Performance

The law of cognitive development is the basic method for singers to recognize singing activities. In the art of vocal singing, the singer uses the sound or music symbol of music as a stimulus signal, through the visual and auditory receptors, "the nerves sent from the afferent nerve to the singer." The center, along with the instructions of the brain, is then emitted by the efferent nerves to control the muscle movements of the various parts, and then the sound waves feed back the ordered sound information back to the brain, "through the basic stage - perceptually input, intermediate links - - Representation of stratigraphic accumulation and advanced stages - the correct understanding of processing, high-level generalization, and consolidation.

(1) Basic stage - perception
Feeling is the human brain's understanding of the individual attributes and characteristics of objective things. Perception is the human brain's understanding of the overall attributes and characteristics of objective things. Usually, the two are inseparable and organically combined as "perception", and as the basic stage of understanding - the stage of perceptual knowledge appears in our sensory organs. In our initial direct understanding and understanding activities, only by opening the door of "perception" can we adjust and control the initial understanding, emotions and actions. Without corresponding perception, people cannot obtain the corresponding direct experience, and it is impossible to obtain the right. Simple and preliminary understanding of things will not form a series of complicated psychological processes such as memory, imagination, and thinking, and naturally it will not be able to cope with the law of cognitive development.

Vocal singing learning emphasizes the unity of knowledge and understanding, and the perceptual knowledge of vocal music is the initial stage of the whole vocal awareness activity (Boccia et al., 2016; Loutrari and Lorch, 2017). Organizing learning according to the law of cognitive development firstly allows the singer to use his own sensory organs, transform all external things acting on the sensory organs into useful information and introduce them into the brain, and through the main sensory organs and auditory organs (such as vocalization and The vocal state is well-behaved, visual organs (such as reading of musical symbols, words, and illustrations), and kinesthetic organs (such as imitative exercises for stage performances), etc., to form corresponding perceptual images in the brain. In every aspect of the sing, every technique, especially for some abstract skills that can only be understood and difficult to be uttered, it is a good way to understand, understand, master, and control from the perception. To lay a solid foundation for the accumulation of rich and complete representations, to provide the necessary materials and information for further thinking processing.

(2) Intermediate link - appearance

Representation is the image and current reflection of the objective things that the human brain perceives in the past on the basis of perception. In the singing study, it mainly refers to the various images reproduced in the singer's mind, such as "singing representations, vocal representations and sound representations."

The important psychological link of representation is analogous to perception, but different from perception. It is the result of comprehensive multiple perceptions. Without perception, it is impossible to form a representation. The level of cognitive development of representation is higher than that of perception. On the basis of correct perception, it can be divided into auditory representations (such as melody, rhythm, timbre, etc.) and visual representations (such as the scenes of people appearing in the mind when singing a song). In general terms, the appearance is almost close to thinking, and it is a reflection of the image that has been generalized. A key step in the development of vocal cognition is to form a correct and clear sound representation and the ability to appreciate the correctness of the sound. By learning to master this ability, the singer will not only stay in the reflection of the current form of perception, but also maintain, accumulate and apply the vocal movements and singing experiences of the past and the past to the present. The past and current learning requirements are comparatively analyzed and abstracted to form thinking. Even though the appearance is similar, it is neither a perceptual nor a thinking, but a transitional stage that connects the perceptual and mental activities. It is an indispensable intermediate link between perceptual knowledge and abstract thinking. It will accumulate and use it for many times, provide an important opportunity for the singer, promote the high-level summary of the thinking process, and unveil the curtain for the smooth development of complex vocal psychological activities.

