

An Effective Approach to Improving the Performance of Chorus Stage

Bin Feng

Taishan University, Tai'an, Shandong, 271000, China

Keywords: Chorus stage; Expressiveness; Effective approach; Choral performance

Abstract: In order to explore effective ways to improve the performance of the chorus stage, the author proposes to describe effective ways to improve the performance of the chorus stage: Choral performance, as an art form with strong expressive force, not only do Choral actor need to have very skilled singing skills to bring auditory enjoyment to the audience, in addition, Choral actor need to have strong Choral expressiveness, accurately express the emotions contained in the music, and arouse the audience's resonance with the music. In the process of cultivating Choral actor Choral expressiveness, teachers should pay attention to cultivating students' imagination, and at the same time, let students deepen into life practice, experience real musical emotions in practice, and improve their Choral expressiveness.

1. Introduction

With the continuous development of China's economy, the music industry in China has developed rapidly, and people's living standards have also improved, the development situation of the music industry in China is very good^[1]. Choral art expresses emotions through group voices, and the division of labor among members in a chorus is clear, creating a sense of hierarchy through vocal articulation, therefore, more emphasis is placed on the coordination and coordination of vocal parts in chorus, the conductor plays an important role in the chorus, choral skill training is an important way to improve the quality and efficiency of chorus teaching. Therefore, music teachers should use teaching methods to comprehensively cultivate and improve students' chorus skills, laying a foundation for ensuring the quality of chorus teaching^[2]. First of all, the teacher instructs students on the breathing methods when singing in chorus. For example, teachers can use the "light singing" method to improve the balance and controllability of students' breathing, providing protection for improving students' chorus skills. During the "light singing" breathing training, the teacher can guide students to practice using the pure breathing method, that is, slowly inhale through the nose, and inhale deeply and naturally; At the same time, students should also be advised not to inhale too much air at one time to avoid being unable to effectively control the breath. Then, the teacher guides the students to perform exhalation training, such as slowly and evenly exhaling air (with upper and lower teeth slightly separated and the tip of the tongue pressed against the root of the teeth), making a soft "hissing" sound. Secondly, teachers cultivate students' ability to master pitch and rhythm. The accuracy of pitch is the core of choir teaching and an important guarantee for improving the level and quality of choir performance. In order to avoid students being afraid of

learning from monotonous intonation training, teachers can guide students to practice singing scales through live piano performances, using rhythm techniques, percussion, and rhythmic percussion. On the basis of enhancing students' sense of music, teachers can comprehensively improve their sense of music rhythm, thereby providing guarantees for improving the quality of choir teaching. Third, practical chorus training method. In order to cultivate students' chorus skills, teachers can also adopt practical chorus training methods. For example, in the chorus teaching of "Long for Spring", the teacher can guide the students in the first voice part to sing first (the students in the second voice part listen), and then the students in the second voice part to sing again (the students in the first voice part listen); After singing, organize students from both voices to find out each other's intonation problems and correct them. Then, the teacher organizes student exchange training for two voice parts, which has a positive effect on improving students' intonation ability and improving the quality of chorus teaching ^[3].

2. The meaning of Choral expressiveness

The so-called Choral expressiveness refers to the inner feelings that a singer gives to the audience when performing music. When performing music, the expressive power of music is for the singer to make full use of his/her singing skills and combine his/her own understanding of music to effectively express the emotions contained in the music. The expressiveness of music can reflect the professional qualities and musical skills of the singer, who utilizes professional singing skills, combined with rich Choral expressiveness, it can fully interpret the emotions of the entire piece of music, allowing the audience to enjoy an auditory feast, fully meeting the aesthetic needs of the audience. If a vocal singer lacks Choral expressiveness, he or she will be unable to communicate emotionally with the audience, leaving the entire piece of music without any vivid image. Therefore, when performing daily creative and singing training, singers must constantly strengthen the cultivation of Choral expressiveness, and then improve the singer's comprehensive music quality and ability ^[4].

