

Strategies of Expressing the Unity of Voice in Piano Accompaniment

Sun Dongmei¹, Yang binqi²

¹Shenyang Normal University, Liaoning, 110006, China

²Zhejiang Conservatory of Music, Zhejiang, 310024, China

Keywords: Piano accompaniment, Vocal singing, Unity of voice

Abstract: in order to perform a perfect interpretation of musical works, piano accompaniment and vocal singing need to be coordinated and complemented to achieve the state of vocal integration. To this end, this article analyzes the relationship between piano accompaniment and vocal singing, and proposes strategies for achieving harmony in piano accompaniment based on the dialectical relationship between the two.

1. Introduction

1.1 Interdependence

Piano accompaniment and vocal singing are interdependent. Each vocal work exists independently. To make the audience feel the artistic conception of the song from the vocal performance, understand the musical theme of the work, and experience the thoughts and emotions contained in the work, it is difficult to achieve it by the singer alone. Piano accompaniment can not only maximize the strengths and avoid weaknesses, but also make up for the shortcomings of the singer.^[1] In addition, piano accompaniment can directly enrich the connotation of the work through technical elements such as rhythm, speed, timbre, etc., depict the artistic conception of the work, and highlight the mood of the work, thereby enhancing the overall expressiveness and rendering of the music. Therefore, piano accompaniment can help vocal singers describe artistic conception, highlight emotions, and achieve an interdependent relationship through intro, interlude, and ending.

1.2 Mutual Transformation

Piano accompaniment and vocal singing will also transform into each other as conditions change to reflect their leading role. For example, in the prelude, interlude, and ending, the piano accompaniment should boldly dominate the emotional expression of the work, show the scene of the work, express the style of the work more clearly, promote the development of the work, and lead the audience to integrate into the artistic conception of the song. When a vocal singer sings, the piano accompanist does not need to play so colorfully, but only needs to cooperate with the singer's singing to express the artistic conception of the work.^[2] It can be seen that vocal singing and piano accompaniment are just like the relationship between "red flower" and "green

leaf”. At a specific time, piano accompaniment and vocal singing should achieve the relationship of mutual transformation.

1.3 Contradictory

The piano accompanist and the vocal singer sometimes have antagonistic relationships. On the one hand, it is due to the divergence between the two in their understanding of the work, which is in opposition. For example, the level of education is different. When vocal singers are able to sing difficult arias and other works with ease, the piano accompanist does not have enough understanding of the works, which causes the two to be restricted in emotion and speed, and form opposition. On the other hand, it is due to the extreme disparity in skill levels between the two, forming opposition. For example, during the interpretation of the work, the ratio of the piano accompanist’s piano volume to the vocal singer’s volume is not appropriate, or the vocal performance is too loud and difficult. The level of piano accompanists is at an elementary level, and the pedals, touch keys, and tone expression of the piano are not up to the requirements, which leads to a decline in the appeal of musical works and failure to perform the works.

2. Strategies of Voice Unity in Piano Accompaniment

2.1 Make Adequate Preparations and Communicate

Preparation and communication are the front-end links of piano accompaniment and vocal singing. Piano accompanists and singers need to combine the characteristics of the works, correctly identify the artistic expression style of vocal works, understand the thoughts and emotions of the author’s creation, and deeply grasp the connotation of the works. Both parties need to analyze the works layer by layer on the basis of reaching a consensus.^[3]

First, analyze the musical structure of the music. Piano accompanists and vocal singers need to conduct a comprehensive and detailed study of the music score, divide the structure of the music into different levels, and mark the position where the music is inherited and turned. At the same time, the piano accompanist and the singer need to jointly grasp the strength and rhythm of the music to ensure the coordination of singing and accompaniment. In addition, based on the thoughts and emotions that the author originally intended to convey, the emotional connotation of the music is conveyed through the changes in the rhythm of the accompanist and the changes in the expression of the singer.

