

# Research on the Training and Application of the Weak Voice Technique in Vocal Music Singing

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**Keywords:** Vocal Music Singing, Weak Sound Skill, Training and Application

**Abstract:** in the field of music, vocal music singing as an art, if the audience wants to feel the moving of words and songs, then the singer must be sincere, precise and clear, which requires the singer to skillfully use weak tone skills in the singing process. In vocal music singing, the difficulty of weak voice singing is very common and also very important. Only by mastering the singing skills of weak voice can the singer successfully complete the singing of a song. Weak tone training refers to a way of keeping the singer's breath and throat in a stable state while singing, making the singing voice smaller but giving the audience hearing enjoyment. Weak sound training can enable singers to better express the emotions in songs and make listeners have better listening enjoyment. People who are engaged in vocal singing will have the feeling that weak voice practice is much more detailed than strong voice practice, and it is more difficult to control when singing. Only blindly pursuing loud volume, think that loud volume sound can be brilliant, loud volume can shock people's hearing, but we don't know that the weakest sound can move people's heart and stir the soul most. Based on this, this article first talks about the four effects of weak sound training on vocal performance from four aspects, and analyzes the use of weak sound skills in the last four aspects.

## 1. Introduction

As an art, if the audience is to feel the moving of words and music, the singer must be sincere, precise and clear, which requires the singer to skillfully use the weak voice skills in the singing process [1]. In order to make the singing art of vocal music bring people the enjoyment of hearing and experience the real feelings to be expressed by the lyrics of the songs sung by the singers, the singers must show their feelings naturally and pronounce accurately in the process of singing, which requires the singers to train the weak voice skills before the formal singing [2]. Weak tone training "refers to the singer's use of better breath as an assistant in singing, so that the throat can be kept stable when he / she makes a sound. When the muscle strength and vocal organ are relatively small, and the breath output is relatively small, he / she can still give the audience a good hearing enjoyment.". Weak tone training in different stages requires singers to reach different levels of singing level [3]. When the singer's weak tone training level is high, the singer can give a sympathetic response to the head cavity in a weak tone state.

In order to improve their level of weak singing, singers need long-term training, starting with the easier training of weak sounds, gradually increasing the difficulty of weak sound training, and fundamentally mastering weak sound skills in singing. Weak sound training can enable singers to better express the emotions in songs and make listeners have better listening enjoyment. Everyone who is engaged in vocal music singing will have the feeling that the practice of weak voice is much more detailed than that of strong voice, and it is more difficult to control when singing. Only blind pursuit of high volume, think that high volume sound will be brilliant, high volume can shock people's hearing, but it is the weak sound that can move people's heart and soul most. "Under special circumstances, a weak voice may be more exciting than a strong one. As the saying goes," silence is better than sound "is the truth [5].

## 2. Analysis of Weak Tone Skills

### 2.1 Tone Change

The singer's own voice characteristics affect the performance of the whole vocal music works. When people's inner feelings are expressed as joy, the voice color will be relatively clear; when people's inner feelings are expressed as sadness, the voice color will be relatively low. So different timbre can explain different music works. This requires the singer to continuously analyze how different timbres represent different music works in daily training, and constantly master more weak tone skills to achieve their own control over singing breath, glottis, etc. Different vocal music works, according to different content, need to have different timbre expression, so the singer needs to use the weak tone technique in the singing process to achieve the control of timbre, to meet the aesthetic feeling of vocal performance.

### 2.2 Treatment of Strength

The emotion contained in a musical work is often not single, and the musical emotion contained in different musical works is quite different [6]. In the process of singing, in order to accurately express the delicate emotions in music works, the singer must make full use of weak tone skills to naturally express the ups and downs and changes of emotions in music works and fully express all kinds of emotions contained in music works. In order to accurately express these subtle feelings in music works in the process of singing, it is necessary to have certain vocal skills and artistic foundation, to realize the conversion of strong and weak degree through weak voice, and to achieve the results of complete expression of singing emotions and smooth and natural singing process. At the beginning of training, try to perform in the natural range as much as possible. The sound should be loose and free. When speaking in a low voice, the vocal organs should be in a free state. The throat should not change with the change of pitch. The throat should be kept stable and the throat not supported. You can use some simpler scales as shown in Figure 1.



Fig.1 Simple Scale Chart

### 2.3 The Transformation of Sound and Reality

Songs in the process of expression will appear gradually strong and weak, gradually slow and fast changes due to emotional changes. When one kind of emotion transits to another, if the singer wants to better express the music work, he needs to strengthen the transformation of voice when he sings to the emotional transition part of the music work. Attention should be paid to the treatment of this “middle voice” [7]. When singing, one can use the daily training of weak tone skills to control this gradual change. Therefore, the voice expression is complete and natural, and the singer can perform naturally and smoothly in the early singing process, thus realizing the emotional transition.

### 2.4 The Treatment of Climax

Climax is usually the most emotional part of every song, which can arouse the audience's resonance and is also the most difficult part to sing. It is very important for a vocal work to sing a good climax part. The climax part of vocal music works is also the part that can stimulate the audience's emotion most. At this stage, it is easy for the audience and the singer to have emotional resonance, so that the audience can understand the meaning of vocal music works more deeply. Therefore, whether the singer can perform a good musical work in the climax part largely determines whether the singer can complete the musical work well. When singing the climax part, the singer should pay attention to the perfect combination of his own emotion and vocal music, skillfully use weak voice skills, do a good job in the climax part, and avoid the situation of simply increasing the sound volume. Singers should not only blindly raise the volume, but also use the

singing skills and methods of weak tones in due time. Only in this way can singers perform the climax part of vocal music works more perfectly.

