

Reflections on the Dialectic of Nature and the Singing Breath

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Abstract:

The dialectics of nature is about the universal laws of nature and science and technology development, as well as human nature, the general method of transforming nature and science, is an important part of Marxist philosophy, is the dialectical materialism of nature, science and technology view and science and technology methodology. This paper explores the relevance of dialectical thinking and singing breathing through the analysis of natural dialectics and the use of breathing in vocal singing.

Keywords:

Natural Dialectic, Singing Breath, Vocal Performance

1. Presentation of the Issue

In the practical activities of mankind, various kinds of civilisations have been created. When it comes to the origin of music, we will think of all kinds of related doctrines, for example, imitation (by imitating the natural sound of water drops, bird calls, percussion, etc. to make the tone of the song), labour (when primitive people in the labour of the cry and labour action of the constant repetition of the prerequisites for the creation of the tone and rhythm of the music), the origin of sorcery and other various doctrines. Then for the origin of music, both the former and the present have a variety of claims, of course, can not say that the person is wrong or right, can only say that there are certain reasons. At present, we cannot consider the origin of music solely on the basis of one factor, but also from a variety of considerations to understand. However, singing in our cultural history even earlier than the language and writing, now singing as a form of music and culture loved by the masses, we have to follow the natural laws of the art of singing, the use of natural dialectical thinking to make the art of singing to get better development. In this paper, through the data review and analysis of the point of breathing in singing, we will use the natural dialectic point of view to explore the natural laws of singing breathing and the aesthetics of vocal music in the dialectical view.

2. A Dialectical View of Nature in Singing Breath Cognition

2.1. Singing Breath

The use of breathing is an essential element in singing, breathing is the driving force behind singing. Breathing is a natural part of life for all of us, it is a physiological phenomenon. However, the breathing of singing is different from the breathing of natural life. Different rhythms, melodies and phrases in singing have different requirements for breath, so we need to breathe deeper than usual and use more breath than usual. Therefore, we have to be conscious and skillful of how to breathe when we sing. Our usual speech has suppression, elevation, staccato, frustration, including the tone of voice, tone of voice, although there are high and low, long and short, but there are no strict requirements, are very subjective awareness of the casual breathing voice. However, in singing, due to the height of the pitch position, the duration of the note and the processing of the emotion of the song, etc., there are strict requirements, which also leads to our breathing to give a strong support, which means that the breathing of singing has higher requirements [1].

2.2. Singing the Dialectics of Nature Under the Breath

Breathing in vocal singing learning is a dialectical process from natural to unnatural and back to natural. The development of things is the unity of forwardness and zigzagging, the development of things is not a straight line process, but a spiral process. In the process of singing breathing is also a spiral process, which reflects the third law of dialectics - the law of negation.

Beginners in learning to sing will generally use the natural vocal state of breathing, so natural and casual breathing method is certainly our body's correct breathing, but in singing the interpretation of the song is completely inadequate. When encountering some continuous long notes, volume control, speed and intensity of the strong and weak changes, will not be able to complete the interpretation of the work. At the same time, the resonance of the voice, the clarity of the biting and spitting of the words will be lacking, and will not be able to meet the requirements of singing, and will not be able to express the connotation that the song really wants to express.

When the learner enters a stage of genuine vocal learning, the teacher will, through the aesthetic art of singing, artificially “naturally transform” the student’s singing breathing to address the problems that exist in the student's singing breathing. In this process, the student is in a situation where he or she is forced to be corrected, so that the student is not yet well transformed in his or her inherent thinking and newly learnt viewpoints, i.e., he or she is in a state of “unnatural” breathing. This is the general method and science of human transformation of nature in the dialectic of nature.

With the step-by-step strengthening of vocal study, the learner’s singing breathing state also becomes more and more skilled, and the body’s functions are also strengthened, including the improvement of artistic cultivation, when the learner’s singing breathing starts to become natural again. Of course, the “natural” at this stage is much higher than at the beginning of the learning process, which is based on the balance of scientific, natural, repeatable laws and aesthetic laws, and it is a scientific natural singing that has been transformed and evolved [2].

