The Design Function of Sound to Personal Image and the Performing Arts Skills

Chen Jie

China Youth University of Political Sciences, Beijing, 100000, China

ABSTRACT. *This paper starts from the overview of sound designing and the design function of sound. According to the personal image and the performing arts skills, sound and the design function of sound have played an important role and place a fundamental influence on them. On the basis of analyzing the concept of sound designing, this article conducts related research on the design function of sound to the personal image and the performing arts skills in the stage.*

KEYWORDS: *The design function of sound, Personal image, Performing arts skills*

1. Introduction

At present, sound design in China has not received the attention it deserves. When film soundmakers play more and more imagination and creativity in the sound creation of the film, the sound they create gives the film as an audio-visual work a wider space of expression on the "listening" level and thus has a greater impact on the film. When creative thinking has a greater impact, the commonly used concept of "recording" can no longer represent all of their work. Fundamentally speaking, the sound of the movie is not recorded, but made, and "doing" means designing and processing the sound, which means that it is different from the original recorded sound. It can be seen that the sound staff is no longer a simple sound engineer, but a sound designer who creates and designs sound composition and performance. With the development of modern digital technology, sound has become an important part of art. Sound has many practical functions, and sound design can achieve the authentic construction of characters and stage effects. The sound function can unify the objective reality and the emotion that the picture cannot directly express. Sound designing is the characteristic of artistic style from the perspective of aesthetic research. It is not only the sensuous expression of sound art aesthetics, but also an important technical means of character image shaping in theatrical stage language. Therefore, it is of vital importance make a deep analysis on the design function of sound to the personal image and the performing arts skills.

2. First, the Overview of Sound Designing and the Design Function of Sound

2.1 The Connotation of Sound Designing

The so-called "sound designing" is a borrowed term from space art. As the sound of time art, it refers to the use of structural features of sound, which refers generally to the art form that builds an image with the vocal movement as the core. This style is widely reflected in the academic research fields of academic reasoning, such as broadcasting host, recitation, stage language, vocal art.[1].

In Hollywood, sound design is not a single concept, it has multiple meanings. The term sound design originated from the sound creation of Walter Murch in *Apocalypse Now*(1979), in order to emphasize the designed sound and the outstanding contribution made to this film, director Francis Coppola used the term "Sound Designer" for the first time in the end caption. The creation of Walter Murch makes the sound of the film different from the past that the sound supports the picture, but the picture supports the sound to a certain extent; it also makes the audience's movie viewing experience from the original "seeing a certain Picture, hear the sound of a certain picture, becomes "hear a certain sound, see the corresponding picture" and "hear a certain sound, and look forward to the corresponding picture" at certain moments. Walter Murch's creative use of sound changed people's traditional view of the sound of the film, making the sound like other film elements, sound has become one of the elements of film design, which profoundly affects the creation of films.

2.2 Characteristics of the Design Function of Sound

First of all, sound designing is an important component of various aesthetic styles in the form of sound art. It is the process of performing arts with human voice as the main form of expression. The sound generated by the vibration of the vocal cords is running and flowing, and the audience is under the auditory experience. Psychological experience, and the structural characteristics of the spatial image that accompany the formation. In short,"sound designing" is a psychological structural feature of sound existence (external image) formed by sound art performers through vocal cord vibration. [2] Secondly, the language of the role is the line, which is an important component of the role shaping in theatrical stage art, the embodiment of the beauty of the stage language art style, and the important technical feature of the stage language art. There are mainly three levels of sound design.

On the first level, sound design refers to overall responsibility for all aspects of film sound from early to late, from editing to mixing, from art to technology. The sound designer has been involved in the work from the planning stage of the film production, for example, from the script stage to discussing the sound creation concept with the screenwriter and director, and then his work runs through the entire film pre-shooting and post-production process.

The second level of sound design refers to the work of the sound editing director. In general, the director of sound editing belongs to the post-production position. The team members led by him include dialogue editing (which can be divided into dialogue editing, ADR recording and editing at the same time), sound editing (including sound effect editing, ambient sound editing, Foley recording and

editing)and music editing staff. The director of sound editing is responsible for the organization of the sound material of the entire film, coordinating the editing work of each department and some necessary post-recording work, and putting forward requirements for the recording of each material. The sound editing director is also responsible for the entire post-editing process and formulating relevant work schedules.

