



On the Influence and Role of Dance Formations in Group Dance -Take He Yanmin's "Dress Up Dance" as an Example

*Li Jingyi¹, Li Jia^{*2}*

¹ National College of Pedagogical Education in Inner Mongolia, International College, Krirk University, Thanon Ram Intra, Khwaeng Anusawari, Khet Bang Khen, Krung Thep, Maha Nakhon 10220, Thailand

² College of Music, Shanxi Normal University, Linfen, Shanxi 041099, China;

Corresponding author: LI JIA, Email: lijia@sxnu.edu.cn

ABSTRACT:

Group dance as a dance form, its different formation changes can enhance the infectious power of group dance and bring the audience a visually stunning effect. This is very important for the group dance. He Yanmin is a famous Chinese dance artist. Her "Dress Up Dance" is one of her masterpieces. "Dress Up Dance" presents a very high artistic form, and its dance formations are very varied, which presents a very stunning visual feast to the audience. This essay takes He Yanmin's work "Dress Up Dance" as an example to study the influence and role of dance formations in the group dance.

Keywords: group dance, dance formation change, influence

Introduction

Group dance is a form of dance performed by four or more dancers and is usually performed through changes in formation, speed, and intensity. It can be said that it is a very infectious dance form. By using the change of dance formation, group dance incorporates the change of dance emotion into it, which enhances the expression of dance and makes the theme of group dance more rich and intuitive to express, and brings visual shock to the viewers. It can be said that the good or bad of dance formation change decisively affects the expression strength of group dance. Therefore, for a group dance, dance formation change has an irreplaceable role. Among the many group dances, a very representative work is He Yanmin's "Dress Up Dance." The choreographer uses more dance formation changes to express the ideorealm of the dance, and "Dress Up Dance" uses rich dance formation changes to reflect the shocking stage effect and expression of the dance. The "Dress Up Dance" is a dance that incorporates the unique folklore of Inner Mongolia. Through the use of different dance formation changes, the dance not only reflects the theme of the grand festival atmosphere but also highlights the unique folklore of the western region of Inner Mongolia. In view of this, this essay focuses on He Yanmin's "Dress Up Dance" to explore the characteristics of dance formation change and its influence and effect in the work.

1 The formation changes in group dance

There are about two types of dance formation changes in the group dance, one of which is the overall formation. All dancers do the same movements in a unified formation, and there is basically no intersection between dancers, so the overall formation can also be called a freestanding formation. Another formation change occurs when dancers in group dance intersect and cooperate with each other. The second type of formation transformation is carried out in the process of dancers' cooperation with each other. This kind of formation transformation can be called combined formation. In these two different kinds of formation change, the formation change has its own different characteristics in these two different kinds of dance formation change. They are described as follows.

1.1 Freestanding formation

Freestanding formation of group dance formation generally rarely changes, basically maintain the same formation. Among the common formation, forms are the following forms.

1.1.1 One-line formation

The so-called one-line formation is all the dancers arranged in a row in order, without priority. There is generally little intersection between each dancer. The advantage of this formation is that it can show the sound through the number of people, but its disadvantage is too monotonous. In freestanding formation, one-line formation is one of the most basic and simplest formations.

1.1.2 flying geese formation

The so-called flying geese formation is a dance formation in the shape of a flying geese formation. The middle part of the formation stands out, and the rest of the team members are gradually spread out to the back of the sides with the middle player as the center, and the dancers' dance movements are basically similar. However, the flying geese formation already has a primary and secondary ranking compared with the one-line formation. Among them, the middle position of the dancer that is the main, the other dancers for the second. However, this phenomenon can also be eliminated by changing the lead dancer or center dancer of different freestanding formations during the dance so that the division of primary and secondary is not obvious.

1.1.3 circle formation

The so-called circle formation is a formation in which all dancers dance in a circle (semicircle), as the word implies. It mainly emphasizes the participatory nature of the dance and is mostly used in folk dances.

1.1.4 scattered formation

The so-called scattered formation, also known as the full star. As the name implies, this formation is a formation in which all dancers are evenly dispersed throughout the stage. This formation is still not divided into priorities as a one-line formation, but each dancer has a very important role. The scattered formation also belongs to the freestanding formation, and it is the most basic and classic one.

In the group dance of freestanding formation, all the dancers are the main characters, and there is no priority. Each dancer is important in the performance, and the lack of any one of them will affect the overall effect of the dance. Therefore, equality is the essence in the presentation of this dance, which is also a kind of respect for each dancer.

1.2 Combined formation

The combined formation is different from the freestanding formation. Each part performs different movements (different rhythms) in a combined formation to build the dance image together. Depending on the angle of the formation, it can be divided into two types: plane figure and side figure. The plane figure is a formal description of the dance formation, mainly a way of presenting the whole formation in its entirety. Another type of figure is the side figure, which presents the dance formation as seen from the viewer's perspective.