3. Singing the Unity of Opposites Under the Breath

3.1. The law of unity of opposites

The three laws of unity of opposites, mass mutation and negation are interdependent and inseparable from each other in materialistic dialectics, but in a sense, the law of mass mutation and the law of negation are based on the law of unity of opposites and belong to the special embodiment of the law of unity of opposites and the instances of the law of unity of opposites [3]. The law of unity of opposites in materialistic dialectics is its important content and basic law, contradiction is the unity of opposites point of view. In the natural world, every thing exists contradiction, all have mutual exclusion, the phenomenon of mutual opposition. Therefore, the law of the unity of opposites is universal and objective, and permeates the development process of all things. At the same time, we can see the law of unity of opposites in all fields of natural and social sciences, which shows that the law of unity of opposites is by no means limited to a certain kind of law, but is a universal and objective law that exists in all fields. When we look at a problem, we must analyse it from a twofold point of view, looking at both the opposing and the unifying sides, in short, looking at the problem with a dialectical mindset.

3.2. The Unity of Opposites Embodied in the Singing Breath

The modern philosopher G.W.F. Hegel systematically expressed his ideas about the unity of opposites in an idealistic way, arguing that “Contradiction, on the other hand, is the source of all movement and vitality; a thing moves only because it has contradiction in itself, and considers contradiction to be the fundamental principle that drives the whole world [4].”

The same applies to vocal singing. How can we get a good performance when singing? Of course, the law of unity of opposites mentioned in philosophy is something we must not ignore, and use scientific methods to transform our inherent way of thinking. For example, the “exhale” and “inhale” in singing are a kind of unity of opposites. Vocal teachers often mention that the breathing of singing should produce a kind of confrontation, so what exactly is the confrontation of breathing? In fact, when we sing and inhale, the inhalation muscles continue to work and do not relax, but continue to maintain the state of inhalation so that the “breath” and “inhalation” to form a confrontation. When singing, I often hear teachers say, “Suck it in and sing it” What is the reason for this? In fact, that is to say that when we sing breathing, inhalation opens the entire cavity, while the resonance of the voice cavity is also richer, this time still maintain a “suction” state, so that singing the role of the muscles of exhalation at the same time as the inhalation muscles are also at work.

How can you use dialectical thinking to train your singing breath? Doing breath support correctly can make singing serve the purpose of singing with the least amount of breath power and the greatest possibility of singing. Some students may be biased and think that they need to inhale a lot of breath on the inhalation and that’s it? Answer: not really! It is extremely unscientific to inhale in this way, and the sound we make must be based on a confrontation between the “exhale” and the “inhale” in order to be scientific. We should inhale calmly in accordance with the rhythm and beat of the song, naturally inhaling like a “yawn” and not letting it drain away immediately, continuing to maintain the state of inhalation to sing. Singing breath is a very abstract thing, inhale more will be stiff, inhale less will not be enough, so the breath must be inhaled in the right amount, and at the same time let the “exhale” and “inhale” muscle co-operation freely. This kind of similar contradiction is everywhere in the study of

vocal music, so it can be seen that, in the study of vocal music, the use of the dialectical law of unity of opposites to guide the singing breath is crucial [5].

Singing breathing is a process of both mutual confrontation and unity, the scientific use of natural dialectics, the transformation of singing breathing is not only conducive to the learning of vocal singing, but also conducive to the results we achieve in the teaching of vocal music.

4. A Dialectical View in Singing Breath

4.1. Breathing Naturally Singing

Natural singing refers to the performance of all aspects of the action is condensed, correct, body coordination, stretching, not pretentious, to give people a sense of comfort and natural; the use of breathing can be light and free, biting and spitting clear, breath strength can be reasonably controlled, the size of the voice can be strong or weak, vivid language; the expression of emotion can be done to the voice of the emotion; tone pleasant, bright and mellow voice [6].

Singing is language with melody expressed through the human voice, and it is an integral and important part of the art of music. Singing is inherent in human beings, and it has been recorded in the ancient times that music is produced due to human thoughts and feelings. When people are affected by some external things, they will use singing to express their thoughts and feelings, and get the most intuitive feeling is the most natural state, which is also the highest standard of singing art aesthetics pursued by singers.

As the saying goes, “He who learns to use his breath will sing well”, indicating that the use of breathing in singing is of great importance. However, it is not simply a matter of focusing on the breathing itself, and we need to look at the breathing in singing with a dialectical mindset. Vocal music has a variety of singing, on the breathing of this reference in all types of singing, sometimes nomination, name is different, but all have to be supported by breathing. Any good singing, natural, scientific, artistic singing, singing with training, etc., all have to have the support of the breath, all have to have up and down on the power through the work, singing training is this law [7]. But can not blindly in learning a breathing concept after only according to such a method of practice to the end, this is not scientific, we must be multi-directional thinking, with the development of the vision of the problem, never stop. In doing anything we must be dialectical, all-round thinking, especially in the matter of singing, must be based on a natural, scientific basis to transform the breath and training; never blindly forward, which will only continue to consolidate the wrong practice, contrary to the natural dialectical law.