3. The importance of Choral expressiveness in Choral performance

When performing Choral, if the singer does not have Choral expressiveness, it will make the entire singing process without any emotion, and the knowledge to simply vocalize cannot express the complex emotions contained in the song, nor can it meet the needs of the audience. Effective reinforcement of Choral expressiveness can resonate with the audience, and beautiful melodies can move the audience. Therefore, during the daily training of Choral performance, it is necessary to continuously cultivate the singer's Choral expressiveness and perform Choral, if the performer wants to gain the recognition of the audience, it is necessary to continuously strengthen the Choral performance skills, at the same time, it constantly cultivates Choral expressiveness, thereby obtaining a good emotional experience. Of course, if you want to effectively achieve the goal of Choral performance, you need to spend a lot of time conducting reasonable training, summarizing experiences and lessons, and making continuous progress. Due to the lack of sufficient performance experience among students, their emotions about music cannot be fully expressed during the performance process, making the performance of music ineffective. Therefore, during daily training, it is necessary to constantly consolidate students' basic skills, continuously improve their musical literacy, accurately grasp the emotions of music, and ultimately fully present the expressive power of music ^[5].

4. Main Ways to Reflect Choral expressiveness

4.1 Diversified aesthetic expressiveness

Before performing Choral, it is necessary to create and appreciate music, so Choral performance can be affected in many ways. First of all, contemporary music creation has many techniques and methods that effectively break through traditional definitions and constantly innovate, reasonably incorporating the latest concepts into it makes the entire music performance very diverse. Secondly, with the continuous improvement of audience aesthetics, the expressive power of music has also undergone a diversified development, giving a diversified expression to music performance ^[6].

4.2 Personalized expressiveness

Personalized expressiveness can effectively reflect the singing style and personal charm of vocal artists. First of all, it is reflected in the purpose of performance, such as the Choral performance of Mozart, a music giant, which fully embodies personalized expressiveness, he clearly knows what speed to play at, but he needs to have personality, in order to this end, the speed is slowed down while performing, showing a different style. Secondly, personalized expressiveness is also reflected in the habitual performance of vocal singers, this feature effectively integrates the visual and auditory aspects of Choral expressiveness of music singers, the music has been shaped, and the structure and rhythm of the entire music have been controlled, these characteristics are a habit formed by music singers during their singing, with a unique personal style and color. Thirdly, personalized expressiveness can effectively demonstrate the skills and abilities of music performers, integrate exquisite singing skills and rich performance experience, thereby reflecting superb performance effects. In addition, the performance of chorus has similarities with other performances, its performance is inherently technical, and highly qualified performers can master a variety of difficult skills, allowing the audience to experience different skills. When performing different music works, both the theme and content have different characteristics, so personalized expressiveness is fully embodied ^[7].

4.3 Generic expressiveness

The common expressive force of music refers to the universal rules that exist during Choral performance, and the music style that music creators need to follow when creating, this style has a unique elastic speed. The constant innovation and development of generic expressiveness has enriched its inherent meaning, ultimately presenting a scientific and reasonable artistic principle and law. The elastic speed of chorus was not recorded in the early days, but its role was imagined in the late 19th century with a strong expressive intention, and it also vividly creates the rhythm of the entire music. Through continuous development, the elastic speed has continuously evolved into a subjective expression demand, and Choral actor often use it to accelerate the rhythm. In short, elastic speed has become an important manifestation of Choral performance by current performers, and many singers use it to strengthen their Choral expressiveness. The main manifestation of Choral expressiveness is shown in Figure 1.

