

Humble Opinion on Body Language in Vocal Music Performance

Yanli Fan*

School of Music and Dance, Sichuan Minzu College, Kangding 626001, China

**Corresponding author*

Abstract: *Vocal music is a comprehensive performing art whose ultimate goal is to present a superb performance. An excellent singer must not only have a solid literary foundation, theoretical foundation, and sound skills, but also have beautiful body language. Only by combining vocal music techniques with body language can singers accurately portray the roles and convey emotions in their works. This article focuses on three aspects of body language overview, body language training methods in vocal performances, and the role of body language in vocal performances.*

Keywords: *vocal music, body language, training methods*

1. Introduction

No single form of art performance exists, and the vocal performance art is the embodiment of a comprehensive art. With the actor's pursuit of art and the audience's requirements for vocal performance art, the high aesthetic demand has changed, that is, from a single auditory appreciation to: auditory, visual, sensory and other artistic needs, so body language becomes it is one of the indispensable training items in the vocal music classroom.

2. An overview of body language

2.1 Definition of body language

Body language, also known as body language, is a non-semantic language. There are two kinds of body language, chivalrous and broad. Chivalry refers to the use of limbs to express inner emotions that cannot be expressed in words; the broad interpretation is not limited to limbs, including the posture of the head, including the position of the eyes, the movement of the eyebrows, the shape of the mouth, the posture of the waist, etc. The parts of our human body that can be used to express emotions are called body language during regular exercise. Different works contain different roles, and we need to use our own body language to assist the singing in order to better interpret the roles in the works.

2.2 Features of body language

The body language in vocal music performance is firstly simple, quick, flexible and free; secondly, it has the characteristics of visual and intuitive; thirdly, it has the characteristics of times, sociality and nationality. The first two characteristics, as the name suggests are to convey inner emotions with singing. The third characteristic needs to be emphasized, which is compatible with the time when the work was created, the nation to which it belongs, and the region in which it is located. As the most intuitive emoticon in vocal performance, body language is different from voice language and other sound symbols, and at the same time, it is different from the unified regulations of sign language and gestures.

2.3 Classification of body language

In vocal music performance, according to the different performance forms, it can be divided into dynamic and static body language. The two languages have different definitions and manifestations.

2.3.1 Dynamic body language

Dynamic body language is composed of body movements and facial expressions, which are the most basic and commonly used two important components in performance. It includes the matching forms of the angle, strength, speed and softness of the hand movements; the matching forms of the rhythm and rhythm of the foot movement; the matching forms of the rotation direction, speed, and inclination of the waist, all have their own characteristics emotional performance. For example, the famous Chinese opera artist Mr. Mei Lanfang's iconic body movement "moves without changing shape". Although Mr. Mei did not set a fixed requirement for body language, only simple movement and shape change, but it was natural and coordination has created a moving stage image for the performing arts world.

2.3.2 Static body language

Static body language refers to posture and shape. In the body language of vocal performances, posture is always present. A good posture must conform to nature, coordination and stability. Many performers are not careful about details, and often only consciously regulate their posture just to highlight the performance. In fact, vocal performances require that the body be stretched and straight on the basis of body relaxation; and be graceful when establishing a good state of occurrence.

Another component of static body language is stage design. Modeling is a comprehensive consideration of the singer's face, hairstyle, clothing, and props based on the age, region, type, and role of the performance. Modeling has a special meaning in the body language of the performance. It is usually completed in a specific performance environment after careful pre-design.

Through the analysis of "movement" and "static" body language, it is known that in the whole process of vocal music performance, dynamic body language and static body language cannot be performed separately, and effective cooperation is required. Therefore, attention should be paid to dynamic body language and static body language to make vocal performance more relaxed. Beautiful body language helps to improve the state and emotional expression of singing, enhance the artistic appeal of vocal works, and make the audience and the singer resonate emotionally.

3. Cultivation methods of body language in vocal performances

Body language includes the adjustment of the feet, the posture of the hands, the shape of the waist, the head and its facial expressions. Correct and rigorous training is very important to the posture of vocal performances, and posture also occupies an irreplaceable position in vocal performances. Appropriate singing posture can help improve the singer's vocal skills and enhance the emotional expression of the work.

3.1 Training of the posture of the feet

When it comes to the posture of the feet in a vocal stage performance, it is necessary to talk about the standing posture first, and the standing posture needs to be introduced separately according to the gender of the singer. First of all, girls' stance is dominated by "Ding" steps, that is, their feet are slightly vertical to touch, but they are not absolutely vertical. The heel step of one foot is close to the arch of the other foot. The distance between the feet can be adjusted according to the singer's own coordination ability to achieve a state of balance. Activities to check whether their own "D" steps are just right; secondly, boys generally adopt a forward stance, that is, a stance with their feet slightly separated. Of course, girls can also use this stance. On the basis of this standing posture, do the movements of raising the hips, tucking the abdomen, opening the shoulders back, the hands are naturally vertical, and the chin slightly raised.