(3) The highest stage - thinking

Vocal singing learning has a great abstraction. It is far from enough to rely solely on the original perception and perception. The rational use of thinking is particularly important. Undoubtedly, no matter how abstract the thinking is, its processing materials always come from multiple perceptions of specific musical images, and form a concrete and vivid sound representation through related things (Aryabkina and Spiridonova, 2017). The deeper the perception, the richer the sound representation, and the more agile and flexible the thinking that sums up the essence and the regularity, the more complete and complete the understanding. Specifically, the singer can realize the intrinsic perception of singing through the experience of multiple singing, and form a clear and complete and rich voice appearance as soon as possible, and then move the thinking consciousness above the two in front of the sound. After careful thinking of the brain, I want to sing first, so as to accurately guide the vocalization and singing of all aspects of the action, and finally form a good singing state and singing habits. Practice is the only criterion for testing whether we are from the perception to the representation to the correctness of the thinking process. Regardless of singing and singing, the artistic processing of vocal works or the actual stage performances, we need to follow this cognitive development law seriously, so that we can fully use the sensory organs for initial understanding and understanding at the basic stage, and form correct and clear key links in the middle (Scherer et al., 2017; Nguyen, 2017). The overall appearance of the coherent contour is combined, and the two are combined for repeated analysis and synthesis, abstract processing, and high-level generalization. The thinking activities are carried out step by step, and finally a series of shallow and deep, simple To the complex, from sensibility to rational thinking, from phenomena to essential practice activities.
3.4. Aesthetic Imagination in Vocal Singing

In vocal aesthetics, imagination is one of the most important thinking factors. When the vocal music performer re-processes the vocal music works, only the aesthetic imagination can have a rich inspiration, playing a song with far-reaching artistic conception and vivid image.

① Imagination of representation in works
In the vocal performance of the singer, the sensitivity of memory and perception is very important. Only by taking care of both, the singer can fully imagine the vocal works and transform the notes in the vocal works into specific natural forms (Sánchez-Pantoja et al., 2018; Tinio and Gartus, 2018). Through the revelation of natural forms, the singer's inner imagination has developed. For the same vocal work, the singer is different, the representation of the work is different, which has a lot to do with the singer's knowledge, vision and imagination.

② The imagination of music in the works
The whole process of vocal singing is inseparable from music imagination. When the singer wants to interpret a vocal music work, the first step is to imagine the artistic conception and emotion of the music, imagine that he is the creator of the music, imagine himself in the music situation, and deeply understand the lyrics and melody. The second step is to imagine the various musical languages in vocal music. The vocal music works are different. The music language is naturally different. Some are about the sad love story, some are singing about the beautiful things in life, and some are the sighs of the fate of life. These musical languages are the basis for the singer's processing of melody, rhythm, beat, speed, strength, harmony, tone, tonality and other musical elements to make the singer form a musical emotion. Finally, the aesthetic experience of music is very important.

③ Second creation and aesthetic experience in singing
It is also particularly important to combine the different aesthetic representations of different vocal works to form an aesthetic representation sequence. The development of the singer’s mind after the second creation of the vocal works reflects the aesthetic experience of the vocal singer. The vocal performances show beauty, and in the appreciation of vocal music, the creation of beauty is also promoted by recreating aesthetic imagery. Human beings have developed aesthetic emotions through development. This is also a physiological and rational factor of human beings, and it is people's experience of beauty. Just like listening to the "Yellow River Resentment", through the appreciation of the slow, low melody, we express our sad emotions, and with the continuation of the song, the sad emotions and unyielding will in our hearts are also impassioned. The song produced a resonance in the soul. This is an experience and experience of aesthetic emotions.

4. The Inner Relationship between Emotional Expression Skills and Aesthetic Fusion in Vocal Performance

4.1. Aesthetic Imagination and Emotional Expression in Vocal Performance

Vocal music is a kind of music form that expresses the words of vocal music and the thoughts and emotions of songwriters through sound. In order to make the artistic charm of vocal works perfectly, it is necessary to embody aesthetic imagination and emotion in vocal performance. The performance is organically integrated, because the two are the core elements of vocal singing, and the second creation, internalization into singing, with aesthetic imagination and emotional expression, can build a profound artistic conception of music works, in order to make music sing It is full of appeal and charm, so that the artistic image of vocal music can be
deeply rooted in the hearts of the people. Both aesthetic imagination and emotional expression complement each other in the process of vocal singing. They play an important role in further enhancing the appeal of vocal singing. Aesthetic imagination is based on emotional expression, and emotional performance is more vivid with rich imagination. In the vocal singing, aesthetic imagination and emotional performance are indispensable. The singing style of vocal singers is influenced by aesthetic imagination, while the sound color and facial expressions are determined by emotional expression (Ayala Garcia and Rognoli, 2017; Ladkin, 2018). Both of them play a role in promoting the effect of singing. Therefore, it is of practical significance to strengthen the analysis of emotional expression and aesthetic imagination.

