

Development and Benefits of Teaching Piano Accompaniment Courses in Higher Music Education, China

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Abstracts

In recent years, piano accompaniment courses are also known as art guidance in most universities, and they are widely used in vocal music accompaniment, instrumental music accompaniment, and dance accompaniment. This article mainly provided knowledge about the piano accompaniment course in China, the principle of piano accompaniment teaching practices, and the development strategy to improve the quality of teaching piano accompaniment in higher education.

Keywords : Music Education; Piano Accompaniment; Higher Education, China

Introduction

Piano accompaniment is an essential skill for professional piano learning. The piano accompaniment course is to cultivate master certain music theory knowledge, with good piano accompaniment ability, certain keyboard ability, and high comprehensive quality, adapt to the music art accompaniment, art performance, teaching, music comments and performance activities planning, and organization work higher artistic talents. This article provided the background of teaching piano accompaniment courses at a university in China. It showed the benefits of the piano accompaniment course, which developed important piano playing skills.

Background of Piano Accompaniment Course

The professional piano accompaniment course is found mainly in undergraduate and graduate-level training. The teaching method has developed from time to time. It cultivates many excellent talents for world-class piano accompaniment and art direction. Early some art colleges in the former Soviet Union, for the piano professional personnel training. Some pianists have started from the technical secondary school level and need to learn about ten years of courses. In the United States, art direction and piano collaboration majors related to piano accompaniment have cultivated countless piano graduate students. Over the years, some art schools in Italy, France, Germany, and The United Kingdom have also set up this major.

Development of Piano Accompaniment Course in China

In China, in 1998, Tianjin music college keyboard first opened the course "the piano art" to open this course in colleges and universities across the country. So far in the 1990s, the course was gradually increased. In central China, an academy of music has been set up in Shanghai music college professional piano art guide. In the 21st century, as the country attaches importance to and promotes vocational education, many arts vocational colleges have

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also set up piano accompaniment major. The Central Conservatory of Music offers piano accompaniment majors: opera art direction, instrumental music accompaniment art, and vocal music accompaniment art. China Conservatory of Music offers piano Art direction, Shanghai Conservatory of Music offers piano cooperation art, Xinghai Conservatory of Music offers instrumental art direction, bel Canto art direction, folk singing art direction. Wuhan music institute opened the piano art, Xian institute of music has vocal music art direction. In Zhejiang, Shenyang music college has the piano specialty chamber music, piano playing, with music the development of education, and piano accompaniment value of the subject. In recent years, teachers and students have highly valued China's piano art direction. Piano art direction this discipline is gradually improving, compared with the previous years, the development of rapid progress, of course, there are still some problems.

Principle of Piano Accompaniment Teaching Practices

Teachers in piano performance and piano accompaniment in colleges and universities should correctly guide students' learning methods to improve student's learning efficiency and effect. As the piano course is an essential part, it is closely related to the piano accompaniment course. From the point of view of the whole piano course, knowledge skills and basic principles of piano accompaniment can apply through different forms of repeated curriculum on the piano if teachers can realize the close relationship between the piano and piano accompaniment. In the actual teaching process, the entire combination of students' playing technology and accompaniment ability will be conducive to promoting the mutual echo and mastery of subject knowledge. It can also play an excellent supplementary role in students' piano knowledge. The complete integration of technology and playing the piano accompaniment-related content could develop the teaching method of the piano accompaniment course. From the perspective of a broader plan, a teacher can guide the students to develop a more comprehensive study. Students can achieve mastery through a comprehensive knowledge study of the overall learning effect (Zhang, 2016 : 62)

Combination of original in score accompaniment and piano performance

Students can learn more about the piano accompaniment of classical art songs during the teaching, which is also an effective way for students to browse and accurately grasp the style of works quickly. In addition, students can correctly grasp the composer's creation intention and the style of works in piano performance by moving from simple to complex step by step. In this way, students' ability to analyze works, visual playing ability, and performance level has been effectively improved. For example, when students learn Schubert's works, they can integrate the accompaniment style of Schubert's art songs into his music in actual performance to enhance the singing sense of piano performance and accurately grasp the artistic style of Schubert's works.

Combination of improvisation and piano playing

Improvised accompaniment refers to the accompanist arranging appropriate piano accompaniment according to the melody, style, and other characteristics of the work without prior preparation, which is an important criterion for the practical ability of piano players. The vast majority of piano players cannot improvise. The reasons are as follows: first, pianists are not familiar with keyboard and harmony; second, pianists do not have a good command of music theory, such as chord and tonality; third, pianists react too slowly when arranging accompaniment; and more importantly, pianists lack subjective understanding. Students need to improve their improvisation accompaniment ability by teaching improvised accompaniment and making them familiar with the keyboard harmony according to the music style and need

to select the appropriate texture. It can say that improvised accompaniment is a process of creation that can promote students' creativity and imagination.

