

The Contribution of Musical Terminology in Vocal Works to Performers' Perception of Emotions

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Abstract:

Musical terminology is the most indispensable part of the performer's interpretation of the work, which promotes the development of the story plot and promotes the emotional fluctuations of the performer. This paper will take the opera excerpt "Les tringles des sistres" as the entry point, and explore the promoting changes of the musical terms appearing in the music to the performers' emotional perception. Combined with the collected data and my own singing experience, this paper will analyze the music terms, emotional expression, music aesthetics and music emotional perception in multiple aspects. Based on their genres, music nomenclature and other aspects, this paper expounds the promoting effect of music terms on performers' emotional perception, and analyzes the promoting effect of music terms in vocal music works on performers' emotional perception from the aspects of music aesthetics, stimulating effect of attention, music perception and music emotion perception.

Keywords: music terminology, music emotion perception, attention, music perception, emotional expression

1. Meaning of musical terms

Musical terminology refers to the specialized terms used to guide the performer in a musical performance. For the performer, these terms are like the tone and emotion of everyday human communication, which can profoundly affect the expression and flavor of the performance.

Widely used in Western vocal works is Western musical terminology, which, as the name suggests, is designed for the Western musical field to accurately express the "things, phenomena, characteristics, relationships and processes" of the field. Since its introduction to China during the Qing Dynasty, Western music theory has gradually localized its terminology, which has now become an indispensable bridge between Chinese and Western musical exchanges (Yin Mengcan, Zhang Zheng, 2018). Musical terminology is divided into three categories: tempo terminology, intensity terminology, and expression terminology, of which tempo terminology contains "Grave (Zhuangban)", "Large (Guangban)", "Lento (Slow)" etc.; strength terms include "P (weak)", "F (strong)", etc.; expression terms include "Passionato (enthusiastic)" expression terms include "Passionato (passionate)", "Cantabile (such as the song)" and so on. Western musical terminology has evolved since the middle of the 9th century, and each period of musical development, combined with the background of the era in which it was developed and the background of the creation of the characters, has utilized

different musical terminology. It plays an irreplaceable role in emotion and music appreciation. Musical terminology is the soulful communication between the composer and the performer, and with the aid of musical terminology, they can better understand and interpret the works, and on the basis of this, they can make secondary creations by combining with the social environment in which they live.

2. How emotions are expressed in music

Music can evoke unusually strong emotions and reliably influence an individual's mood (Koelsch, 2010) As an integral part of a piece of music, musical terms play an important role in guiding the emotional expression of the piece, which in turn triggers a corresponding change in the performer's emotions. In the composition of vocal works, tempo terms such as "Grave", "Large", and "Lento" appear frequently to indicate the performance speed of the piece. indicate the playing speed of the piece, generally used to express heavy, sad and deep emotions; strength terms such as "P (weak)", "F (strong)" and so on are used to indicate the volume of the piece, often used to express whispering and murmuring or bold and strong, majestic and sad emotions; and expression terms such as "P" (weak), "F" (strong) are used to indicate the volume of the piece, often used to express whispering and mumbling or bold and strong, majestic and sad emotions. The

expression terms such as “Passionato (passionate)” and “Cantabile (like a song)” are used to express passionate and energetic emotions, further enriching the emotional expression of the piece. As the terminology changes, the emotion conveyed by the piece shifts, and the performer’s mood undergoes subtle fluctuations in the process.

3. Facilitation of emotional perception by musical terms

Functional neuroimaging and lesion studies have shown that music-induced emotion modulates the activity of virtually all limbic and paralimbic brain structures. These structures are critical for the initiation, generation, detection, maintenance, modulation, and termination of emotions that are of survival value to individuals and species. Thus, at least some music-induced emotions are involved in the core of evolutionary adaptive neuroemotional mechanisms. (Koelsch, 2010) . It follows that the notes that appear in a musical score stimulate the nerves in the human brain to produce perceptual changes that lead to shifts in human emotions. As the musical terminology changes, a person’s mood also changes with the meter and melodic direction in the score. Music perception involves complex brain functions, including acoustic analysis, auditory memory, auditory scene analysis, and processing of musical syntax and semantics. Music perception potentially affects mood, influences autonomic, hormonal, and immune systems, and activates premotor and motor representations (Koelsch & Siebel, 2005) The following is an example of how the perception of music can be used to influence emotion. When processing a musical piece, the author need to fine-tune its sonority in relation to the musical terminology. This process aims to influence the emotional state of the individual through the potential of hearing, which in turn ripples through the autonomic nervous system, enabling the individual to deeply perceive subtle shifts in mood.

4. Changes in Mood by Musical Terms in the Aria “Les tringles des sistres”

The emotional content of musicians’ body movements modulates the brain activity evoked by the emotional content of musical sounds, and musicians’ movements can facilitate musical enjoyment and emotional engagement, the (Petrini et al., 2011) . At the beginning of the artwork “Les tringles des sistres”, the author notice the introduction of the musical term “ben ritmato” (meaning “rhythmic”), which subtly leads the audience into the tavern scene where Carmen is accompanied by the rhythm of the music. Carmen swayed to the rhythm of the music. As the piece transitions into the second part, the marking “Sempre

p” (always always weak) emerges, a change that reveals the complexity of Carmen’s inner feelings - hesitation and indecision, the complexity of her emotions, the complexity of her life, the complexity of her life, the complexity of her life, the complexity of her life. This change deeply reveals the complexity of Carmen’s inner feelings - hesitation and indecision - as she struggles with the question of whether or not she should be brave enough to pursue her true self and express her love openly.