4.2. The Inner Relationship between Emotional Expression Skills and Aesthetic Fusion in Vocal Performance

In vocal singing, it is necessary to pour emotions, but also the support of aesthetic imagination. Emotional expression and aesthetic imagination are indispensable factors. Combining rich emotional expression and aesthetic imagination can perfectly present the musical works in front of the audience. In order to make vocal singing more expressive and more appealing.

(1) Emotional expression is the ultimate goal of vocal singing

Through the history of music development, we can fully realize that vocal singing is actually to be able to express and interpret personal emotions through the music medium more perfectly. Since ancient times, there have been many music theories that have conducted in-depth research on the origin of music. They hold different views on the origin of music, but these views have common characteristics. They all think that music is produced by people to satisfy their own emotional expression. Substance. It originated from the labor process of human beings (Tiihonen et al., 2017). When people perform high-intensity labor processes, in order to relax their moods and emotional exchanges, they will naturally make some voices, thus forming the most primitive musical form. It can be seen from the history of music development that vocal music is the final product of human emotions and has a very close relationship with social life. From the perspective of vocal function, vocal art originally originated from the needs of human emotion expression. It is a product of the combination of music and poetry, which can highly satisfy the needs of human emotions. It can be seen that vocal music is inseparable from the expression of human emotions both in function and function. Therefore, the in-depth analysis of the emotional expression of musical works is conducive to our understanding and control of the works.

There used to be such a saying by the ancients: "The silk is not as good as bamboo, and the bamboo is not as good as the meat." The meaning of this sentence means that no matter which kind of instrument is expressed, the art is not as good as the beautiful and beautiful song. Singing art contains an extremely rich emotional feature. It is an emotional art form that must control the pitch, rhythm and melody through the singer. The beautiful and beautiful melody can help the singer to express the true emotions inside. The singer can also express the changes of inner emotion through the adjustment of rhythm speed and strength. The timbre change has a very crucial influence on the emotional expression of vocal singing. The low timbre can show the sorrowful and sad emotions of the singer; the high timbre can show the singer's passion and passion. In the process of vocal singing, vocal music can have a certain stimulating effect on people's hearing, thus evoking the generation of various emotions.

(2) Aesthetic imagination is the way and means of emotional expression

The emotional thoughts contained in vocal art are extremely affinitive. It can express the inner thoughts and emotions of the singer through its own unique singing form, so that the audience can feel the same in the world of music. China is a multi-ethnic country, so our country's traditional music also has diverse characteristics. Each nation's music usually has its own unique singing style and expression. For example, northern folk songs are usually more heroic and atmospheric; while southern folk songs tend to soothe. The singing style of my national song is greatly influenced by the local language. In the process of singing, it is generally necessary to express different musical styles by changing the biting and the singing. For example, when singing northern Shaanxi folk songs, it is necessary to pay attention to the compactness of the words and express the feelings of reluctance. The grasp of singing skills has a direct impact on the vocal performance, and the artistic expression of music will gradually become stronger as the singing skills improve. Among them, voicing is an effective way of thinking transmission, and good emotional expression must be supported by clear and complete voicing. In addition, the breathing method also determines the quality of the singing performance, stable, continuous and full of breath is also a necessary condition to ensure that the emotion can be reasonably burst. Finally, Resonance can also achieve the function of volume expansion and timbre beautification. Reasonable use of the resonance chamber can make the singing effect more attractive.

