

# Vocal Score and Piano Score

## The Interaction Between Chamber Music and Vocal Music of Chinese Composers

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**Abstract**—This paper studies the composition of Chinese composers' vocal music from the perspective of music score and piano score. The analysis shows that there are two main interactions in the vocal music works: duet, which combines and develops the reverse images (taking *Busuanzi · Ode to Plum Flower* as an example); the monologue, with the use of talk, resonance and commentary factors (taking *Zhu Liangzhen's Two Places* as an example). The role of instrumental accompaniment in lyric songs is equally important, and sometimes it determines the ensemble relationship between singers and pianists.

**Keywords**—chamber music; vocal music; piano score; vocal score; beat; monologue; rhythm

### I. INTRODUCTION

It is very important for modern musicology to study the style, genre and language characteristics of Chinese composers' chamber music. Therefore, the monologue in the vocal score and the piano score is an important part of the vocal music works. The study of monologue is an important aspect of the study of Chinese vocal music. In the Twentieth Century, people had great interest in the study of Chinese chamber music. During this time, we focused on the important composers of chamber music, including He Lvting, Nie Er, Xian Xinghai, Shi Guangnan, Zhu Jianer and Zhu Liangzhen. These composers composed many musical works, which became classics of Chinese vocal music.

The study of chamber music is related to the principles of the interaction of style and genre, the interaction of literary and musical works, and the evaluation criteria, including the relationship between the vocal score and the piano score. The comparative scope of music and poetry is often the most important for the study of the vocal music of music chamber. The main research is to reproduce the image and the structure of the poetry in the vocal score, and the relationship between the literary basis and the musical instrument category does not exist. Researchers usually study the interaction between the vocal score and the poetry chapter, but little attention is paid to the piano score. Therefore, it is not enough to study the interaction between the vocal melody and the musical instrument melody.

The correlation between vocal music and piano score in chamber vocal music works is mentioned in piano music composition heritage of composers. Generally speaking, these composers also widely introduce genres of chamber vocal

music in their works. We may as well pay attention to the works of He Lvting, Zhu Liangzhen and Zhu Jianer. In their lyric songs, the piano score has been extensively developed and studied in detail. The chief musician who uses the piano score is sometimes not only an accompanist, but also a collaborator of the band duet.

### II. ANALYSIS OF THE STYLE AND CHARACTERISTICS OF HE LVTING'S SONG COMPOSITION

Many of the songs written by our famous musician and composer, He Lvting, are related to the piano. He also composed many works for concert halls, orchestras, different instruments and art groups. Composers who study folk songs and dance music have great artistic advantages in the composition of band works. The script written for the symphony orchestra is pleasant, with a national sentiment and self-style in singing.

He Lvting expressed all the piano scores in songs and lyric songs, just like those in music drama and single play. It has the characteristics of piano, but it is also complicated, sometimes even very difficult. There is little small-scaled accompaniment in vocal works of He Lvting, but harmony-based singing in the form of chords and Cadenza. The piano score is not only equal to the vocal score, but also has its own advantages, so the composition is called as the duet of short piano and vocal lyric poetry and vocal instruments. According to the diverse voice world, structural diversity, meticulous plot making and expressive force, lyric songs are no less than the works of piano solos. Both are full of poetry and form a unified realm of music and poetry. He Lvting chose the melody for his vocal music works, which was studied in the poetic creation, and the piano works have provided the impetus for the creation of vocal music works.

The vocal score of *On Jialing River* is stronger than that of the piano score. According to thematic materials, piano plays the role of tone and harmony foundation, so it is also the main carrier of expressive articles. Obviously, this is a lyric narrative song that combines story features, reality, fantasy, painting and drama. The melody of lyric narrative type is a typical feature of this kind of work. The rhythm of the melody is uniform, and the melody of narration tune is convoluting in limited voice range.

By analyzing the performers' situational instructions, it can be determined that the definition of musical characteristics is endless and rich in content. Most composers have found an

expressive definition. When it comes to speed, in general works, medium speed occupies a dominant position and is often measured by beat. The nature of music and the definition of genre are usually accompanied by beats, rather than speed, which are widely spread and related to the choice of major metric systems. Similar speed instructions are more in line with the urgency, drama and musical intonation of music texts. At the same time, we need to pay attention to the expression of intonation, the relationship between the piano and the soloist. The description of the narrative works is characterized by the characteristics and pause, especially the characteristics and pause of the action process symbols. According to the vocal rules of singers, composers are more inclined to legato singing, because the music has continuity and integrity.