After determining the standing posture, start training the movement of the legs. First, the basic step is a small step forward. That is, the posture of a small step with the other foot facing forward or obliquely forward 45 degrees while the heel of one foot is padded upwards; the second is the posture of walking, that is, both feet are facing forward at the same time, or the attitude of taking a small step at an angle of 45 degrees in front of the left and right; another is the posture of changing steps from left to right, that is, it is completed on the basis of walking forward. For example, if the singer completes a small step at an angle of 45 degrees to the left, then you can take a small step forward to the right in the story of the next sentence, and so on to train the basic steps of the stage.

What needs to be emphasized in this section is that all body movements need to be carefully

choreographed with the characters of the song and the plot of the story. If the storyline of the song is high-pitched, the singer can choose movements with greater strength, intensity, and amplitude, and the eyes must be firmer; if the work is lively and smart, the singer can choose small and light movements; In short, all physical training is for the work, and must be performed on the basis of the role. If it is separated from the work, the physical movements can only be postures, not performance; therefore, vocal students need to be trained in singing body language.

3.2 Training of both hands posture

On the basis of footstep posture training, gesture training is also an indispensable training in vocal music singing. The author summarizes the positions of gesture actions as: low-position small gestures and high-position large gestures. Low-position small gestures, that is, the raised position of one hand or both hands is not higher than the chest or parallel to the waist, and its opening width is generally the same width as the shoulders; high-position gestures, that is, the position of one hand or both hands opened is higher than the chest, or with the shoulders are parallel or parallel to the head. It should be emphasized here that the gestures should not be higher than the head during the singing, because too high gestures will cause tension in the throat and affect the vocal state during singing.

Based on the position of the gesture, the gesture actions are summarized as: "open", "close", "hold up" and "guide". First of all, "open" means that one hand or both hands are facing straight forward, but it can also be opened at an angle of 45 degrees forward. It should be noted that the arm must have a certain arc and cannot be opened bluntly; "closed" is relative to "open". In other words, the arms that are about to be opened are gently folded together or to the position of the chest. What needs to be emphasized here is that the folded hands cannot be close to the chest; "hold up" the one hand that is about to be opened or the position of the hands according to the gestures. Hold it up to the height suitable for the content of the song; "guide" mostly uses one-handed movements, that is, one-handed opening to the left and right, which is mostly used to guide the audience's sight or lead the audience's imagination.

In the process of singing, you can coordinate gestures and positions according to the style or content of the song. For example, low-position small gestures are suitable for the beginning, succession, and transition of songs, and high-position large gestures are suitable for chorus or climax and ending parts.

3.3 Training of waist shape

The waist is not only the core point of vocal singing, but also the point of effort for coordination and flexibility of body movements. The movements of the waist are simpler than those of the hands and feet. The main actions are "forward" and "rotate left and right". "Forward" means to extend the waist slightly to the front on the basis of a standing posture, which can cooperate with the above-mentioned low gestures and opening and closing gestures; "rotate left and right" means that the waist gently rotates to the left and right, you can practice comprehensively with basic steps and high-level gestures.

3.4 Coordination of eye expressions and facial expressions

The famous writer Mr. Hugo said, "Where the feet can't reach, the eyes can reach, and the eyes can't reach, the spirit can fly to". It can be seen that the role of eye contact in emotional transmission is unquestionable. For singers and audiences, eye contact is often the bond of emotional resonance. In daily training, singers can use the methods of "fixing" and "staring" to train their eyesight, that is, standing on a stage or classroom and "fixing" a point 15 degrees directly above for "staring" training. It can be done with breathing or songs, that is, close your eyes when you inhale, slowly exhale or "stare" when you sing a sentence. On the basis of eye training, facial expression training can be added. There are mainly four types of facial expressions: "happiness, anger, grief and joy". The training of "happiness, anger, grief and joy" generally comes from life. The singer needs to understand the background and role of the song before singing. In order to better use facial expressions to express works.

4. The role of body language in vocal performance

4.1 The relationship between body language and voice language

Vocal performance mainly conveys song emotion and connotation through the singer's voice. Its voice language is an indispensable tool for a complete interpretation of vocal performance, and its body language is the most important auxiliary means of voice language. The body language and sound language combination in the process of vocal music performance constitute an all-round communication system, and the combination of the two languages can jointly convey the emotions and emotions of the vocal performer. While the audience receives sound and language information, they will also receive corresponding body language information, so that they can enjoy the beauty of art in the process of appreciating vocal works. It can be seen that in vocal performances, body language and voice language not only complement each other, but also blend together. Therefore, proper training of body language is very important.

4.2 The effect of body language on the expression of vocal works

4.2.1 Completeness of supporting works

The body language moves with the rhythm of the music, and every gesture, step, and eye design is based on the song.

