

On Dynamic Performance in Singing

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Abstract

Singing is a comprehensive performing art covering two links: performance and singing. For national vocal music singing and specific teaching, the latter's influence is more prominent. Only by making full use of body language and performing dynamic performance "emotion in singing" can we fully meet the needs of repertoire interpretation and specific teaching. This paper will further enrich the content of national vocal music singing and teaching by effectively combing the performing elements in national vocal music singing and fully introducing effective stage performance forms (such as face, body, stage scene, etc.), and so on.

Keywords

Singing; Dynamic performance; Characteristics.

1. Introduction

Vocal singing is a form of artistic performance which combines the two main contents of performance and singing. From the sound of "love to rhyme", to a lively and rich stage interpretation, should be a coherent, holistic stage content performance. In dance, drama and singing, performance is one of the most important aspects. Through effective body language, not only can accurately and vividly convey the artistic connotation, but also can be perfectly integrated with dance, drama or singing, which provides great help to shape the overall artistic image and perception. And all this, in vocal music singing is more prominent response.

2. Concept and Characteristics of Dynamic Performance in Singing

2.1. Conceptual Definitions

The position of body language in vocal music singing is very important. This point has been concentrated in the comments of many experts at home and abroad. The scholar Clark believes that the first important link for singers to achieve perfect singing is to greatly improve their flexibility. In other words, only by improving the sensitivity of the body can we effectively enter the singing environment and reach the ideal peak of sound intensity and emotional saturation. The author will explain the concept of dynamic performance through the historical investigation and the development in recent years.

First of all, the historical investigation of dynamic performance in singing. In fact, whether to use body language to form dynamic performance in art practice and even vocal music singing has always been a core problem related to art practice. As in the Baroque period, the singer had expressed the repertoire through different body language. Such as the use of two hands turned out, upward symbol of happiness; use two hands inward to symbolize inner grief and indignation, and so on. In the following hundred years, whether to use dynamic performance to assist in singing has become an important issue in vocal singing. For example, in the 19th century, famous violinists Baillot used a large number of body language narration in professors, such as the use of large body language in flexible boards, and the effective reduction of large body movements in Allegro. Or more compact. In addition, music education also emphasizes the important role of dynamic performance in music practice. He mainly put the dynamic

performance on the time and space problems, performance ability problems and other levels of research, so that the long and short beat between the need to grasp the different energy, in which long beat longer, short shot vice versa.

2.2. Characteristics of Dynamic Performance

The author believes that the characteristics of dynamic performance in singing mainly include three core factors: the functional expression based on emotion, the "degree" of performance and the "role" of dynamic performance in the whole singing link. The following three will be elaborated separately:

First, emotional-based functional expression. In essence, from the point of view of singing itself, it is a process of transmitting the content of the music. When discussing the singing problem, Davidson thought that if we learn to use body language reasonably, we will strengthen the emotional concentration of the track itself. According to the multi-contrast analysis, he thinks that today's singers mainly have four kinds of functional expressions about dynamic performance: emotional content portrayal, live interactive performance, music characteristic portrayal, and then establish a singing style that belongs to the individual. Among them, the portrayal of emotional content, expression is put in the first place. The author agrees with this and thinks that the problems of interactivity and music characteristics can be classified into specific music forms, while personal style and emotional content are a pair of complementary important contents. And by improving the emotional portrayal of body language, through effective gesture, stage sense and other aspects of the comprehensive promotion, can do this. In addition, the author has mentioned in the first section of this chapter that Davidson and Bain have emphasized the importance of emotional meaning in the classification of body language. Emotional expression should be the first in the functional characteristics of dynamic performance.

Second, the problem of dynamic performance. The rational use of body language in singing is an important subject. Its contents include not only how to use all kinds of gestures effectively and the necessary sense of stage, but also how to control its degree and make it serve singing perfectly. Davidson put forward an important point in discussing the degree of dynamic performance: singers should consider singing and feeling in dynamic performance. Too little body language will make the whole singing link appear boring or even rigid, and if there are too many body movements, it will "dominate", affect the viewer's perception, and focus its attraction too much on singing. Therefore, he thinks that the singing state, singing feeling should be used effectively to adjust the range and action of body language, so as to make specific analysis of specific problems, rather than the same theoretical determination. In the study of dynamic performance, Bain involves the degree of body language. He believes that in performing opera, in order to facilitate the audience to watch the performance, as far as possible to achieve greater body language, wider, so as to highlight the overall effect of the stage, while in dealing with long, warm art songs, the gesture "proportion" should be appropriately adjusted to narrow it, so that the viewer's attention is focused on the rich lyrics of art songs, as well as the voice of the singer.

