

# Analysing Slightly the Postural Movement Rhythm and Breath

## Application in the Erhu Performance

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**Abstracts:** Postural movement rhythm and breath as an important basis and prerequisite of erhu, the players do master of performance skills, to be able to perfect posture dynamic rhythm and breath, the use of flexible, accurately grasp the music of the soul, and for the audience presents a real erhu art charm. Therefore, this article first analyzes the importance to put the postural movement rhythm and breath into practice in a scientific and flexible way ,moreover ,I will make a further discussion on its practical application.

### Introduction

The beauty of phonology can be expressed incisively and vividly through playing the erhu. However ,as the same music, different players can present a different style, the reason is that ,in the actual performance, each player differs greatly from the posture dynamic rhythm and breath in use. Because different players have different understandings in the music. Therefore, the use of breath and the posture dynamic rhythm are not identical. And then how to put this kind of things into playing the erhu perfectly may be the lifetime goal of some erhu players.

First of all, the significance of accurate and flexible use of breath. In the course of playing the erhu, the breath, an the soul of the art of performance ,only be used by the player can it express the inner spirit of the music incisively and vividly and foil a full-bodied emotional atmosphere ,to a certain extent .can also enhance the effect on playing and the expression of the emotion.. At the same time, through the use of skilled, the soul breath in the play, also will coordinate the movement of the body, the power of the effective concentration within the body, and then unified strength and spirit of the players, the real to the audience fully present the glamour of erhu art [1].

Second, skillfully use body rhythm. Need on the one hand, erhu performer coordination support to complete the various parts of our body, and in the actual play, only by good posture, the moving law to all parts of the body force on the hands and arms, will be able to provide powerful guarantee for implement of performance skills. Presented, on the other hand, different music rhythm is also different, create the emotional atmosphere in the play also each are not identical, and the players to be accurate and comprehensive for viewers the rich music emotion, music will have to be combined with the emotional atmosphere of choosing the posture of corresponding law, so body rhythm is the organic integration of music emotion and skill of [2]. In addition, when making erhu, through the flexible use of posture law can better enrich the sound, which will be fully passed kinds of emotional music, to the audience.

## **The Posture Dynamic Rhythm can Implement in Erhu**

First of all, the technology functions. One is that support and balance. In the specific performance, arms and hands often need through the coordination between the various parts of the body to support, as well as combining the change applying pressure to adjust the degree of support. Normally, erhu is sitting, so the main point is the waist, and to supporting limbs. And balance function mainly refers to the players in the process of playing, to keep the balance of body movement, and for the balance, the balance of the head in the process of the whole play play role cannot be ignored, but the performer also only to accurately grasp the balance of the head, can be real to play in a relaxed posture. The second is, added. In actual performance, can use the body trunk of rhythm to supplement the finger, arm movements, thus by synthetic and reverse complement to present a perfect performance for the audience. Three is over. In play, the body rhythm may seem like a sign language via your close cooperation to achieve, but in fact, in fact, the body trunk has been involved in the play, not only has been coordinated action [3].

Second, the expression function. One is, reflect on the rhythm. In actual performance, combined with the actual needs of the music rhythm, the players should use different body rhythm, in handling posture rhythm, also want to combine the change of rhythm, the speed of the related action and to give accurate, flexible control, and then through the body rhythm fully show the rhythm of the music; The second is, reflect on the tone changes. Erhu need often needs to be done through different timbre, to present a perfect sound also cannot leave the body rhythm of close cooperation, only in this way can the rigid-flexible economic will sound. Three is, reflect on the strength and high. Posture movement law of velocity, amplitude of support, have a direct impact on the strength of the music changes, and play the music strength size changes also play the effect of good or bad. Music and melody also need, presented by the changing rhythm and pitch, and the change of the pitch because the posture dynamic law of a direct link, therefore, pitch when reach a certain point, the rhythm is to achieve the corresponding position, only such ability can be emotional change of music fully unfold [4].

## **The Realization of the Function**

First of all, should be combined with combined with music played to position corresponding action and efforts. Which requires its performers to accurately grasp the key points in action, and on this premise, grasp the reasonable force direction, thus the music rhythm expression comes out on the basis of accurately, showing a better sound effect. Second, grasp the good posture dynamic law of amplitude. Every piece of music has its own unique melody, in the actual performance, and strength of the melody and the change of the tone will done by body rhythm of the perfect fit. In the specific performance, therefore, the player should be according to the growing strength of music, to reasonably adjust the extent of body movement, and for some of the same tune in the music, also want to combine music strength differences to flexible posture the size of the moving law of grasp. Finally, be flexible dynamic law of speed control. For different music rhythm, its players also adapted to use to render the posture dynamic law, with the accelerating pace and corresponding rhythm speed also want to improve, on the other hand, will gradually slow down, and in this process, the speed of response to each group action are given careful processing, to ensure the harmonious and unified [5] with the music rhythm.

## **The Effective Application of Breath in Erhu**

First of all, breath use qigong training and erhu similarities. In the process of rendering erhu art, its

in the aspect of using air and breath of qigong has some similarities. Therefore, in the process of the breath training in erhu, if can dispatch of qigong, pranayama and flexible application of three elements, can obtain more unexpected effect and effect. Emphasis on moving a body is a performer pose problems, namely in erhu play to fully adjust good mental and physical state, in play training will achieve "sitting like clock". For pranayama, it emphasizes the players want to be in stable to keep attention when their breath, at the same time, also apply pranayama skilled and flexible to erhu has always been, so to maintain ease of breathing, and in the actual performance, and only do it quiet mind to devote his time to them. While the meaning mainly refers to the way through meditation to clear the thoughts of your thoughts, thus quickly adjust to the best state of play.

Second, the flexible application in erhu. One is that body. In playing the players should correct posture, the head and waist to keep straight, straight, and the various parts of the body in the process of gradually relaxing, ready to pose, should give full attention among them is the ratio between the hip and chair, Angle should be reasonable to master, in order to guarantee its ready posture can fully meet the performance standards. The second is, pranayama. Mainly emphasized before playing, effectively adjust the players to cope with their own breathing, before the formal play also want to keep our breath, such not only can build an atmosphere of good play, players can also quickly adjust to the best state. Three is adjustable. This mainly stressed that the players should make preparations for their own thoughts, and by way of fantasy, purifies the own thoughts and feelings, in turn, to ensure their own mental state of peace, and easily and devote his time to play, and present perfect erhu for the audience.

## **Conclusion**

In short,the accurate and flexible use of the postural dynamic rhythm in playing the erhu has an decisive effect on the failure or succeed in the performance Therefore, players should not only to master its performance skills, more comprehensive and in-depth is going to play music of the connotation, and then corresponding arrangement, the effect of the body dynamic rhythm fully grasp the active law of rhythm, speed, and frequency, etc., to the music connotation of incisively and vividly show to the audience. In addition, players can also dispatch pranayama, meaning and body throughout the play has always been, and will be fully displayed the charm of erhu art.

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