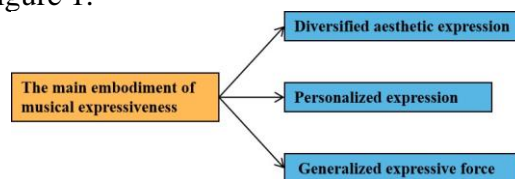


Figure 1: Main Embodiments of Music Expressiveness

5. Main reasons for affecting Choral expressiveness

5.1 The impact of Choral actor own talents

In the process of teaching chorus, some people will believe that the expressive power of music is a person's own talent and is inherent, some people have strong Choral expressiveness, but others do not have talent, and no matter how they are trained and trained, they cannot fully exert their Choral expressiveness. In real life, Choral expressiveness can indeed be influenced by talent, some people are born into a musical family and have an innate Choral expressiveness, which is extremely strong, even without specialized training and training, they can maximize their Choral expressiveness. Moreover, students from ethnic minorities often have more Choral expressiveness than students from the Han ethnic group. When teaching Choral expressiveness, many teachers believe that Choral expressiveness is innate, therefore, only teaching music singing skills does not pay enough attention to students' Choral expressiveness, leading to the neglect of Choral expressiveness by both teachers and students throughout the entire music learning process. Of course, the expressive power of music can indeed be influenced by innate factors, but it can also be improved in daily training ^[8].

5.2 The impact of the acquired growth environment and educational background

In addition to talent, the acquired growth environment and educational background can have an impact on students' Choral expressiveness. Generally speaking, children who grew up in a musical family have more Choral expressiveness, mainly because they grew up in a good musical environment, and long-term exposure has made their Choral expressiveness continuously optimized and improved through subtle influence, for this reason, parents should often engage in music related activities, which have a significant impact on children's Choral expressiveness. In addition, parents of music families pay more attention to music education for their children, and deliberately cultivate and train them to continuously enhance their children's musical expression. Therefore, Choral expressiveness is not necessarily innate, but can also be improved and strengthened from the perspective of living environment and music education to continuously enhance children's Choral expressiveness. The same is true for children of ethnic minorities, because ethnic minorities have many ethnic customs, mostly related to music, therefore, children of ethnic minorities are affected from an early age, which enhances their musical expression, however, children of Han ethnic group do not have this advantage. A person's Choral expressiveness can be influenced by innate talent, but the acquired growth environment and educational background also play a very important role ^[9].

6. Ways to Improve Choral expressiveness in Choral performance

6.1 Cultivating the Musical Sense of Performers

In performing chorus, it is necessary to cultivate the performer's musical sense. The so-called sense of music refers to the experience of music, which is closely related to people's artistic imagination and deeply affects the development of music. Therefore, in order to effectively enhance the expressive power of music, it is necessary to continuously develop and improve the musical sense, this is because the sense of music is a subjective feeling that can be concretely displayed during a musical performance. If a vocal performer has a problem with musical sense, it will affect the overall quality of the entire music. In short, musical sense can experience the rhythm and auditory sense of the entire song. The composition of all music works is due to the splicing of timbre, volume, and rhythm. Therefore, to cultivate the singer's musical sense, it is necessary to conduct manpower and training from various aspects. Training the singer's vision and hearing can

effectively cultivate the musician's sense of intonation, which is embodied in the ability to perform and distinguish sounds, when cultivating intonation, it is necessary to conduct scientific and reasonable training, effectively respond to unexpected situations during the entire training process, and continuously strengthen the teachers' own performance and rhythm levels. Tone accuracy plays a very important role in the sensitivity and tone of a music performer, when conducting rhythm training, it is necessary to continuously conduct beat training, reasonably grasp the length, strength, speed, and other aspects of the sound, and improve the processing of rhythm. In addition, it is necessary to attach great importance to the handling of the volume in the sense of music, and when performing chorus, it is necessary to properly handle the strength and strength of the entire music. In music scores, there are different labels for the strength of the music, but the actual performance mainly depends on the requirements of the conductor, in addition, it is also influenced by the singing experience and psychological quality of music. In addition, the important component of musical sensation is also the internal hearing, which refers to the rhythm and emotions experienced by the music performer from within, in the process of feeling the music score, the inner melody is aroused, and before performing, it can be perfectly presented.