3. Analysis on the Practice Process of Dynamic Performance in Singing

3.1. Physical Action Analysis of Dynamic Performance

Dynamic performance can be described throughout the opera, opera and specific song interpretation. In view of the particularity of national vocal music performance, the author thinks that its body action analysis is mainly based on two points: one is the basic body action, the other is to fully learn from the body action of opera. Below, the author will carry on the concrete analysis to these two.

From the general point of view of vocal music performance, its body action mainly includes: facial expression action with eyes as the main body action and gesture as the main body action. Eyes as a vocal singing "window", has an irreplaceable leading role. Li Yu in the discussion of the eyes in the opera body when the time to discuss the way, "all kinds of states, must use the eye first." The contents of the eyes are many, such as gaze, gaze, observation, glance or even glance, etc. According to the intensity of the eyes can be divided into: "eye canthus to crack", "stare", "gaze", "look", "glance", "close eyes" and so on.

It can form direct interaction with the viewer by combining with the specific content of the track. Of course, emotional grasp is a key point in the effective use of eye performance tracks, such as glare when expressing anger, gaze when expressing hot feelings, and so on. In addition, the eyes can also be moved and jump, scan and other different forms of combination, performance of different tracks. For example, in full of deep feelings, can use slow, warm moving attention to the front, and such as in the performance of grief, anger, excitement, often can be used to jump, scan the form of a combination of performance. From the overall point of view, facial expressions, the role of eyes almost occupy the dominant position, will determine the singer stage performance focus and conviction.

3.2. Dynamic Performance in Vocal Music

The author thinks that the dynamic performance in the process of singing practice mainly includes four aspects: first, the combination of body language in dynamic performance; second, dynamic performance in daily training; third, dynamic performance in performance practice; fourth, the degree of dynamic performance. The reason for this distinction is that the so-called vocal art process is actually a dynamic process which includes three links: performance training, practice and teaching.

3.2.1. Dynamic Performance

Dynamic performance needs not only local adjustment and deepening, but also complete integration and coordination of body language to make it a whole. If the performance of the track is hot and affectionate, the eyes can be closely combined with the gesture of open posture to meet the needs of the interpretation of specific tracks. For example, in the works "Goodbye, Dabie Mountain" and "tripe towel", it is necessary to use gesture movements "lead" and "open", as well as affectionate "gaze", in order to better express their deep feelings in singing.

3.2.2. Daily Training

As far as singing is concerned, an important difference between daily training and field performance is that when the singer faces the static environment, his body texture and singing state are often in the "closed" space. It is an important issue how to call body texture and make it serve singing performance with rich gesture movements, eye movements and position sense. I think: there are usually two situations in this. The first is that in the absence of external influence, or stimulation, some singers are more likely to play its dynamic performance, muscle state and the softness of the sound will become more perfect, natural. However, when performing in practice, it often loses the softness of rehearsal because of tension, and the dynamic performance is "blocked", so the performance is stiff and cramped.

Many singers say "far below expectations or rehearsals", meaning that. The second is that many singers in rehearsals often can not fully mobilize enthusiasm, can not find the correct singing state in the static environment. However, once entering the real performance, it is often fully mobilized by the enthusiasm of the audience, in the dynamic environment quickly find the feeling of the track transmission, so that the dynamic performance in singing is more thorough and pure. The author believes that the causes of the above two situations are different from person to person, but it also highlights a problem: how to find suitable daily training methods according to their own performance psychology and state. If it is a "training type" singer, it

should increase the "presupposition" of the dynamic environment while maintaining the intensity of daily training, such as inviting different singers to observe and examine their performance status on the spot, so as to form a gradient for the establishment of a real performance practice atmosphere. If it is a "practical" singer, there is often a situation where the foundation of the basic performance is not firm, and the practical performance will release its enthusiasm, but at the same time, it will amplify the deficiency in the singing state. Therefore, the "practical" singers should especially strengthen the adjustment of singing state and dynamic performance in daily training, so as to target the vocal organs and emotional state.

3.2.3. Dynamic Performance

The function and basic function of dynamic performance to vocal music singing are beyond doubt. But at the same time, we should also pay attention to the range and size of dynamic performance. The author believes that suitable dynamic performance should have two necessary factors: purpose and natural awakening. The so-called purpose, refers to each dynamic performance decomposition action should have a main purpose, it should be able to fully answer: this action is to express what specific content of the track, what type of emotional expression. That is, each action should have its meaning. The so-called nature refers to any dynamic performance in singing should be "from inside to outside" of the natural expression, not rigid, mechanical expression. In addition, nature should be the "hub" from singing to performing. Only by maintaining the natural state in the psychology of vocal music singing can we maintain a better singing state.

4. Conclusion

Dynamic performance in singing is a subject worthy of further study. This includes the concepts, characteristics, methods and qualities discussed by the author in this paper, including the introduction of dynamic performance into vocal music teaching, the establishment of its basic concepts, emotional expression and even personal style. It also includes many urgent problems.

References

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