

## The relationship between Suzuki Method and creation of stage performance

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### Abstract

Acting is actually one of the most demanding creative arts. It requires the meticulous and keen professional skills of the actors. Human nature is the abundant data that an actor can rely on in his artistic creation. Good acting is never an accident and it must have a social value of absolute advantage. As an actor who wants to show his real life on the stage, it may take a lifetime of effort to achieve such a skill, to break through and surpass his limits. Of course, this process of searching will never end unless it is the end of life. To choose to be an actor is to choose a never-ending road, and it is also a point of no return. Once you have decided to start, you should go on forever. Because, as an actor, you must always keep fresh creativity and rigorous attitude towards their own, and only in this way, the actors can create shocking characters using their creative materials and tools for the audience on the stage. It is for this purpose the Suzuki Method is based on these purposes for the actor's body, voice, and the training of the consciousness, but how apply Suzuki Method to the artistic creation of the stage is worth a further exploration and practice for a long time.

### Keywords

Suzuki Method, Actors, Stage Skills, Body, Voice, Consciousness, Artistic Creation, Practice.

### 1. Suzuki Method

This essay will start with some key points of the Suzuki Method and make some analysis on this problem. From the perspective of an actor, the usual training should be to stage creating service. How to improve their various aspects ability through training, to better shape the characters on the stage, and to maximize a struck chord with the audience. Of course, this requires actors to produce enough energy. Training for the performance, if not using Suzuki Method (such as professional actor training), production of energy is only the effect of the actor's physical fitness [1].

#### 1.1 Key Points of the Method

The Suzuki Method was created by Mr. Suzuki Tadashi, summarizing a set of systematic acting training methods in a long-term art practice and was based on his personal view of drama. Of course, he proposed "animal energy" to the concept of a concrete representation and the implementation of the method. The training system of the Suzuki Method revolves around the center of gravity, breathing, and energy, ultimately restoring the original animal energy, which is the body's perception and expression. These physical abilities are stimulated to fight the degenerate body through training. The body is the creation tool of an actor [2]. Different characters cannot be represented without a sensitive and malleable body, and the emotions inside the character cannot be externalized. Specifically, the Suzuki Method uses the core of the abdomen, body weight, mental focus, hands and feet coordination, physical control, sound energy, faith, targeted training of willpower and so on [3-7]. There are actors, for example, who are physically capable and sound energetic, but the brain cannot control the body. Suzuki's Method will train and improve the consistency between the brain and the body so that the brain recognizes the body and the body prompts the brain. At the beginning of the performance, the actor uses his brain to think about how to perform and how to train [8]. But after rehearsing, the body will remember the conceived movements by the brain and become a subconscious reaction. Then, he enters the next stage of the Suzuki Method training, namely faith and volition. The trainer can quickly enter a state of

concentration and determination through the training of Suzuki Method for a long time. Of course, this condition needs to understand and master the motor skills of the training method itself before it can be achieved. The trainer will start in training the body and at the same time set up his own world and the role in the world, and from the perspective of his own world and the role of world begin to feel the world around him, and his rivals, his communication and relationship with space. An Actor should be in the process of characterization on the stage of role, in addition the actor must have a strong energy and physical ability, and must have the enough mental and mental consciousness and so on [8]. Only in this way, he can use comprehensive application of the Suzuki Method for the creation of the characters work on the stage, and can also can let the actor emits energy, and let the character charm the audience.

An actor tries to be clear and perfect, says Peter Brook, with sharp thoughts, real emotions, and balanced and coordinated bodies. The three elements of thought, emotion and body must form perfect harmony. Only in this way can he perform more forcefully in a limited time than at home [6]. The stomp is very basic and important in the basic training of Suzuki Method, so it is always emphasized repeatedly. Stomping, which is different from daily walking, reawakens the perception of the body while allowing the body to fully perceive the earth, thus opening up the perception of the whole body. As an actor, he should regard the body and mind as two powerful tools for self-creation, and constantly set higher goals for himself to break their limit. By training using the Suzuki Method, the actor's body and mind focus will continue to improve and strengthen consciousness. When the actor brings their consciousness into the practice stage of creation, he will be characters into a powerful force, and this force will not only influence and spread to his opponent, but also can become overwhelming with their surge of energy flooding to the audience, and form the core of the energy inside the theater, and at the same time, the theater, the actor and the audience is built on a common core of energy circles [10].