The combination and development of the principles of the duet contrast have vivid contrast of image in *Busuanzi · Ode to Plum Flower*. In this work, the accompaniment of the song plays a decisive role in the cooperation of the singer and the pianist, because the main meaning and artistic potential of the work are mainly concentrated in the piano score, not in the singing. In the vocal score, it shows a trend of instrumentality. In other words, the melody is no longer extended, but extremely refined. Vocal cords change the relationship between vocal music and musical instrument structure and their interactions. Therefore, the original meaning and scope of musical instruments will continue to increase.

In the interaction process of vocal score and instrumental score appears functional variability. Without the monologue of the piano, it is unable to imagine the melody of this type of vocal music. One of theme contrasts of composer's works is to determine the rhythm system of language. This is described in detail in vocal score and piano score. The characteristics of harmony and melody types are found in the structure of the harmonic individualized development of works.

The multi-level and perfect structure of He Luting's lyric songs lay in that the composer uses different types of structures to express them. It is important to stress that the characteristics of lyric songs are the transformation from one type of structure to another, including the diversity of chorus structure. In many cases of lyric songs, composers try to show the necessity of structure by fully displaying the source of poetry. The diversity of structure determines the important role of performers.

By studying the most detailed description of speed, dynamic explanation, pronunciation, footboard, and instructions in musical score, the author came to an conclusion that the result of the art process is shown by the results of the study, and the composer uses his understanding of the vocal scene and get the most rigorous way through the depth of every detail to realize the creative exertion of vocal music and piano performance, and every detail is applicable to piano.

### III. ANALYSIS OF THE STYLE AND CHARACTERISTICS OF ZHU LIANGZHEN'S SONG COMPOSITION

Zhu Liangzhen, another composer of chamber music in China, opened a colorful and expressive form in creating the overall musical image. In the Piano Concerto is full of mezza voce, as if it was a tone of speech. It is often accompanied by

the use of polyphonic forms. The characteristics of instrumental accompaniment in vocal music creation lie in the diversity of nuances in structure and tone.

In the lyric song *Two Places*, a dialogue principle is presented, which uses the factors of conversation, resonance and commentary. The singing of composer's vocal music works are accompanied by the accompaniment which plays a psychological and sound role. There are many complicated ways of performing, and the musician should be able to feel emotional thoughts in singing. In view of this, the musician shall have profound musical accomplishment, mature artistic thoughts, clear feelings, and understanding of styles and themes.

The grasp of distance and width of the melody, and free and mild relaxation combine with contagious recitation, which all shows the strict requirements for the professional level of the singer. The adept piano skill, the accompaniment of lining tunes and chamber music requires the pianist to master the different pronunciation methods, the transfer skills of rhythmic details and polyphonic details in music structure and art direction skill, and have an acute hearing for the search for the beauty of harmony and tone.

To analyze Zhu Liangzhen's methods used in musical rhythm structure, we should start with changeable beat of rhythm. The rhythm in the composer's lyric songs is rich and varied, which is related to the characteristics of the poetry text and the type of poetry structure and the interpretations of the composer. Because of changeable beat or rarely used beat, the characteristics of rhythmic structures are revealed. The destruction of rhythmic structural regularity is manifested in the non-standard structure in the text space and in different classifications of rhythm.

Therefore, in the works of vocal music, Zhu Liangzhen used a changeable beat. For example, in *Two Places*, 4/4 beat often becomes 2/4 beat, which gives people a sense of non-square beat structure. Many rhythmic combinations work well with the inherent structure of the music. When it is necessary to try to diversify the same kinds of rhythms in lyric accompaniment, the composers change the traditional rhythmic form. The polyphony inherent in the structure of music naturally becomes a multi-paced combination. A very large number of rhythmic numbers was used in *Two or Three*. In this case, when the piano accompaniment is a similar rhythm, then the composer will try to diversify it on the basis of his own theme of rhythm with the help of short attachment line and divided it into small segments to avoid the unity of continuous sound.