Secondly, vocal singers need to continuously strengthen their vocal extension skills and enrich their own vocal knowledge reserves. Piano accompanists need to give full play to their guiding role and understand the basic knowledge of vocal singing. When vocal singers make mistakes, they should make up for it by increasing the volume of piano performance. The two need to communicate more in daily training and be familiar with each other’s singing and playing styles.

Finally, piano accompanists and vocal singers can watch film and television materials together, learn from the singing methods and accompaniment processing techniques in film and television materials, and constantly adjust to gradually form a personalized singing and accompaniment style.

2.2 Clarify the Relationship between Subject and Object

Some piano accompanists have command awareness, concert skills, keen listening and good theoretical knowledge, but it is difficult to correctly handle the relationship between piano accompaniment and vocal singing. The main reason is that some piano players do not clearly

realize their role in the performance of vocal works. Although the piano accompaniment is in the object position in the performance of vocal works, it has an extremely important guiding role for the singer. For this reason, the piano accompanist needs to set off the atmosphere of the music with the sound of the piano according to the ability of the singer, and match the singer's mood with the change of the intensity of the piano. For example, during the intro, interlude, and ending, the piano accompanist can increase the volume of the piano sound and make the music more rounded. The vocal singer is the main body of the interpretation of vocal music works, so the emotional expression should be fuller. On the basis of a deep grasp of the author's emotions and the connotation of the characters in the works, the emotions of the piano players are mobilized, so that the two cooperate more smoothly, and realize the unity of vocal works singing and accompaniment.

The subject-object relationship between vocal music singing and piano accompaniment is not a simple primary and secondary relationship. The two are of equal importance in the interpretation of vocal works.^[4] Therefore, the form of cooperation between the two should be in contrast to each other and highlight each other, with vocal singing in the "bright" and piano accompaniment in the "dark", and the coordination between the two makes the interpretation of vocal works more three-dimensional, more emotional and more flexible.

2.3 Coordinate Rhythm and Speed, Grasp Volume and Strength

The accompanist and singer should not only strictly follow the genealogy, but should study the true intention of the composer's creation, so as to further reproduce the ideological connotation and the humanistic atmosphere created by the composer through his works. When the singer expresses the emotion of the song, the piano accompanist should also provide assistance in speed and strength according to the degree of passion. In slow lyrical passages, the rhythm and speed should not be too fast, and the power of the fingers should be controlled to create coherent and beautiful musical lines to achieve the perfect fusion of vocals and piano sounds.

When the singer sings, the player's playing volume and intensity must always be kept slightly lower than the singer's level, playing a role in setting off the main melody. The intensity of the fingers should be controlled when accompaniment, so that the focus of the audience is still in the artistic conception created by the singer. The timbre of the piano accompaniment should set off the singer's voice, so that the sound effects will be more unified and harmonious.

2.4 Maintain Emotional Consistency

In the interpretation of vocal works, vocal singing is the main form of artistic expression, while piano accompaniment expresses the emotion of vocal works in a different way with a strong sense of music.^[5] Although the two forms of emotional expression are different, the emotional tone is the same. For this reason, the piano player and the vocal singer need to seek an emotionally consistent way in the piano sound and the human voice, and jointly interpret the vocal works to enrich the emotion of the vocal works.

References

- [1] Liang Yan, Cai Niantong. *The dialectical relationship between singing and piano accompaniment*[J]. *Tomorrow fashion*, 2020(18):94-95
- [2] Wang Siqu. *Auxiliary function of piano accompaniment role*[J]. *Wen Yuan (primary school edition)*, 2020(8):265
- [3] Yin Shenglin. *The coordination of vocal singing and piano accompaniment*[J]. *Drama House*, 2019(2):70
- [4] Luo Jingjing. *On the complementarity of vocal singing and piano accompaniment*[J]. *Drama House*, 2020(28):54-55

[5] Hong Ying, Mi Weijie. *The organic combination of vocal music and piano accompaniment*[J].*Grand View(Forum)*,2021(3):36-37