The sound design on the last level refers to the production of special sound effects, which is coordinated by the director of sound editing. In the earliest *Star Wars*(1977), Ben Burt was responsible for the production of special sound effects, including various weapon sounds, vehicle sounds, character sounds in the film, and main ambient sounds. In the first *Star Wars*, the name, Ben Burt, was previously named as a sound designer, but as he was only responsible for the design and production of some sounds, his duties did not reach the height of full responsibility for sound guidance; therefore, it wasn't until 1979 in *Modern Revelation* that Walt Murch became a true "father of sound design". And in the later *Star Wars* series of films, Ben Burt also undertook the work of the sound designer at the first level, as a sound guide throughout the various links of sound recording, editing and mixing.

3. Second, the Design Function of Sound to the Personal Image and the Performing Arts Skills

3.1 The Design Function of Sound to the Personal Image

In the stage language art, it is possible to portray images of characters through sound designing techniques combined with breath and resonance, etc., and deepen the character designing in the theater stage, in the whole process of excavating and expressing subtexts, including the mastery and use of tone and intonation; the control and change of timbre and momentum; the accuracy and flexibility of muscle control when spitting pronunciation, and also the use and exchange of sentences, the comprehensive application ability of a series of technical means.

It is vital to characterize the personal image of the character through the external skills of the sound (sound designing, breath, resonance, spit word, etc.), so as to shape the character's image in sound designing. The sound designing technology is mainly reflected in the following aspects in the design of the personal image:

(1) Design of age image

In theatrical stage performance arts, due to the change of time dimension in the prescribed situation of the role, the role must be shaped from the youth, middle age and even old age. Therefore, actors with solid performance skills should use sound designing to change the age of the role.reflect.

(2) Design of identity image.

The embodiment of the character's identity image is one of the most important image design factors in the theater stage art, such as the image of the four phoenixes

in "Thunderstorm" and the Mingfeng maid in *Home*; Eunuch Pang in *Tea House* and Hu Si in *Sunrise*. On the sound designing of the actual character image, based on the relevant analysis and experience of the character's personal image presented in the script, the character's personal image should be designed.

3.2 The Design Function of Sound to the Performing Arts Skills.

(1) Sound color:

Sound color is timbre. From the point of view of physical acoustics,"tone" is also called "tone quality", which is mainly determined by the "sound spectrum" of each tone, that is, by each tone. The number of overtones and the intensity of each overtone are determined.[3] A normal healthy person, after changing his voice, becomes a very personal voice. As a textual expression of perceptual colors, the timbre of psychological characteristics can be described from the auditory experience as: round, flat, bright, dark, pointed, sand, dumb and other words. In the drama art, the character's image has a strong distinctiveness.

In the process of shaping the character's image, through the technical adjustment of the tone, to reflect the character's age, character, identity and other distinctive personality characteristics, to achieve the role of shaping the character with sound purpose. In practical applications, the characteristics of timbre are mainly reflected in the character's age, personality, and identity.

(2) Language color:

Under the aesthetic category of linguistics, for language color, color is a symbolic form of people's emotions, emotions, and psychological tensions. Both language art color and non-language art color have symbolic functions to express this nature. In this article, the so-called linguistic color is the change of intonation, tone, rhythm and speed of turbulence, strength, strength, priority, etc., to reflect the character's emotions, emotions, and psychological tension.And other images.

(3) Sound lines:

The sound line is the sound line, as the name implies, the sound movement line, the so-called sound line only exists in the thinking space of the audience's object, that is, the psychological feeling effect caused by the sound surge. The so-called line is the process of sound presentation. For example, in the role of drama stage, the characters of straight, bold character or identity, the voice lines of their language are mostly presented as: thick dotted flow, intermittent sound line characteristics to reflect the clang. The sonic characteristics of the elegant and calm, calm and subtle character image can be reflected as: the characteristics of thin sound, linear and continuous lines, etc..

4. Conclusion

In summary, in the process of meeting and experiencing human beings and

objects, the character has distinctive characteristics in the presentation of sound by using the internal and external comprehensive technical means of sound, the technology of line sound designing to shape the character image, which makes the characters more visual and typical. The embodiment of "sound designing" has an important role and significance in shaping the characters' personal image. At the same time, stage language art is the art of role language action. The design of sound should be used together with other technologies in stage art to better explain roles in the stage.

5. Acknowledgment

References

[1] XuMeihui (1998) .On the sound modeling of vocal music. Journal of Tianjin Conservatory of Music, vol.11, no.1, pp:56-62.

[2] Wang Juwu (2013). Analysis of "sound modeling" in pop music singing style. Northern Music, vol. 1, no.5, pp: 420-422.

[3] Miao Tianrui (1998). Music Encyclopedia. Beijing: People's Music Publishing House, vol.11, no.3, pp: 709