### **1.2 Actor's Ability and Energy**

The training of Suzuki Method shows that it focuses on the original ability and energy of the actors. The Suzuki Method stimulates the "non-animal energy" and physical potential of the actor through extreme training, and forges the "organic nature" of the actors in the demanding training; attention, imagination, and sense of space are not limited to these. Of course, as a lot of people know, Suzuki drama is a kind of performance which is completely different from the realism creation principle of drama style, however, in a careful study of Suzuki Tadashi drama ideas and creative ideas, he never denies this kind of realistic performance, just like Ibsen, Chekhov, and Stanislavsky, but he thinks that there is no way to present some drama through only this kind of drama style. In the process of rehearsal plays, Mr. Suzuki also often says to do not focus on skills, as the actor will become lost in their skills, but to explore the inner world, which is like the theory system of Stanislavsky [3,4,10].

In fact, even in the Suzuki drama, also will not directly use the training, and the actor's stage actions such as situation and characters relations from the set out actually, which is exactly the same as the starting point of realistic performances. When actors are trained in Suzuki Method, they will find that it is not only for Suzuki drama. Actors in the rehearsal process, if they can extract the cleanest and most expressive movements, and through the way of controlling body weight, with the biggest energy used to complete the performance, so they can be very good on the stage in the process of artistic creation, and will play the energy of the role to the best state possible, and at the same time, they can act according to the actor's physical ability and other actors on the stage again priming the audience, and to build up the consciousness of the stage space, which will also greatly enhance actor's role from inside to outside the field. [9]. These are precisely the very valuable stages to the art of theater. Whether actors or audiences, they need to be activated when they enter the theater, and they need to be truly infected with energy.

## 2. Stage Performance

Performance is, in short, "people" for "people" doing shows, and the audience who watches drama are "people", and the stage of the opponent is really "people", but "people" acting face real people, which can produce immediate performance and Action, and Reaction (between actors and the Reaction of the audience). By the training of the Suzuki Method, the actor's body reaches a certain energy, then performing the realism acting again, it is just that how much energy is and converted into feeling, and control the body after reaching a certain degree, and how the actor can also freely control the strength of the emitted energy [2]. The energy is needed for the relationship between the drama stage and film and screen play of television. It is hard to reach a certain upper limit for an actor's energy, but it is much easier to adjust the amount of energy within the upper limit when it reaches a certain intensity. Only when the body control and quality of the actor reach a certain level, will it mean that his ability, as an actor, has risen to a certain level.

### 2.1 Training Purpose

The learning and training purpose of the methodology is to find "the useful for me" in the Suzuki Method. The ultimate goal of the Suzuki Method is to make the actor have the ability for more dimension to create and interpret. Suzuki said in his book that in his work, an actor cannot perform well without basic training. This is not just a technical question, but a question of whether an actor has a basic level of concentration, imagination, and the ability to feel and manipulate physical perception and action. Of course, my training alone will not bring an actor to the peak of art. It also depends on whether the actor himself has a deep understanding of the training principles, and to make him a springboard to the performance, and whether the actor himself has an actor's spiritual temperament [4].

Indeed, to pay attention to the training method of body performance is that modern actors need and only through hard work and hard training to daily is suitable for the current drama development while at the same time adapting to the diversification of modern drama performances. As Peter Brook emphasizes, the untrained body is like an out-of-tune musical instrument -- the sound box is filled with a cacophony of muddled, and ineffectual noise that obscures the true melody. If an actor's instrument -- his body -- is tuned during practice, the unnecessary tension and bad habits of the body will disappear [6]. It is important to note that the trainer performs better in the training process, but not necessarily in the performance of the creative task. However, if you do not do well in training, it is impossible to perform well.

### 2.2 Professional Basis and Good Comprehension Ability

Actually, the actor's daily training routine check is one of the actors checking on the body, and the actors can be further detected their own shortcomings through training, which can be targeted to strengthen and adjust in time, and to gradually reach out for the method that suits him, and gradually improve their ability. In order to make himself of the body to make full preparations for the performance at any time. [10]. Only when fully prepared, it can be possible to apply the training core of the Suzuki Method and the characterization of characters and the performance of stage ability on the stage. Otherwise, it will only be a superficial learning and imitation.

Also it is needed to emphasize that learning and training of the Suzuki Method requires a certain professional basis and good comprehension ability, otherwise will not be able to understand the meaning of training, will lead to no improvement of performance. It may turn out to be a simple exercise, just like any other sport. An extension of the Suzuki Method is more suitable as a professional actor training methods, and to further improve the quality of the actors themselves through lasting persistence and unremitting efforts and energy, which can strengthen what they have learned before from their own knowledge and ability. Of course, there is a certain performance basis before targeted training and learning, and doing every training to fill one's mind, which can have a strong sense of reality to support, so can gain the best training and learning [10]. The trainer can obtain great wealth by applying the training skills and essence of the Suzuki Method and spiritual

essence to work through the test of stage practice and creation. Specific to the characters, is more than just their physical skills, but also includes the characters of inner consciousness, self-up from various aspects, waking up the audience. Everyone in the theater is tightly bound by the powerful energy of the actors in the drama, so as to achieve the best performance effect.

