

## Analysis on Psychological Factors to Affect the Vocal Stage Performance

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### Abstract

The stage performance is an important part of artistic practice for vocal students. To perfectly express the music on stage is the dream of every vocal music performer. This essay is about analysis of the psychological factors to affect the vocal stage performance and to explore the reasons for stage fright and the methods to overcome this, to enable students to further enhance the level of their vocal music.

**Key words:** Vocal music; Stage performance; Psychological factor

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### INTRODUCTION

The vocal music art is a practical subject of high level, which not only requires solid basic singing skills of vocal learners, but also a good stage performance to finally express the vocal works perfectly. In the singing practice, we often find that the stage performance level of the students who have closely singing skills of matching level, are completely different due to the influences of psychological factors.

### 1. REASONS OF STAGE FRIGHT

Firstly, the singing skills are not solid. If the singer chooses to perform on the stage without solid singing skills, he will be nervous for lack of confidence in his performance. The more he worried, the more nervous he will be. Under this state, the coordination between singing organs will be worse and worse, and finally he is far from his real singing level. Some singers blindly choose the vocal works that they are incompetent of by knowing their limited singing skills. In this situation, it will lead to the stage fright of singers as well because of tension. That the singing skills are not solid is the most important technical factors to cause the stage fright.

Secondly, the preparation is not sufficient. The singer is not skilled enough of the performance songs. For example, some individual notes and some rhythms are not accurate; the lyrics cannot be recited fluently; the cooperation with the piano accompaniment is not good. If the singer performs in this situation, it will affect the confidence and result in the psychological tension. Especially in some urgent and temporary performances, the singers have to practice the songs well in a very short period including reciting the lyrics, memorizing the music notes and the solos and co-accompaniments. Obviously, it is difficult to achieve to be skillful in such a hasty time. This will not only lead to the psychological tension while singing, but also cause the serious mistakes sometimes and destroy the singer's normal singing psychology, which will haunt the singers in their future performance.

Thirdly, the thoughts burden is too much. Some singers, who take part in very important shows for some leaders or important persons, will be afraid of mistakes, which will bring them too much burden in spirit. Sometimes, if the audiences have high appreciation level like peers, vocal experts and professors, the sing must

be more professional than that of facing the ordinary audiences. This can make the singers more nervous.

Fourthly, the singers are haunted by the failures. If the singers once failed the performance, it left the shade in heart of the singers. When they attend another performance, they will think of that failure and have more pressure and more tension. In particular, if one singer failed some work and when he is to perform the same work next time, it is more possible for the singer to occur the stage fright.

Fifthly, the performance experience is not enough. The debutant lacks the stage experiences. It is difficult for debutants to acclimate the changes of stage environment, the sound effects and the watching of audiences. Thus, it will bring about the stage fright.

In conclusion, the stage fright caused by various factors will lead to the thinking disorder and emotions out of control. Then the singers will have psychological tension which makes their confidence insufficient. What's worse, some may have psychological inertia of stage fright and the vicious circle will leave the singers with the regrets for life.

## 2. METHODS OF OVERCOMING THE STAGE FRIGHT

Despite the impact of stage fright is serious for singers, but it is not insurmountable. In fact, many singers have been constantly overcoming stage fright and finally achieve the singsong glory. It is said that Caruso often broke his high pitch because of tension while his early singing operas before becoming famous. When "The king of High C" Pavarotti recalled the initial concert of Donizetti's opera "company girl", he said, "At the beginning, I am very worried and so scared that I did not know to use the throat or sphincter (muscles around the anus)..." Thus, many stage fright you well-known singers get nervous and have stage fright before they have solid singing skills and rich stage experiences. Therefore, as long as we have an objective understanding of stage fright, we can overcome it. Now there are several methods to overcome stage fright for readers to refer to as follows:

First, the singers should strengthen the practice of basic skills of vocal music. As the old saying that goes, "skilled people are bold". Only has a superb vocal skill can the singer have full confidence in, so as to reduce the psychological burden. Moreover, strong skills can also enable the singers to produce a strong desire to sing, so that the whole body is in an excited state. While singing, they can be calm. Therefore, during the daily vocal learning, they must strive to study the science of sound skills, and work hard to enhance the basic skills of singing. Only after mastering the superb skills can they eliminate the tension from the skills.

This requires us to: 1) Combination of skill training

and psychological training. Singing is the most important as well as it is a method which can be improved in day-to-day practice. Usually practicing seriously devotes them into hard study, with solid basic skills. Even if the spot concert could be compromised, the singer will also remain a good level to express an accurately grasp of the content and style of music in order to make up for the lack of technical. These profound emotional experiences into the works have been powerful, which makes the life at work of a new and a better experience.

2) Voice training with the connotation of the expression of the combination. Vocalization is singing training. It is not the content but a pure technical monotonous training. To overcome the boring training, the singers can vocalize melody and design subtext with the vocal exercises, or tell their feelings and wishes to express our inner feelings. Practice has proved that the connotations and emotional approach of voice training have given many benefits on avoiding psychological stress, and also can be trained sense of music, enhance the expressive sound training methods which can apply better expression of the song.

3) Developing a good habit to sing with all heart in concert. The singers can not only train the organs and muscles to master singing method, feelings in sing can help singers to master singing methods and apply these methods to express their feelings. Singing method means the normal expression in people's daily life. For example, we usually talk about a kind of breath that is "sigh". "sighs" are a common emotion in the daily life, such as sigh for disappointment, sigh for failure, sigh for sadness or shock. These sighs are not positive emotions but negative feelings. In singing breath sighs should be "praise", which are comfortable, forthright and energetic.