Subsequently, the flow of musical terms becomes a key force in the development of the plot. The cue “the dance ceases” signals a subtle shift in the scene; immediately afterward, the “f” (strong) marking enhances the sing-song nature of the music and signals a sublimation of emotion; and the successive use of terms such as “presto” and “ff” (very strong) makes the dance more dynamic. The successive application of terms such as “presto” and “ff” (strong) makes the rhythm of the dance more and more exciting, in which Carmen gradually breaks free from her inner constraints, dances and sings with her friends, and refuses to let her sadness dominate her, demonstrating her unwavering pursuit of freedom. He refuses to let his sadness dominate him and shows his unwavering pursuit of freedom, vowing not to let any force become a hindrance on his way to freedom. As in the first example of the score:

The image shows a musical score for Carmen's "Gypsy Song" in 3/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo and dynamics markings are as follows:

- Initial tempo: *ben ritmato* (rhythmic)
- Dynamic marking: *p* (piano)
- Text annotation: "(The dance ceases.)"
- Lyrics: "Les Bo-hémiens à tour de bras De / With fingers fleet the gyp-sy-boys On"
- Dynamic marking: *f* (forte)
- Tempo marking: *Presto*
- Dynamic marking: *ff* (fortissimo)
- Text annotation: "(Carmen, Frasquita and Mercedes join the dance.)"
- Lyrics: "la, tra la la la."
- Final dynamic marking: *ff*

Figure 1 Example of a score I

In the interpretation of the second and third parts, the author strictly followed the rhythmic tone established in the first part and gradually increased the singing speed on this basis. This treatment successfully creates an artistic effect of gradually strengthening the momentum and increasing the excitement of the tone. The melodic process of the whole piece, starting from the initial “Andantino” (middle and slow tempo), through a delicate and profound evolution, finally arriving at the glorious peak of “presto” (rapid

tempo), fully demonstrates the rich layers and depths of melodic changes. depth.

Carmen’s singing mood shifts subtly and dramatically. At first, her tone was hidden in the subtlety of the “p” (weak), which was ambiguous, as if she wanted to say something but did not want to. Then, it gradually shifted to the gentleness and delicacy of “sempre p” (soft), showing a different kind of tenderness and elegance. However, with the gradual accumulation and sublimation of the music’s emotions, Carmen’s tone of voice also became more impassioned, until in the climax of the music, it exploded into a “ff” (extremely strong) majestic power, impassioned, shocking the hearts of the people. In this process, the acceleration of the tempo and the degree of excitement of the tone form a perfect match, and together they push the wave of musical emotion forward. Finally, in the most passionate and intense climax part, the whole song reached the emotional peak, and then slowly fall curtain, leaving the listener with a deep aftertaste and endless reverie. Such as the score example two:

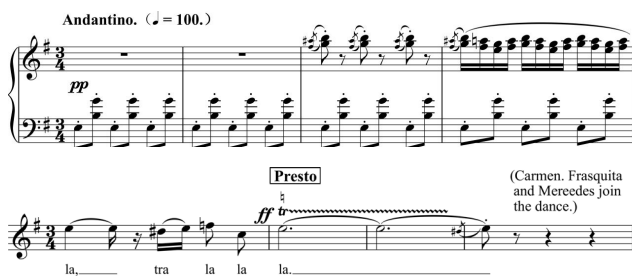


Figure 2 Example of a score II

The interpretation of flamenco music seeks to achieve the highest level of spiritual connection with the audience, i.e. “Duende”. Take Carmen’s performance of “Les tringles des sistres” as an example, she sings with a beautiful and proud posture, fully committed, with her hands open, turning quickly, with powerful dance steps, realizing a soulful communication with the gypsies in the tavern, inspiring each other, and sharing a joyful time. As the score example three:



Figure 3 Example of a score III

The weak start of the aria “Les tringles des sistres” subtly incorporates the two musical elements of “ben ritmato” and “the dance ceases”. In the upward progression of the melody, the unique flavor and charm of flamenco is not only profoundly demonstrated, but also the three-step rhythm of gypsy folk dance is skillfully integrated into it. In the process of singing, the continuous and large-scale intervallic jumps of fourths fully demonstrated the sharpness and jumpiness of the music’s rhythm. In addition, the skillful use of prolongation further deepens the conflicts and struggles in Carmen’s inner world, which resonates deeply with her deep desire to be reunited with her lover as soon as possible. The whole work reveals Carmen’s complex and true inner world through the fine musical design and affectionate interpretation. For example, the fourth example of the score:

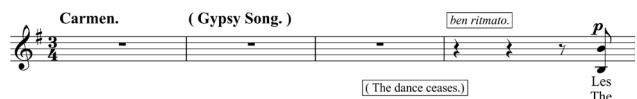


Figure 4 Example of a score IV

In the second section of the score, the specialized musical terms “molto rit” (large-scale slowing down) and “dim” (gradually diminishing) are clearly used. In the performance, the unique footwork of flamenco should be skillfully integrated, especially through the stomping of the feet, to delicately show the gradual calming of Carmen’s inner emotions. These techniques are designed to pave a solid and natural emotional transition for Carmen’s subsequent gradual increase in mood until she is singing and dancing to her heart’s content. As in Score 5:



Figure 5 Example of a score V

The score reverts to “tempo” and is played at “pp” (very weak). At this moment, Carmen dances with the distinctive clapping rhythm of flamenco as a benchmark. This dance deeply reflects Carmen’s intense inner struggle to give up everything and return to her pure self. Through the skillful use of major and minor keys, the timbre becomes progressively brighter, demonstrating the virtuoso mastery of tonality, breath, and rhythmic changes. The layers of tone and the colors of the tonality reflect each other, weaving a melody with a great dance rhythm. This is not only the artistic display of the dance, but also the expression of the spirit, a kind of introverted and deep emotion, and at the same time a strong release of emotion. The deep fusion of music and dance more accurately portrays Car-

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