Benefits of Piano Accompaniment Courses in Higher Music Education

Developing piano accompaniment courses in higher vocational colleges is to make students master piano playing, accompaniment, improvisation, and other skills. Through piano accompaniment, teaching, and training, students learn several skills in one and become a specialist. Mainly for piano basic practice, performance teaching, accompaniment spectrum teaching, and improvisation accompaniment teaching. The traditional "workshop" teaching method is broken through teaching, and the more flexible form of alternating group class and group class is adopted. Through the following aspects of teaching to reflect the artistic practice link, the piano accompaniment course improves the students' comprehensive ability.

1) Through vocal music accompaniment music teaching, improve students' ability of piano performance.

In the first school year, teachers teach students to play regular vocal music accompaniment and guide students to play piano accompaniment for art songs. Emphasis is placed on cultivating students' singing, inner hearing, and stage experience in piano playing. Master singer and famous teacher Petro Tosi pointed out in the book "View": "let the students listen to the performance of famous singers and excellent instrumental players as much as possible. They will absorb much more benefit than any teacher." In 1840, after listening to the famous singing master Roubini, Anton Rubinstein said: "Inspired by the great tenor Roubini's example, I formed the concept of noble and smooth sentence method in performance." Chopin often required his students to listen to the best singers. All pianists and piano educators' ongoing research is making the piano play more singing.

Piano teachers should guide students to learn the knowledge of vocal music singing by teaching students to play the accompaniment of art songs. And remember the methods of rich emotions, moving timbre, natural intonation and tone, coherent and smooth melody lines, long breaths, good breathing, accurate and clear articulation of words. Improve the singing quality of piano playing to integrate the piano accompaniment and song singing. Cultivate inner auditory: piano educator Ziegler, Germany, in the piano education to form the habit of "heart listening" he thinks many talented players piano learning the secret of the law, not only by the fingers of practice, but "it is with the heart to listen to" pop-up timbre and has the capability of how to adjust the playing effect. Piano accompaniment and vocal singing must complement each other to complete the re-creation of artistic works. The process of piano accompaniment is a process of coordination and adjustment. In this process, the cultivation of inner hearing is essential.

Students should be very skilled in playing the accompaniment skills and need a keen sense of hearing to cooperate with the singer in timbre, mood, rhythm, and strength. Both parties need to listen attentively and establish a tacit understanding of the inner rhythm from the countless run-ins after class to the formal performance on the stage. In other words, the phenomenon of stage fright is common. Higher vocational students face various positions in the social music art market. Stage performance experience is very important. The practice has proved that those students who often play piano accompaniment in school have a good psychological state in the stage performance and can calmly cope with all kinds of emergencies.

For example, a student can easily "jam" in the piano exam, but in the vocal music report concert for his classmates to play the piano accompaniment is perfect, with the singer is very implicit. This shows that in the process of piano accompaniment, students have accumulated rich experience in stage performance. Stage performance experience comes from artistic practice. Students have many opportunities to participate in concerts and choral competitions during the school year. Teachers can also adopt project-based teaching and assign a theme for students every semester, such as the reporting concert of "Selected Foreign Operas," to test students' ability and adaptability to play piano accompaniment in the concert.

2) Through piano impromptu accompaniment teaching, improve students' application ability.

In the second year, group lessons are adopted to teach students all kinds of knowledge about improvisation and can be flexibly applied to various types of songs. Impromptu accompaniment teaching focuses on cultivating students' reaction ability and creative ability by using learned knowledge such as lyrics analysis, musical structure analysis, chord arrangement, song analysis, designing accompaniment texture with innovative thinking, and playing various styles of musical accompaniment. Vocational music college at the graduates level will be engaged in most of the current social grass-roots music workers engaged in various jobs, such as the cultural Guan Zhan music instructor. They often need to participate in or organize the masses music activities, such as tissue masses, singing contests, amateur chorus, amateur band improvise piano accompaniment ability is especially important. It is manifested in the ability of improvisation, analysis of various types of songs, orchestration of chords and accompaniment texture, and improvisation of song accompaniment, which can play a role in singing or ensemble. Improve students' application ability through various forms. For example, students are required to complete impromptu accompaniment tasks in class, Complete final project (concert) assignments, etc.