6.2 Optimizing the performer's imagination

The performance of chorus mainly requires the performer to possess good skills and rich experience, the most important thing is to grasp emotions and accurately analyze the emotions that the lyricist wants to express. In addition, it is necessary for performers to fully exert their imagination and constantly improve their works, therefore, chorus performers need to understand their emotions based on their own psychological activities, clarify the feeling of good music, and then put emotions into effective play in the performance. Fundamentally, the performance of music actually involves artistic creation, Choral actor need to integrate their musical works into urban and rural areas through various forms, when performing, one should integrate one's own authentic Qin Gang, give the audience correct emotional guidance, and ultimately present the most perfect performance. The rich imagination of Choral actor can be combined with anything, and they can also combine materials to create again, constantly improving and creating, integrate the sense of music into it. During training, chorus performers need to constantly learn and be inspired and guided, for example, when performing chorus, they can enjoy traditional Chinese paintings, improve their taste, and also read articles to continuously harvest emotional experiences. In addition, Choral actor can utilize the phenomenon of using lyrics, dances, and other expressions to optimize their music works on a reasonable basis using performance techniques, if necessary, they can create new music works through secondary creation. In order to effectively enrich the imagination of performers, during training, it is necessary to let them listen to the works of famous musicians as much as possible, after long-term cultivation and exposure, storing music information in the brain lays a solid foundation for good music interpretation. In addition, it is necessary to have a reasonable grasp of the scale of musical expression, frequently read some books and classics related to music, listen to some world famous songs, constantly obtain spiritual experiences and feelings, and fully exert musical expression.

6.3 Strengthening the second creation in music performance

In the process of Choral performance, there is a secondary creation, which is mainly because when the singer performs, use relevant performance skills to sublimate and improve the work based on your own mastery and understanding of the song. The secondary creation of a work requires that the singer can effectively discover the potential musical energy of the work, continuously improve the artistic value of the music, and thereby perfect the best musical work. The performance of

chorus is based on the understanding of the work, determining the meaning of the work to be expressed, and then comprehensively optimizing and improving the work to give it a rich emotional expression, using a variety of techniques to express, finally, a good musical composition is developed to fully express emotions. In order for Choral actor to better express their Choral expressiveness, it is necessary for Choral actor to continuously experience and truly feel the charm brought by music, integrate yourself completely into it, constantly enrich your imagination, and enhance your aesthetics. Only in this way can Choral actor fully express the emotions of music and integrate their own feelings into the performance, making the entire performance very authentic, enrich the expressive power of music and continuously enhance artistic effects. Therefore, when performing chorus, it is necessary to continuously cultivate and exercise the performers' ability to create second time, allowing chorus performers to continuously accumulate experience in actual life and learning, thereby enriching emotions, and ensuring the full play of Choral expressiveness.

6.4 Emotional mastery of lyrics

When creating chorus, lyrics are a very important component, which can fully express the emotions expressed by the music, therefore, when conducting Choral performance training, the teacher must make the students memorize the lyrics and read them aloud with emotion, so that the students can fully appreciate the emotions contained in the lyrics, put yourself in it. Music is an art that enables people to communicate emotionally, it is also a special language, with different languages in different regions, however, music can be used for emotional expression and effective communication. In the teaching process of chorus, teachers must pay attention to lyrics and constantly cultivate the good habit of students tasting lyrics. When teaching music, teachers should let students have a reasonable grasp of the emotions of the lyrics, and correctly position the emotions expressed in the lyrics, at the same time, the teacher should demonstrate to the students, after the students read aloud, they can add emotion and read the lyrics aloud, so that the students can correctly understand emotion. When students read the lyrics aloud, the teacher can also make reasonable corrections to their pronunciation, and timely correct inaccurate pronunciation to ensure that students can pronounce correctly when performing chorus. Therefore, when cultivating Choral expressiveness, it is also very important to practice lyrics.