In the romantic lyrics of Zhu Liangzhen often appears point beat which is an expressive method. The method contains the most common and expressive music score, which can be transformed into a variety of emotions with other methods. The dashed graph not only creates a passionate, positive image, but also has a flickering background. Because of the change of rhythm, the diversity of rhythm in musical structure of romantic lyric songs is still growing. In Zhu Liangzhen's lyric songs, there are not so many places that show fluctuations and background. Fluctuations are generally used for solo score, but for piano score, the fluctuation and

background division are very distinctive. Chorus – the type of harmony structure is represented by repeated chords, cadenza or fixed structures in the lyric songs of composers. Similar structures are completely different because of their melodies.

The importance of the study of these performing marks is that these symbols not only can fully show musical ideas, but also provide recognition of the author's personal performance mode. His performance has a very high tone of intonation. In a large number of speech annotations, movements, accents and connections, the composer gave detailed descriptions of his works. The accuracy and completeness of music records are the source of their selves and the complexity of their structures.

As the analysis shows, when there is dissatisfaction in the music text, the composer will explain the performing way in the annotations of the lyric songs alone. This belongs to a set of definitions of musical characteristics. Speaking of speed, it generally is medium speed in lyric songs. The top speed, in some cases, uses both grave and presto, which is related not only to the genre of vocal music (top speed is not typical for this kind of music), but also to the density and detail of the lyric piano concerto structure.

A standard description of speed often is attached to changes of accompaniment. In many cases, the idea of change is given by the explanation or reference genre of music. The lyric songs are often marked with beats. Due to the description of the beat, we should carefully observe the cause of its fluctuation even at the same speed mark. The uneven speed is presented through the speed change in the central part of lyric songs. When it is considered that the function of speed change is of great significance to the expressive force of the intonation, Zhu Liangzhen has marked it in detail. In addition to the normal "neutral" direction, he also used vivid and imaginative terms.

The dynamic description sequence of vocal score and piano score of lyric songs determines the relationship between the sound of the piano and the solo, which will show the profound knowledge about musical instruments. In many cases, accompaniments with dynamic nuances show its musical characteristics. The composer pays particular attention to this dynamic change, which is related to his constant desire for the center performance of surrounding tone.

#### IV. THE DEVELOPMENT AND COMPOSITION OF CHAMBER MUSIC VOCAL MUSIC OF CHINESE COMPOSER

Chinese composers' chamber vocal music is a dialogue-style system. The relationship between music score and piano score is an important part of chamber vocal music. As analyses show, the two main principles of this relationship are preliminarily formed in the vocal music works: the duet, the combination and development of the fresh images (He Lvting's *Busuanzi · Ode to Plum Flower*); the dialogue, with the use of conversation, resonance and commentary (Zhu Liangzhen's *Two Places*). Sometimes the role of instrumental accompaniment in lyric songs is not only of equal importance, but also determines the ensemble relationship between singers and pianists.

For the characteristics of piano score, the research results and conclusions obtained from the lyric songs of He Lvting are recognized, and are displayed in the analysis of the two outstanding works, *On Jialing River* and *Busuanzi · Ode to Plum Flower*, written by vocal lyric composer. The study of composers' lyric songs in this article is not thorough and emphasizes the analysis of the relationship between music score and piano score. At the same time, it is also a kind of fun to study the creative exertion of lyric song singing, including record, the composer's own lyric songs, or the proper examination of piano score and the play of piano solo in the lyric songs, so as to show exactly what kind of structure form and manifestation mode is more characteristic in this or that situation.

The great artistic potential inherent in Zhu Liangzhen's vocal music works has expanded the artistic exploration scope of musicians and performers. The range that the performers may reach shows that the composer's mastery of lyric songs is diverse, and this content appears in the direct composition process of the works.

The performance of Zhu Liang's "two places music" has to be resolved. These problems are related to vivid rhythms, the characteristics of the development of drama creation, the vocal characteristics of vocal cords, the vocal music and the piano ensemble. In order to create the special mentality necessary for the infectious interpretations, the high artistic level of the vocal works has been formed. The essence of vocal music and the analysis of the possible conflict of playing show many views, features and subtle differences in the vocal music material, which opens up an interesting creative direction for the composer's interior vocal music creation.

Other aspects of Chinese composers' vocal lyrics, which are directly related to vocal music scores, are also worthy of special study, because this is a question of the possibility about work combination in a melody as a system. For the analysis of vocal music, the most traditional topics, such as the transmission of the melody in the vocal line of the poetry, and the singing of a single syllable, are very worthy of discussion.

#### V. CONCLUSION

Finally, I hope the composers' vocal music art is not only the object of music research, but also can be heard in the music arena of every country in the future.

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