1.2.1 plane figure

In the dance formation, plane figure shape is generally a combination of surface, line, and point. One of the points is the relatively small number of parties in the combined formation. For example, in a team of fifteen people, there is a person dancing alone in front, then the person dancing alone in front is the point. This dancer is usually the leader and is also the most striking "highlight." The line refers to the arrangement of lines, such as straight lines, diagonal lines, S-shaped lines, folded lines, arcs, and other single line shapes. Although they are the same single line, but the lines are different. The surface is the formation in which multiple dancers gather. It can be arranged neatly or unevenly. There are many ways to show the faces, such as rectangles, squares, triangles, circles, etc., but they follow a certain pattern.

1.2.2 side figure

The side figure in the dance formation is only one side of the framed stage facing the audience, so according to the distance can be divided into near, medium, and far view. All dancers are divided into several small groups, placed in different positions on the stage. The visual effect greatly enhances the three-dimensional sense of space.

Group dance is one of the most common dance forms. Because of its large number of people, group dance can be choreographed in various forms according to the composition method, thus fully utilizing the stage space and making the dance more artistically expressive. Group dance is also suitable for people who have no dance foundation or weak dance foundation. People with zero or weak dance foundations usually can't do too difficult movements, and the focus in group dance is not on the individual but on the whole. Therefore, the variety of formation and the simple and neat movements can make the quality of the whole dance improved.

2. He Yanmin's dance formation change in "Dress Up Dance"

As a famous dance artist in China, He Yanmin's "Dress Up Dance" is one of the masterpieces of her famous works. Among the many group dances, He Yanmin's "Dress Up Dance" is also very representative. The "Dress Up Dance" has been added to the Mongolian folklore. The dance is a reflection of the confidence and nobility of Mongolian women, their vast and generous inner boundaries, and the magnificent atmosphere of the Mongolian festivals through the use of different dance formation changes. "Dress Up Dance" highlights the strength and strength of the Mongolian culture. The dance piece not only presents a very high artistic form but also presents the audience with a very stunning visual feast through the changing formations. What's more, "Dress Up Dance" takes Mongolian folk dance to a new level and shows the world a unique way of presenting Chinese folk dance, adding to the charm and connotation of the nation. In this work, dance formation change plays a very big role in the effect of thematic rendering. The varied formation changes make the expression of various moods and emotional changes in the dance more contagious, adding visual impact and spiritual

infectiousness to the dance during the presentation. In dance formation change, the rhythmical change of the work becomes more intuitive and impactful, making people recall it for a long time and unforgettable.

The body language of "Dress Up Dance" is not very complex, but its novel flowing line and the use of dance formation composition make it more expressive. Among them, "Dress Up Dance" expresses the confident and noble quality of Mongolian women and the strong festival atmosphere through different changes of the formation. Next, this essay will take the most classic and representative dance formation change in the work as an example.



Figure 1

It is easy to see from the diagram that Figure 1 is part of the formation of the entire dance piece. The formation is based on a four-horizontal row, and the choreographer divides the rectangle into two formations and pulls out a trapezoid, which is formation one; the formation flows toward the back, and the rest of the dancers gather quickly toward the center point of the stage to form a semicircle, which is formation two. At the same time, the actors of formation one quickly move up to the left, the opening of the semicircle of formation two switches to the opposite direction, and formation one quickly synthesizes a circle with a person in the middle. In this process, the dance formation changes richly, quickly, and smoothly. All the dance process is completed in two eight-beat periods, with the formation changing every four beats. Although the whole dance movement is very simple, it does not lose the noble, elegant and confident image of Mongolian women.

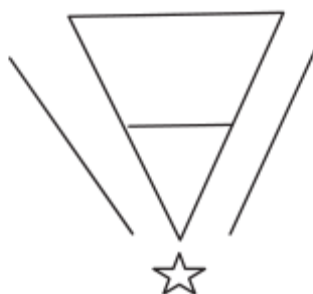


Figure 2

Figure 2 shows the formation formed in the climax of the work. When the formation shown in Figure 2 moves forward, the lead dancer first moves forward with the two rows on the outside of the triangle. Then the leader dancer quickly turns back and continues to move forward with the triangle at the back, moving forward twice in a row to enhance the visual impact, sense of progression, and hierarchy. The main dance movements are hard wrist and upside-down steps.