3) Through strengthening artistic practice guidance and improving students' comprehensive ability

Artistic practice is an indispensable part of teaching. Classroom teaching systematically teaches techniques and works, while practice is to consolidate further and deepen what has been learned in class so that students can get exercise and performance experience, give full play to their performance talent, and test the learning results. This is also the theme of the piano accompaniment course of a music major in higher vocational colleges. Students can grow up in practice and become music application-oriented talents who can adapt to social needs through strengthening artistic practice. In the third year, the teacher can guide students to participate in social art practice for different periods to improve their collaboration, organization, and learning ability. The piano accompaniment teaching strengthens the artistic practice link and enables students to enhance their cooperation and organization abilities in various activities. Teachers can lead students to join the local arts groups such as vocal music on the piano, dancing, piano accompaniment, actively participating in local music activities, local amateur chorus, amateur piano band, etc.

4) The piano accompaniment course by the School of Music of Deblsen aims to improve students' accompaniment and visual ability.

Pay attention to spectrum accompaniment, strive to strengthen the performance ability of piano performance students, and cultivate excellent piano accompaniment talents. The course is required and compulsory for all students majoring in piano performance. At the same time, non-piano performance students can also take the course according to their conditions and conduct classroom teaching in forms such as room music ensembles. At the

same time, the course often invites instrumental music students and vocal music students to work together. Unlike two hours per theory class, the piano accompaniment course lasts two semesters, one class a week in single or group classes (usually three, slightly more people in indoor music ensemble), about 60 minutes, and 100 minutes in group classes. (Zha, 2017: 34-37).

4.1) Polyphonic compositions: At first, we practiced J.S. Bach's multi-part choral singing. melody is the first element of music, when many lines, multi-level, consisting of both primary and secondary multiple melodies at the same time, keep an eye, ears, heart at the same time focus on more voices music melody, to train our attention distribution, as well as the finger control ability and the brain's logical thinking ability, At the same time, it has trained our ability of rapid spectrum recognition and analysis. The harmony and melody in Bach's works are very characteristic, enhancing the performer's sensitivity to the harmony, melody, and its characteristics.

4.2) Classical solo piano works: the author has practiced some slightly lower pieces than his existing piano level, such as some sonata fragments of Haydn and Mozart that are not high in difficulty. Most of them are allegro movements with characteristics. In addition, I could not predict the content of the class, so I had to watch music directly. The piano works of Haydn and Mozart, especially sonatas, have a very high status in the history of classical art creation, from which we can understand and distinguish the theme melody and accompaniment pattern in sonatas and analyze the role treatment of the melody by the composer in the works.

4.3) Four hands and two-piano works: the most practiced by the author is the four hands, such as Haydn, Mozart's four hands piano works, and some relatively simple, beautiful two-piano works. The two players need to cooperate closely and highly in the four-hand cooperative play. They should not only pay attention to their performance but also pay attention to the other side's performance. Moreover, the players in the bass part and the treble part respectively need to have strong harmonic analysis ability and musical score recognition ability, to achieve clear priorities and give consideration to high and low. In the performance of two pianos, it is necessary to attain tacit cooperation due to the widening of the player's space distance.

4.4) Art songs and Opera Works: in the second semester, we began to practice art songs by Schubert, Schumann, Brahms, and some famous opera pieces, and often invited students of vocal singing to cooperate with us. The role of piano accompaniment in art songs is extraordinary. Many thoughts and emotions are expressed through piano accompaniment. Piano accompanists need to understand the differences between artistic songs and opera, connection, complement, and other aspects. Distinguish the relative independence of piano accompaniment's role, strive for the perfect integration with vocal performance, enhance the sense of hierarchy and stereo sense of the work, and jointly interpret the spiritual connotation of the work.

4.5) Rhythm practice: to improve visual reading ability, the author has done a lot of rhythm practice. The specific method is: eyes straight at the spectral surface, left and right hand at the same time to knock out two parts rhythm or beat with the left hand, and right hand beat out rhythm type. Most of the teaching materials used in this practice are beginner lessons on percussion instruments, including various beats, rhythm patterns, and the switch between beats and rhythm patterns. When pianists encounter complicated rhythm patterns, they will divide rhythm patterns into smaller parts for analysis. It helps simplify the complex rhythm into a simple rhythm and then move closer to the original speed after slow practice, which is

conducive to improving the response speed and control of the performer to the rhythm.

4.6) Other musical works: The fastest and most effective way to improve piano accompaniment ability is attending the chamber music ensemble. It can test the accompaniment ability and performance level of piano accompanists and train the cooperation ability with other players. He suggested to practiced some other music works, including Disney film music, piano works with saxophone, flute, and other monophonic instruments, Hungarian folk music piano works, jazz piano works, and some songs composed by Professor Varadi Judit himself.