Perform up-and-down movements such as clauses, breathing, tone, and emotional strength. The design of body language also needs to be arranged according to the era background, artistic style and actual content of the work. For example, in the red opera "White Haired Girl" performed by Yang Bailao in "Ten Miles of Wind and Snow", in order to express his indignation at Huang Shiren's debt collection and other cruel behaviors and his anger towards feudal landlords, the performers had to grind their teeth during the performance, heavy footsteps and clenched fists to portray this role; another example is the comparison between the father role of Yang Bailao in the opera "White Hair Girl" and the father role in the song "Father and Son" sung by Tong Tiexin and Yang Yang. The similarities play the role of the father; but the cultural and social backgrounds of the two roles are obviously different. In addition to the two important factors of the stage and the scene, the performers should also pay attention to the two. The body language used in the image of the audience is different; therefore, the correct and reasonable use of body language can not only add icing on the cake to the vocal performance, but also play the auxiliary role of body language.

4.2.2 Auxiliary singer's emotional expression

The important means of conveying emotions in vocal performance is the combination of "voice" and "body". Through carefully designed body movements, the works can be deeply rooted in the hearts of the people. Vocal performance requires not only scientific vocalization, but also affectionate use of the body to modify the performance. For example, when my country's famous singer Wu Bixia sang the Italian song "Nightingale", Wu not only showed the audience a gorgeous and graceful floral tone, a silky and intoxicating voice, but also imitated the nightingale's small agility in her body movements, especially the change and direction of the eyes. It seems to see a nightingale flying by and talking with herself in singing; it is worth mentioning that Mr. Wu also deliberately designed the static body language styling, choosing the blue dress and micro-dress that symbolize the peaceful night. The curled perm shape brings a visual, auditory and sensory feast to the audience. Through the beautiful singing voice and the wonderful and rich body language performance, the audience can experience the great artistic charm of the vocal performance.

4.2.3 Shaping the stage image of singers

In shaping the stage image, vocal performers must not only inject rich life experience, understand the meaning of the lyrics, grasp the image of the characters, and master the skills of performance, but also need to cooperate with professional body movements in order to create a temperament suitable for themselves to stage image. For example: Xiaoqin's classic verse "The Sparkling Blue Sky" in the opera "Little Erhei Marriage", which is well known by vocal students.

Next, the author makes a simple design for the body language of this song. First of all, the design of static body language. Performers can design a girl with long black braids, red buckle slanted jacket, black or blue pants, shoes and cloth shoes made of linen according to the customs of northern Shaanxi. Props choose a laundry basket made of wicker, and you can choose elegant and smart girly makeup.

Second, design dynamic body language on representative sentences. In the first sentence, "the sparkling water is coming, the blue sky is shining." In the first half sentence, the movement of opening the hands to the waist is designed, and the second half sentence is the movement of lifting the hands up to the shoulders on the basis of the first half sentence; The second part of the article mainly expresses Xiaoqin secretly waiting for Brother Erhei, so the overall body language cannot be too wide. It's worth mentioning the phrase "I've been waiting before, and I'm looking forward to it later, I can't stand still, and I'm upset when I sit". This part expresses the anxiety of the young girl, Xiaoqin, who is waiting for her sweetheart, so you can design the movement of footsteps with small broken steps, and the movement of hands with hands tightly clasped on the chest. The eyes can be designed to look at a distance of 15 degrees diagonally above; in the third part of the song, "Many people, eyes miscellaneous, there are so many people, I didn't dare to move forward, didn't dare to move forward", mainly describes Xiaoqin's inner activities. Although she did not move forward to Erhei, she was already psychologically forward. Therefore, the body movements here are designed to be one-handed alternate movements, that is, when there are many people, the right hand is lifted up; the left hand is lifted up in the "eyes" area; when the sentence is repeated hold your hands up to your shoulders, while your waist can lean forward slightly; "Don't dare to move forward" returns your open hands to your chest, and your waist returns to a standing position. Only when the body language is properly used in the works, can the characters with distinctive personality be created, and the stage image of the singer can be shaped by interpreting a variety of characters.

5. Conclusion

The body, image, and temperament of the vocal performer are indispensable to the treatment of the role of the work; their every move, every smile is the embodiment of body language, which is essential for shaping a unique personal stage image. This article focuses on the definition of dynamic body language and static body language, as well as the methods and methods of training body language in singing, and briefly elaborates the relationship between body language and sound language and the effect of body language on the expression of works. Excellent vocal performers should pay more attention to the design of body language while possessing a solid literary foundation, theoretical foundation, and vocal skills; only by combining superb vocal music techniques with beautiful body language, can they show the integrity of the work and also In order to better establish the emotional bond between the audience and the performer, and convey the true feelings of the music.

References

- [1] Liu L L. *On the Role of Body Language in Vocal Music Teaching and Performance* [J]. *Drama House*. 2014(28): 17-18.
- [2] Wang X J. *On the Use of Body Language in the Teaching of Vocal Music Performance* [J]. *Northern Music*. 2014(02): 7-9.
- [3] Tian Y. *Application Analysis of Body Language in the Teaching of Vocal Music Performance*[J]. *Northern Music*. 2014(17): 58-60.
- [4] Dai Q. *Research on Thinking and Cultivation in Vocal Performance Art*[J]. *Popular Literature and Art*. 2014(24):211-212.
- [5] Zheng H L. *Singing in Performance, Performing in Singing-the Relationship and Function of Performance and Vocal Performance* [J]. *Drama House*. 2014(18): 10-11.