### 3. The role and Audiences

Of course, it is undeniable that rationality and sensibility should always coexist in an actor's performance. The actor's "first self" and "second self", as we often say. In addition to the role, an actor must be able to take into account the presentation of stage scheduling, music, cue points, lighting areas and cooperation with peers. The perfect stage must be controlled by reason, and not be completely carried away by emotion. Rationality does not mean disengaging from the role, but allocating some attention to the stage without losing the role. Actors need to not just to the focus on the role itself, but the broader "stage", and will present a relatively stable results only with more dimensions of attention to the performance. [8]. Being able to accurately control the body to make the right movements is one of the important abilities for an actor to perform a role. Actor have to learn to "sense" in the rehearsal, in addition to subjectively do actions, but also let the body into objective eyes, and feel the action of every detail from the external check oneself, and it is different every time. The Suzuki Method is used that to restore the perception of the body through training, to strengthen control of the body through conscious attention to the center of gravity, and breathing and energy and so on. Drama can be one of the most difficult art forms, because it has to be perfectly harmonious at the same time in three ways: the actor and his heart, his opponent, and his audience [4].

#### 3.1 The Character in Modern Theatre

Breathing is also a focus of attention in Suzuki Method. With the development of the modern theatre, actors pay more and more attention to their bodies, but in the process of performance, it is not easy to put consciousness also on breathing, and at the same time can be on the basis of the attention to the body. Suzuki Method emphasizes that mastering the correct way of breathing is conducive to the completion of movement, the transmission of sound and the acquisition of deeper emotions. Every eye and every movement of the actor in the performance represent the thinking of the actor and thinking of the character, and breathing should also conform to the inner logic of the character in the situation. In addition to body and breath, speech and breath, emotion and breath are closely linked. So actors, in addition to mining and deep breathing, even want to explore under different emotions and situations in different ways of breathing, as one of the means of shape and performance characters [8]. The Suzuki Method is a long-term practice and uses breathing to become experienced in ways of expressing emotions, in the end, when the actors create characters on the stage, make breathing become a part of the performance, in order to maximize the implementation of the actor's performance and energy expression.

Actors need to be able to speak their lines out loud and stay connected to their inner world at all times, says Peter Brook. How can an actor keep his sincerity and expand such a private expression to fill the entire theater space? How could he raise his voice without distorting the character's relationship? It is an incredible difficulty. It is the paradox of performance [4]. In addition to targeted training on the body and performance awareness of the actors, the Suzuki Method also has very strict training and requirements on the actors' voice. But the vocal representation of female characters in Suzuki's plays has long seemed the most controversial. Many people would have been puzzled by the rugged, masculine voice of the actress in Suzuki's play, "suppressing" it. Mr. Suzuki does not require an actress to deliberately shape the tone of a female character, but rather to speak in the most powerful voice, according to the character. If the voice can bear so much from the abdomen breath, and can release the range of a strong voice in the most solid register, the general audience favorite "beautiful voice" can't be done. What Mr. Suzuki is asking for that is not a deliberate undertone to push down

his throat, but a natural, mesmerizing sound from the sinking of his breath. If the voice of an actress is loud and rugged, as long as it is powerful, Mr. Suzuki agrees that it is remarkable.

### 3.2 Expression Foundation

Of course, it is well known that energy is always the first problem for actors in Suzuki's plays. First of all, in terms of lines in this area, the actors under the premise without any sound amplification equipment, but make all the audience able to easily hear the speaking voice, then consider additional lines and semantic emotions. Therefore, energy alone is not enough. Energy can build a better foundation for "expression". Many actors think that high volume is high energy, which is a misunderstanding. The voice of an actor is not the energy of a hissing, but the sound that comes naturally from an energetic body. Mr. Suzuki stresses that actors by the movements of the start and the use of language, space, and elements such as glamour, energy and the audience to establish a connection, and through this connection, the audience led to an excess of the daily, changing the visual perception. When an actor's sense of presence is clear, his ability to trigger intuitive perception enables the audience to experience a kind of physical and spiritual satisfaction different from daily life [4].

## 4. Conclusion

In conclusion, the Suzuki Method is an effective way to train and improve the ability and energy of actors, but it does not mean that you can achieve good performance with good training. There is a hard journey of training to undertake. However, training can be effective and meaningful as long as it can be used for myself. After all, the purpose of actor training is not to strengthen physical fitness, but use to use the Suzuki Method to better create vivid characters in the creation of stage art. To summarize, it is the maximum play to the initiative of the body, and the largest conditions to mobilize the body's energy, in the middle of a high degree of concentration and time, having a strong sense of the body and inner awareness, and pay attention to yourself, your rival, the stage, the audience, and the all-around the relationship between each other. Only in this way can we truly "use it for ourselves", because the Suzuki Method is not only about physical ability and energy training.

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