The charm of vocal singing is mainly reflected in the expression of emotions, and the sound of emotions is the most basic way of expressing emotions (Luy, 2017). Only by making the bite clear and unique in style can the vocal works be more vivid and vivid. During the vocal performance training, the more firmly the pronunciation skills are grasped, the more emotional expressions of the musical works are. Wilcox said that any qualified vocal singer must have skilled singing skills.

(3) The interaction between emotional expression and aesthetic imagination in vocal music singing
Aesthetic imagination and emotional expression are both independent individuals and complementary elements. Singing skills can further optimize the singing effect. Emotional expression is the ultimate goal of vocal singing. The singer must learn to correctly handle the relationship between the two and sing. Skills and emotional expression are reasonably combined. The singer should integrate his inner feelings into the music works according to his own musical literacy and life experience, and devote himself wholeheartedly to the singing process, thus transforming the emotions of the works into his own emotional experience and expressing them with certain singing skills. To achieve the true feelings and sounds, the most realistic and touching music works can be presented to the audience, thus giving the audience an auditory aesthetic enjoyment.

5. In-depth Analysis and Research on Emotional Expression Skills and Aesthetic Fusion of Vocal Performance

As a art that expresses people's inner feelings, vocal music contains rich emotional elements in each work, as well as the author's own ideas and understanding of the works. In the process of vocal singing, the singer communicates with the audience's emotional inner world through the interpretation of the song. To achieve this effect, the singer must be able to achieve a high degree of unity between his inner feelings and the emotions of the song. The aesthetic imagination of the vocal singer influences the style and expression of the singing, and the emotional expression determines the color of the sound, the movement of the expression and the effect of the singing. In order to make our vocal performances communicate with the aesthetic subject through sound communication and sound communication, it is especially important for vocalists to understand the meaning of vocal works.

Vocal singers must have a comprehensive and profound analysis, research and understanding of the connotations of the works before they can bring the emotions in the vocal works to the extreme. Specifically, it mainly learns and understands from three aspects: style of work, form of genre, and background of the times.

① Learn about the style of vocal works.

The singing and performance of vocal works must correctly grasp and understand the style of vocal works. Whether the style is soft or strong, whether it is delicate or rough, whether it is a memory or a song, the rhythm of the work is calmness or lightness, and the style of the work is grasped and recognized from these aspects. Only by correctly understanding the style of the work can the emotions in the singing works be expressed in order to resonate with the audience and bring beautiful feelings.

② Analysis of the genre form of music works

The main genre types of vocal works are lyrics, narratives and praises. The lyrics generally express the deep feelings of objective things and describe the delicate and delicate mentality they portray. Therefore, the characteristics of the lyric genre works are mainly characterized by soothing and beautiful melody. Usually singing lyric vocal works are mostly simple and delicate sounds. Lyrics such as "Lovely Land", "That is me" and so on.The vocal music of the narrative genre is presented by the narrative of the event, so the rhythm tone is dramatically changed, and the lyrics are closely related to the content of the work. This kind of music image is extremely vivid. In the singing of narrative vocal works, the rhythm of rhythm should be fully expressed. Therefore, the singer should adjust his own voice to achieve a moderate degree of light and darkness, bright in the dark, dark in the light, and perfect combination of reality and reality. Narrative works such as "Meng Jiangnv", "Zhao Jun out of the plug" and so on.The vocal works of the genre-like genre are often praises of the country, the society, the individual, the parents, etc. These vocal works are the propaganda of love, so the performers are required to sing the voices of the performers with enthusiasm and fullness. It is a gorgeous and bright state. Praise vocal works such as "I love your motherland", "know you", "father" and so on.

