

Секция «Психология познания и творчества: единство интеллекта и аффекта»

**Subject: Manuscript Submission - "A Metatheoretical-Based Study of Stage Innovations in Schumann's Dichterliebe"**

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Background: Schumann's vocal suite "The Poet's Love" is the object of study, which takes poetry as the main narrative thread and music as the main art form, with a strong romanticism color. Its unique musical charm has shown strong vitality on the world's major stages. Under the background of multiculturalism, it is difficult for the traditional stage performance form to fully satisfy the audience's aesthetic demand for Poet's Love. Music stage art has always been an indispensable part of human culture, and how to utilize theoretical elements for innovation in stage performance has become a hot and difficult point of research in the field of literature and art performance.

The purpose of this study is to introduce the "meta-theory" for the stage innovation of "The Poet's Love". Firstly, through the in-depth analysis of the background and emotional connotation of the song, the overall structure and emotional expression of the song are explored. Secondly, the metatheory is applied to the stage design organically, taking into account the music, dance, stage set and lighting to create an infectious performance form. Finally, the results of the audience questionnaire were combined with practical exercises to verify the effectiveness of the new stage form, and a series of conclusions and recommendations were drawn from the results.

Methods This study introduces "metatheory", which is a higher-level theory of logical relations, ensuring that the study is hierarchical and logical. A total of 508 subjects were randomly selected for the practical validation, and a self-administered structured questionnaire was filled out in conjunction with the on-site performance to assess the cognitive and acceptance dimensions, and the data analysis was carried out using the SPSS 26.0 software in order to compare the audience's acceptance of stage innovations in terms of the audio-visual aspects.

Results Audience acceptance of metatheory-based stage innovation concerts was higher in visual effects, with acceptance in all dimensions above 84%, and acceptance of metatheory-based stage innovation concerts was higher in auditory effects than visual effects. The average total acceptance percentage of all dimensions was above 91%.

Conclusion The results of this study show that stage innovation based on metatheory can effectively improve the artistic level of performances, enrich the audience's experience, and provide new ideas and methods for the development of the field of artistic performances. Meanwhile, vocal performers are urged to further explore the application of metatheory to other types of music stage performances in the future, so as to expand the scope of application and popularization value.