4) Solving the problems in exercise of sound and songs step-by-step. It would be wise to identify the cause of the problems objectively, then seek a solution to the problem patiently. There are multiple problems at the same time. It is important to analyze which is the most serious. After prioritizing, problems can be solved one by one. The progress of solving problem step-by-step is a good way to develop the singers' **psychological confidence**. The learning process is gradual, impossible to resolve any problems because the good singing psychological confidence can not be developed overnight. After solving the problems in sing, vocalist is easy to calm down himself to throw away the fear. The tremendous sense of accomplishment comes out finally.

Second, the singer should focus on the vocal music. According to psychology, when people concentrate on a certain object, the corresponding region of the cerebral cortex will produce an excited center. Then the negative induction will inhibit the other areas of cerebral cortex, in which the stimulus there cannot cause the excitement. Therefore, the singer can devote themselves to the singing without distracting thoughts. The singer has thrown all

the worries and honors to the wind and concentrated on the artistic emotions. At this time, the singer is completely freed from the psychological tension and can express his beautiful voice to the audience.

Third, the performer should take a good performance attitude and set up the correct performance motive. Many stage frights are caused by the incorrect attitude and motive of the performers. They think they may take some chances with strong vanity and afterwards they have too much expectation. In consequence, it brings them with much psychological pressure and finally they cannot achieve the expected success. And the worse thing is that they may even not play their normal levels. The performance of vocal music needs a serious attitude. Those who just want to show off without showing the music cannot get rid of the stage fright as well as striking the audience.

Fourth, the performers should set up the confidence. Confidence is essential for a singer to achieve the singing success. Professor Zhou Xiaoyan once said when she emphasized the confidence, "the confidence of a singer is more important than the excellent professional conditions." Only with confidence can a singer relax himself and the greater the confidence is, the more relaxed the singer is, and vice versa. Thus, full of confidence is an important method to overcome the stage fright. When Caruso referred to this, he said, "**The best way of preventing the tension is to believe ourselves having mastered the real singing skills. It is correct in principle.**" One should be confident on himself and have the belief that "I can sing well! I will be successful!" This can greatly reduce the tension and enable the singer to reach the authentic and harmonious unification of psychology and physics.

Fifth, the performers should strengthen the practice of stage art. When we made analysis on the reasons of stage fright, we referred to the insufficient experience, which means the lack of singing practice on stage. The performer cannot get used of the grand scene of audience and then have the tension of stage fright. In fact, most excellent singers grow up gradually from their continuous stage practice. They improve their own psychological state through practice and learn to get rid of the tension to realize the self-regulation. And with the enduring accumulation of stage experiences, they set more and more confidence on themselves to success. Therefore, as the learners of vocal music, they should practice more and take the stage as their battle field. With more daily practice, they may steadily get rid of the strangeness and fear to the stage and make themselves get used of the stage in psychology and finally can sing on stage freely.

Sixth, strengthen the literary and artistic accomplishments singing and literature are closely linked, that is, literary lyrics can determine the artistry of singing most of time and the literary understanding can reflect the cultural level of the singer and aesthetic capacity. Poem is a very important part of singing which is the resource

of a song because poem not only contains profound thoughts and feelings, but also its language, phonology, Pingze tone aspects have very strict requirements. The singers need to read more, listen more, and watch more outstanding literary works to strengthen their own literary or art capacity in order that they can express the works emotionally. Due to lack of understanding of the lyrics and music feelings in singing, the singing of singers lead to less expressive in the second creation of the concert. Music artistic accomplishments are made of appreciation of musical works, aesthetic ability and understanding of the performance capabilities. There is no fixed standard for evaluation of the manifestations of musical works, but in general, it can be seen from the level of a person's ability to express music, aesthetic and artistic charm. These capabilities need to be cultured for a long period's study and edification, such as, a lot of listening and watching the different styles of works in art, including concerts, opera, drama, ballet, theater opera, movies and even art exhibitions. Additionally, thinking about the different kinds of interlinked arts carefully observing and experiencing the life are also important to the singers. All the arts come from life, and the artists' observation of life in turn can enrich their artistic creation. These two aspects can be inspired from and infection. So taking part in more performance and summing up experience in the practice and actuating knowledge stage can improve the performance ability. In short, as long as perseverance, the artistic aesthetic taste will reach a higher level and realm.

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## CONCLUSION

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Stage performances for vocalists are very important, which are **the accumulated experience and artistic accomplishment** show of the vocalists. It requires treating anxiety in singing properly because moderate tension can but increase the vigor and sense of art in singing. If there is no nervous stage atmosphere, the vocalists are difficult to express the **artistic works and difficult to get the highest achievement**. The good singing psychology depends on the way of thinking, which should usually developed enjoyable and happily in the most enjoyable things in life, that is **enjoyable learning method**. To recognize that learning must be done step by step **and should be able to withstand the difficulties and setbacks**, the vocalists are full of self-confidence believe that they will be able to learn well to loose any psychological tension. At the same time, more healthy body exercise will strengthen the physical health, mental state and physiological state **which influence each other**, especially in terms of physiological organ for the singing voice tools. Illness, such as, catching colds, throat infection and other physical diseases usually makes mental state of singers nervous so that the concert level will naturally be greatly reduced. The result will feedback to the singers psychological state. Therefore, to enhance

physical health, to make themselves strong in body are related to the spirits of singers in training. There are many methods to get rid of the stage tension and overcome the stage fright without doubt, such as enhancing the practice of will power, holding the open-minded and optimistic attitude. All these methods can relieve the psychological burden of performers in some degree and are helpful to overcome the stage fright. The performers should realize the original reason of their stage fright according to their own actual situation and then strive to step into the vocal music performance stage smoothly.

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