4.2. The Dialectical Art of Singing Breathing Styles

Singing learning to have a good breathing state and can be well integrated with the voice is a major difficulty and focus for learners, which needs to be solved and mastered step by step through cognition and understanding [8]. Breath is the foundation of singing, but also the driving force of singing, and the use of breath is built on the basis of good breathing, so having a good breathing state is an important foundation for the performance of a good song. The author analyses the natural integration of breathing and voice from the way of singing breathing. At present, there

are three kinds of breathing methods that we are familiar with; that is, thoracic breathing, abdominal breathing, and combined thoracic and abdominal breathing.

4.2.1. Chest breathing

Thoracic breathing is the same as breathing in daily life, mainly the chest muscles for movement, but not the overall lung muscles for expansion, such a way of breathing breath is relatively shallow, is unable to sing. In fact, it has an advantage that it is very natural and relaxing to be able to use it flexibly and freely, and such a way of breathing has the advantage of “flexible” use of breath for people who are learning to sing. However, in the process of singing, the shallow breath will lead to a lack of tension in the voice, easy to disperse, do not focus on the emergence of other problems, which leads to singing position is high, the throat is getting tighter and tighter and even the whole person is in a state of rigidity. Beginners who do not pay attention to this problem, often fall into a singing breathing learning a misunderstanding, so shallow chest breathing is more than suitable for singing.

4.2.2. Abdominal breathing

Abdominal breathing is a type of breathing that relies on the expansion of the abdominal and lumbar muscles as well as the sinking of the diaphragm, which is involved in the movement at the same time. This type of breathing is beneficial for the middle and lower registers of our songs as it allows us to inhale a larger amount of breath, but the breath sinking is too deep, which can lead to inconvenience in the soprano parts of the song. Breathing with only the strength of the waist and the abdomen as support can lead to rigidity of the breath, and some learners may even support the strength of the abdomen, resulting in a lack of flow of breath and rigidity of the body, so abdominal breathing is also not suitable for singing.

4.2.3. Combined chest and abdominal breathing

Thoracic-abdominal joint breathing is a way of combining the first two methods, it is a kind of breathing method in which the main bone of the chest protrudes forward, the diaphragm descends and the abdomen forms a confrontation between the upper and the lower part, the inner and the outer part, and it is a kind of breathing method that we will often use in learning vocal music [9]. When singing and breathing, open the throat and try to lift the uvula upwards, while closing the vocal cords, the strength of the whole waist and abdomen to fight against the diaphragm, the diaphragm sinks, and the two ribs expand so that the breath can better serve the vocal cords. This way of breathing is what we singers should pay attention to and learn from, so that the sound is natural, breath and sound together, which is also known as the singing of the so-called “hitching breath”. Correct breathing can solve various problems in singing, such as voice position, emotional processing, head cavity resonance, etc. Therefore, the chest and abdomen joint breathing method is suitable for singing, and it is also the breathing method that vocal learners have been pursuing.

5. Conclusions

This paper discusses the importance of natural dialectic theory in singing breathing through the analysis of singing breathing and natural dialectic theory. Respecting the objective laws is the prerequisite for exerting subjective initiative. Only from the objective reality, a correct understanding of the objective laws, respect for the laws, according to the laws of work can correctly play the human subjective initiative, and

fruitful transformation of things, to achieve the desired purpose. The development of things are lawful, but the law will not automatically reflect to the human brain, only give full play to human subjective initiative, in-depth study, in order to hide the inevitable laws of things within the explanation, in order to understand the law. Similarly, in the breathing of singing, we must first comply with the natural conditions of the body and physiological structure of the basis for artificial natural, scientific transformation of breathing, in order to facilitate the learning of singing. Breathing and the correct use of breath is the key to the correct sound of singing, we should use the developmental perspective to look at the problem, in the singing learning dialectical approach to the problem, in the solution of the basic skills based on the body and mind into the singing, to achieve the beauty of the music, the beauty of the voice, the beauty of the art of the triple realm.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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