③ Analysis of the background of music works

Art comes from life, but it further expresses life. The development of Chinese vocal music originated in ancient times. The music life of our ancestors was spontaneously generated from the early hunting, picking and other labor environments of the Stone Age. Some syllables often appeared in certain environments. The court Yanle in the Sui and Tang Dynasties is a form of comprehensive instrumental music, vocal music and dance art. It is a large-scale music and dance with multi-stage structure. Since the Song and Yuan Dynasties, there have been singing forms in which the drums, clappers and flutes are the main accompaniment instruments, and the "Song" and the Yuan "Zhu Opera" in the Jin and Yuan Dynasties together constitute the "Yuan Qu". In the Ming and Qing Dynasties, the rap music is the lyrics and the drums. In addition to the drums, they also use stringed instruments such as Sanxian, Yi, and Sihu and some percussion instruments. Since the Opium War of 1840, there have been new changes in the content of the lyrics. Most of them have been adapted from the familiar tune of the local people to fill in new words. Before and after the May Fourth period, the popular time tune The content involves the social life and daily life of people from all walks of life in urban and rural areas, and love songs account for a large proportion. According to the different living characteristics of the working people, the way of labor and the geographical environment, the vocal folk songs in China are generally divided into labor numbers, folk songs, and minor notes. The singing forms include solo, chorus, sing, group singing, and a group of people. According to the music texture, they are divided into single part, two parts and multi-voice folk songs.
When a singer first comes into contact with a new piece of music, he must first understand the background of the creation of the work. Because the background of the creation determines the author's emotional orientation and the theme of the performance of the works, in the process of vocal singing, the singer can only understand the true artistic conception of the author's songs and understand the emotions the author wants to express by understanding the vocal works. Only on this basis, the singer can empathize with the artistic conception of the body, and then express the emotion of the work. For example, the vocal work "Yellow River Resentment". In 1938, after the outbreak of the War of Resistance Against Japanese Aggression, the people of the whole country set off a campaign against the Japanese. It is in this context that the artists have written this immortal work. This piece of music is full of resentment and tragic emotions. Therefore, the singer should fully express anger, tragic and resentful when singing "Yellow River Resentment", and the word "resentment" is the central emotion of this musical piece.

In summary, the in-depth analysis and research on the connotation of vocal music by vocal singers is an extremely important part of the successful singing performance. The singer understands the creative theme and emotional connotation of the vocal author, re-creating through rich aesthetic imagination and emotional expression, constructing a profound artistic conception through the combination of music and language, making the song have thought, charm, appeal and shaping. Exciting vocal artistic image.

### Table 2. The connotation of vocal works

<table>
<thead>
<tr>
<th>The connotation of vocal works</th>
<th>Style of work</th>
<th>Genre form</th>
<th>Time background</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original folk songs</td>
<td>Lyrics, narratives, praises,</td>
<td>Opium war,</td>
<td></td>
</tr>
<tr>
<td>Feminine, strong,</td>
<td>dramatic,</td>
<td>Anti-Japanese War,</td>
<td></td>
</tr>
<tr>
<td>Delicate, memorable, rough, singing,</td>
<td>Burlesque,</td>
<td>During the May Fourth period,</td>
<td></td>
</tr>
<tr>
<td>Calm, happy, happy, etc.</td>
<td>Rap music, etc.</td>
<td>After the founding of the country</td>
<td></td>
</tr>
</tbody>
</table>

### 6. Conclusions

Music is one of the popular art forms of the public, and plays an important role in enriching people's lives and improving people's spiritual world. Vocal music is an important form of music art, and it is also an important form and means of expressing inner feelings. When vocal performances are performed by vocal performers, they also need to use rich emotional expressions and aesthetic imaginative interpretations to perfectly display the music works in front of the audience in a more appropriate way to achieve the goal of the performance. During the performance, the singer should show the inner feelings of the works according to his interpretation of the works, and use the performances such as timbre, expressions and movements to resonate with the audience. This paper mainly discusses the relationship between emotional expression and aesthetics in vocal performance, pointing out that only the two are closely linked, and finally they can achieve the same feelings, blend the scenes, give the vitality of the music works, and infect the audience with a vivid image. Therefore, in vocal singing, the singer needs to have a good aesthetic imagination. On the control of the stage, learn to make full use of various external conditions to bring the audience a beautiful feeling, create a creative context for the audience, and appreciate the beauty of the song art.

### References