5) Artistic conception of vocal music creation, enrich the content of music

Students can concretize and visualize the thoughts and emotions depicted by notes and create a touching musical atmosphere. To this end, the singer and accompanist constantly improve the tacit understanding of both sides, strengthen the sensitivity to various changes in the music works, jointly deduce the deep content of the work, and improve the level of accompanist and performer singing ability. Through the piano performance, the singer's tone can be standardized, create a profound understanding of the connotation of the work, better mobilize their own emotions, and understand the idea of the work and the plot of the re-interpretation. Through piano accompaniment teaching, the teacher gives students a novel feeling, strengthens students' attention, and improves students' enthusiasm and initiative in learning. Students can wholeheartedly into the artistic conception created by the teacher. Combining vocal music and piano teaching can mobilize the singer's artistic mood, use the learned vocal music skills, exercise, and improve their singing ability. Teachers should be good at seizing the opportunity to do a good job of vocal music theory and skills teaching. Practice can find students' problems and encourage students to better rely on their own to solve the problem so that students thoroughly enjoy the sense of success. Teachers should develop the various functions of the piano. A piano can imitate a great many musical instruments' sounds. Teachers can improve the students' interest, teach students more playing skills, let the students fully enjoy the charm of the piano, master more playing skills, and eventually make the piano play a more important role (Yu, 2019 : 124-125).

Piano accompaniment course in university

In the course setting of the piano accompaniment, most domestic universities are divided into instrumental accompaniment and vocal accompaniment. They both need to involve in the piano accompaniment course. Acoustic and instrumental music complement each other from the perspective of music art. As excellent piano accompanists, we should combine two different forms of accompaniment styles and characteristics to learn piano accompaniment and improve the level of piano accompaniment.

Through the teaching of vocal music accompaniment, the singing of piano playing is improved so that the piano accompaniment and song singing are integrated. Improve the students' ability of piano performance (Xue, 2009 : 40). Piano accompaniment and vocal singing must complement each other to complete the recreation of the art together. The process of piano accompaniment is a process of coordination and adjustment. In this process, it is very important to cultivate inner hearing. Students should be very skilled in the accompaniment playing skills and need a keen hearing to cooperate with the singer in timbre, mood, rhythm, and strength.

Chamber music is important because of the musical satisfaction it brings to many. It is one of the most enjoyable and the most dignified literature (Harriss, 1981 : 78). As a part of the piano accompaniment, chamber music is deeply loved by most music lovers. The rich

texture and timbre of musical instruments require piano accompanists to have the keen hearing to control multiple instruments and Musical Instruments and the whole work and have high comprehensive quality.

The level of piano improvised accompaniment, to a certain extent, explains the musical cultivation, musical quality, and application ability of the piano accompanists (Chen, 2012 : online). Accompaniment improvisation refers to the accompaniment of the singer improvised without preparation according to the melody of the established song. It is a form of accompaniment without spectral accompaniment. Compared with accompaniment, the so-called genealogy is also a form of accompaniment formed in steel accompaniment according to specific needs.

Table 2. The core content in piano accompaniment course

Piano accompaniment course	content	purpose
Instrumental accompaniment	Multi-instrument works, trios, quintets	Enhance the accompanist's multi-level music hearing
Vocal accompaniment	Chinese and foreign art songs, operas, arias, etc.	Enhance the musical singing nature of the accompanist
Improvised accompaniment	Simple small sound music, suite, sketch arranged with accompaniment	Improve the accompanist's improvisation ability

Benefits of Piano Accompaniment Courses in Higher Music Education

Due to the development of The Times and the continuous pursuit of music art aesthetic appreciation, music art is highly valued in major music colleges and primary and secondary schools. It is widely needed in social enterprises and commercial industries. The benefits of offering piano accompaniment courses in colleges and universities is as follows:

- Add a new skill to the piano students
- For the piano major graduate's employment of a more choice and direction
- Enrich the comprehensive cognition and height of music of piano major students in universities
- In the piano accompaniment course study, improve the sense of cooperation with others and even the team
- Through learning the piano accompaniment, increase the opportunity of stage performance and summing up the stage experience
- Improve the students' creative ability and piano cooperation level

- Cultivate piano music talents for all fields of society
- Enhance the performance level and learning motivation of piano major students

Conclusion

With the development of school quality education and social mass culture, the piano accompaniment has become more important for music teachers to carry out school music classroom teaching and mass music activities inside and outside the school. As music educators in the future, teachers need to master the necessary piano accompaniment technology and a basic guarantee for them to be competent in their future teaching work. More importantly, the construction of piano accompaniment course promotes the reform and innovation of other courses, which has immeasurable practical significance and value.

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