### **3. Weak Tone Skills and Functions**

#### **3.1 Raise the Voice Position of the Singer**

Looking at the history of vocal music development, we can clearly find that bel canto attaches great importance to the use of weak tone skills, requiring the singer to make all pitches strong and weak, strong to weak, and the transition from weak to strong to natural and soft. The world famous tenor Pavarotti once said: "When singing weak voice, the resonance box of the face should be narrowed, but it still feels that it is constantly vibrating. Vocal cord vibration feels the same as singing loudly. It's just that the supporting force of the diaphragm is not as intense as that of the loud voice, and the sound column is thinner." In other words, the weak tone training is more detailed than the strong tone training, and the difficulty coefficient in the singing process is also larger. Tian Yubin, a member of China's music circle, once said that singers should have the habit of singing and speaking in a high position, because a high position is conducive to consolidating the mask resonance of singers. Mr. Tian also proposed the basic relationship between mask resonance and high position for the first time. First, the singer must have a good sound mixing state first; second, the singer must be flexible enough to control the sound intensity; finally, the singer must have a sound with good penetration. If you want to achieve high-position pronunciation, you need to have these three conditions at the same time. If one of these conditions is lacking, the singer's singing performance will not be ideal. The sound mixing state is the basic condition of these three conditions. If there is no sound state of mixing, then the other two conditions cannot exist. Therefore, the singer can't achieve perfect high-position sound without sound mixing. Weak tone training is aimed at the closure of the vocal cord of the singer. It highlights the use of a small amount of breath to produce a small volume. This kind of practice of small volume is just conducive to the mixing of true and false sounds, switching between them more naturally and smoothly, and to achieve the mixed voice state, so as to help the singer find the high position of the voice. At the same time, these three conditions complement and cooperate with each other, so that the singer can better complete the high position voice.

#### **3.2 Improve the Singer's Pronunciation**

In vocal music singing, some singers pay close attention to the sound state in singing, but often ignore the level of articulation in singing. As a result, after a song is sung, people do not know what the content of the song is except for the sound, which greatly reduces the effect of singing and people's understanding of the content of the song. Can give full play to the spiritual comfort that songs bring to people. Singers only practice their pronunciation in daily training, which results in their inability to play the function of lip, tongue and throat when singing. This situation has seriously affected the audience's understanding of the content of the repertoire and the understanding of the connotation of the repertoire, so that the audience can only hear the beautiful tone, but can not get the emotional strength that the song creator wants to express. In the weak state, because the breath is small, it can fully relax the vocal organs, which is the best state for word training. Under long-term training, the flexibility of the word-engraving organ is improved, so as to improve the singer's word-engraving level, so that the lyrics can be clearly expressed during the singing process, so that the audience can understand the content of the lyrics when they are immersed in the charming melody. The audience's understanding of the song will realize the true value and meaning that the song brings to the audience.

#### **3.3 It is Beneficial for Singers to Protect Their Vocal Cords**

For singers, vocal cords are extremely important parts. The vocal cords, as the vocal organs of the human body, once damaged, will directly affect the singer's career and daily communication. However, high-intensity vocal music training at ordinary times is easy to damage vocal cords, so

singers should protect their vocal cords during daily training. As an important vocal organ of the human body, vocal cords are extremely vulnerable. Once problems occur, they will not only affect the singer's singing life, but also affect future communication. Therefore, vocal singers should pay attention to the scientific protection of their vocal cords, that is, voice protection. The vocal cords have “heavy function” and “light function”. During weak sound training, the vocal cords can be in a “light function” state with moderate tension and reasonable and scientific conditions when vocalizing. In order to improve their singing skills, singers generally perform long-term treble training, which requires the human body's vocal cords to be tightened for a long time, which has a great impact on vocal cords. In order to protect his voice, the singer must coordinate his vocal organs in a weak way when training, so that the pronunciation forms a whole, to ensure that his throat is in the most comfortable state during training, and to protect his own vocal cord.

### **3.4 Improve the Artistry of the Singer**

In order to ensure the quality of the second creation of vocal music, the singers need to have high musical art accomplishment. The singer's singing experience and artistic accomplishment will not only affect the singer's expression of the song, but also affect the audience's understanding of the song. The first thing that vocal music needs is the stability of breath, because if we can't do this, we can't provide the basic singing power for the singer. The improvement of singing art requires the singer to have strong willpower. Because, the weak voice training in vocal music singing is a long-term training process, without long-term willpower, it is easy to give up in the middle. In the process of weak tone training, the singer's heart is in a relatively calm state, which can accurately and vividly express his feelings on the words and songs, so as to establish a good sense of music, which can react on the vocal music works and improve the quality of vocal art performance. Weak tone training is helpful for singers to maintain a calm and optimistic state of mind for a long time, and make corresponding changes according to melody changes in training, which is also a process requiring willpower. In the process of weak tone training, singers can form good singing habits and improve their singing level and artistic accomplishment.

## **4. Conclusion**

Weak singing as a vocal training method meets the singer's physiological characteristics and psychological requirements. The training of weak sound skills plays a vital role in vocal singing, and it is a skill that the singer must train in the training process. In order to improve the singer's weak sound training skills, it is necessary for the singer to improve their understanding of weak sound skills in the process of weak sound training. There is a persistent heart. Only in this way can the singer truly sing the value of vocal works during the singing process. . Singers must first recognize the benefits of weak sound training, then attach importance to and actively participate in weak sound training, find high positions of sound in training, make their pronunciation clear and accurate, protect their vocal cords and improve themselves Artistic accomplishment. In the weak tone training, it can improve the singer's own breath, make the singer familiar with the singing skills of low volume, deduce better songs to the audience, and improve the overall ability of the singer, so as to further study and improve his vocal art singing career, and finally promote the development of vocal art.

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