6.5 Conduct practical exercises on the stage

In the process of performing chorus, the singer's psychological state is very important and can affect the entire on-site effect and the singer's singing level. If the singer's psychological quality is relatively poor, there may be errors during the performance process, making the entire singing effect extremely poor. In performing chorus, singers need to face a large audience and must possess good psychological qualities, if they do not have good psychological qualities, they will have a psychological state of tension and fear, and may forget their words, it will cause the singer to be unable to perform normally, and the expressive power of the music will not be reflected. Therefore, in performing chorus, it is necessary to practice on the stage for students, through continuous joint practice, students develop self-confidence, enabling them to fully exert their Choral expressiveness. As shown in Figure 2, there are ways to improve Choral expressiveness in Choral performance ^[10].

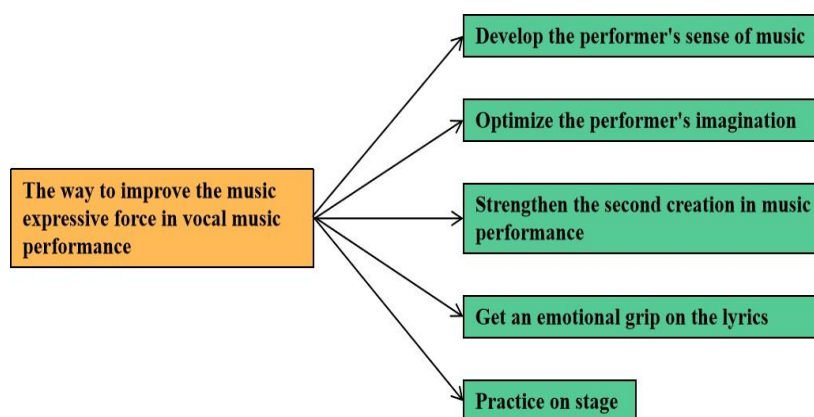


Figure 2: Ways to improve Choral expressiveness in Choral performance

7. Conclusion

As an important performing art, chorus has very high requirements for the professional quality of actors. When performing chorus, performers need to have skilled Choral performance skills, and the most important thing is to have Choral expressiveness. Generally speaking, if a Choral performance lacks Choral expressiveness, even if the performer has good singing skills, it cannot accurately express the emotions contained in the music, and the audience cannot gain experience, which affects the entire performance of the music. Therefore, it is extremely important for Choral actor to have Choral expressiveness, which needs to be continuously cultivated and improved in daily practice. The author has conducted in-depth analysis and research on the Choral expressiveness in Choral performance and the ways to improve it.

References

- [1] Jessica Nápoles, Geringer, J. M., Adams, K., & Springer, D. G. (2022). Listeners' perceptions of choral performances with static and expressive movement: *Journal of Research in Music Education*, 69(4), 457-472.
- [2] Fu, Q. (2022). Thoughts on the inheritance and development of china's national vocal music art in the new era. *A review of educational theory*, 5(3), 26-30.
- [3] Morohunfola, K. (2021). Liturgical chorus as material in choral art music compositions of gbenga obagbemi. *Nigerian Music Review*.
- [4] Zhang, Z. (2021). Study of chorus art on students' aesthetic cognition. *International Journal of Electrical Engineering Education*, 002072092110032.
- [5] Wang, J. C., Smith, J., Chen, J., Song, X., & Wang, Y. (2021). Supervised chorus detection for popular music using convolutional neural network and multi-task learning, 16(6), e0252956.
- [6] Scherer, K. R. (2021). Comment: advances in studying the vocal expression of emotion: current contributions and further options. *Emotion Review*, 13(1), 57-59.
- [7] Lohmeyer, A. (2022). The effect of varying encoding conditions on jazz, instrumental, and choral musicians' memorization accuracy: implications for music literacy: *Psychology of Music*, 50(1), 265-279.
- [8] Li, S. (2021). A probe into the integration of traditional music culture in vocal music teaching in colleges and universities. *Region - Educational Research and Reviews*, 3(2), 65.
- [9] Fu, L. (2021). Discussion on the differences between theory and practice in vocal music teaching. *Region - Educational Research and Reviews*, 3(1), 6-9.
- [10] Lv, H. Z., & Luo, J. (2021). Creative approaches in music teaching: possibilities of web 2.0 technologies. *Thinking Skills and Creativity*, 40(1), 100840.