Figure 3

Figure 3 shows the dance formation is composed of Figure 2, which is rapidly scattered and reorganized. Five people are in a group to flow, like the autumn wind sweeping the fallen leaves, but it brings the audience a strong visual impact. As shown in the picture, the choreographer uses clever methods at the connection of two formations, using different methods as well as different visual angles to change the formation of the dance. The composition is simple, the dance formation change is relatively single, and the deeper feelings are not easily expressed. When the dance mood reaches the climax, the choreographer does not use complex and difficult movements to show but uses frequent and complex dance formation change and novel and smooth route flow to push the whole dance to the climax. This makes the dance more impactful and infectious. The use of simple dance language, as well as rich dance formations to express the deepest feelings of the dancers, is the mastery of a choreographer.

The dance movements of "Dress Up Dance" are choreographed with saurudin as the basic element. Although the dance movements are simple and atmospheric, they fully show the nobility and elegance of Mongolian women. The dance formation change is the highlight of the whole dance. The dance formation not only has many changes and novelty but also has a smooth line and tight articulation. The whole dance is basically carried out in the flow. The total length of the dance is six minutes and ten seconds. The dance formations are based on freestanding formation and combined formation, and there are as many as 26 types of formation changes, and the formation changes are fast. In the dance, the formation basically changes one every four beats. With the iconic movements, smooth dance formation change, and cheerful music, the choreographer brings a grand festive picture in front of everyone's eyes. This fully highlights the vital role of dance formation change in the group dance.

3.The influence and role of dance formations in group dance

Dynamic plastic art refers to dance. This art is mainly based on the body movements of the human body to express, is a "living sculpture," "living painting." Through processing, beautification, and sublimation, together with music rhythm, dance formation change, and emotional expression, it becomes the most unique and expressive way of emotional expression. Among them, dance formation change has an irreplaceable influence and role in the group dance. It is mainly manifested in the following aspects.

3.1The Dance formations to enhance the visual effect of group dance

Dance formation change can enhance the visual impact of group dance. It is not only the most basic element that constitutes group dance but also the focus that affects the artistic expression of group dance and the overall level degree and effect. By using different levels of dance formation change and various methods of combining forms, the art of dance produces different visual sensations, enhances fluidity, and enables the various moods and emotional changes in dance to be expressed more powerfully. In the process of dance presentation, these make the dance works add spiritual infection and visual shock. He Yanmin's "Dress Up Dance" is one of the most representative group dance pieces. "Dress Up Dance" is a dance piece that incorporates the unique folklore of the Mongolian people, reflecting a strong festive atmosphere and highlighting the unique ethnic charm of the Mongolian people.

In the opening part of the dance, the dancers appeared in gorgeous Mongolian dress and danced at a festive and joyful pace, which made people surprised. The dancers entered in one-line formation with freestanding formation. Then, the choreographer and director vividly displayed the grand momentum of "Mongolian costume assembly" in front of the audience layer by layer with rich and smooth dance formation change (square, straight line, slash, circle, triangle, etc.) and neat signs.

3.2 The Dance formations to enhance the infectious power of group dance

In the dance, dance formation change can enhance the infectious power of group dance. The rich dance formation change can show the different emotional expressions of the dance. The changing dance formation can make the various moods, and emotional changes in the dance are expressed in a more infectious way, making the work become more infectious and influential in the presentation process and making the beat changes in the dance formation change more intuitive and impactful in the expression of the work. For example, when the mood of the dance is relatively calm, the dance uses the Figure 3 dance formation, a group of five people to make a back and forth movement like the autumn wind sweeping leaves. The movement has no rules but makes a very good visual experience. As you can see, the choreographer incorporated creative ideas in different ways and angles at the connection of the two formations, which were irregular but balanced. This shows the clever idea of the choreographer. Instead of following the traditional techniques, she gives this dance a special ideorealm and emotion with her own unique and original ideas, which in turn makes the whole dance pleasing to the viewer. The choreographer designed the body language of the dance to be simple, and through the use of rich and smooth dance formation change, the dance enters the climax of emotion. When the dance is in the climax, the dance formation change is dispatched with frequent, complex, and smooth changes to make the expression of various emotions and emotional changes in the dance more infectious. Instead of using rich body language to express emotions like other group dance works, the choreographer used frequent, complex, smooth, special, and novel dance formation change and route flow to create a "visual feast." The dance formation change of this group dance work reflects the magnificent and grand festival atmosphere of Mongolian people and the noble and elegant character of Mongolian women, which enhances the infectious and expressive power of the work. Therefore, dance formation change has an irreplaceable role in the group dance.

4 Conclusion

Different changes of formation can express different emotions of the dance. At the same time, the changing formation can make the expression of various moods and emotional changes in the dance more infectious, which in turn enhances the visual impact and spiritual infection during the presentation of the work. Therefore, for a group dance, dance formation change is not only an indispensable element in the creation of the work but also has a profound influence and effect on it. In group dance works, through the use of rich dance formation change, the works will become more expressive and thus bring more intense visual impact to the audience.

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