

Development of Piano Accompaniment Education in Chinese Art Songs, China

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Abstracts

The development of piano accompaniment is becoming more and more mature with the evolution of art songs. Piano accompaniment plays an important role in the creation of art songs. Art songs without piano accompaniment will be incomplete. In addition to the interpretation and expression of art songs in the vocal part, piano accompaniment also bears important functions such as assistance, rendering, and supplementing, proving that the existence of piano accompaniment is an indispensable part of art songs. When interpreting art songs, piano accompaniment should have solid piano performance technology, a rich theoretical foundation, and stage performance experience, and also pay attention to the emotional expression of piano accompaniment in art songs. This is the sublimation of piano accompaniment and the real significance of piano accompaniment in art songs. The piano accompaniment of Chinese art songs has developed from school songs in the early 20th century to today's music form with its style characteristics.

Keywords: Piano accompaniment; Chinese art Song; Music Education; China

Introduction

Chinese art songs developed in the 1920s under a cultural background very similar to the prosperity of Western art songs. At the same time, due to the influence of the social background in modern China, on the one hand, it has characteristics similar to Western art songs. On the other hand, it has a strong localization. China is an ancient civilization with a long history and splendid culture. Chinese art songs' beautiful melodies and lyrics are full of Chinese aesthetic spirit and excellent Chinese traditional culture. They occupy an important position in the history of Chinese music and reflect the highest artistic level in Chinese songs. However, with the invasion of great powers and the spread of Western learning to the East, China's cultural concepts and behavior have been influenced and impacted by western culture since modern times. Therefore, this article, through the construction of a Chinese art song accompaniment workbook, so that students can improve their playing level and music culture quality.

The piano accompaniment of Chinese art songs, whether simple or complex, must be quite exquisite, which is also the unique feature that distinguishes art songs from other types of songs. In performing Chinese art song accompaniment, performers should pay attention to the further excavation of the connotation of lyrics and grasp the connotation, historical background, language rules, and aesthetic positioning of poetry. In the accompaniment, the change of color, the speed, extension, and pause of the sound create a specific artistic

conception for the singer, truly achieve unity and tacit understanding with his breath, and achieve an integrated realm in which the human voice and the piano sound have both primary and secondary echoes, to deepen the artistic appeal and complete the shaping of the music image together with the vocal melody (Zhou, 2003 : 7).

Speaking of the production of the piano accompaniment, we must also start with the piano itself (formerly known as pianoforte, here in after abbreviated as piano). In 1709, the Italian Bartolomeo Cristofori (1655-1731) made the world's first piano. In 1709, the Italian Bartolomeo Christopheli (1655-1731) made the world's first piano. The piano has a history of nearly 300 years, from its birth to continuous improvement and perfection. It has become not only a solo instrument favored by many composers, performers, critics, and music lovers but also the most widely used accompaniment instrument. However, the formation of the modern piano took less than 300 years but experienced a long historical change. The oldest keyboard instrument is the organ, a close relative of the piano, and has a history of more than 2000 years. People always think of the solemn church music of western Catholicism or Christianity when it comes to the organ. However, before the 8th century AD, church music was mainly characterized by hymns, pure religious ritual music, and singing-based multi-voice music. Vocal music occupied the main position of religious music. Any instrumental music was considered the "voice of the devil" by the Catholic Church and prohibited. From the 9th century AD, the organ was allowed to enter the church and was only allowed to be used for vocal accompaniment. This is closely related to the characteristics of the pipe organ, such as large volume, full timbre, rich harmony, and strong polyphony expression. Although there are obvious differences in volume and timbre between the pipe organ and the modern piano, they both belong to keyboard instruments, which have the common characteristics of a wide range of keyboard instruments, rich sound sources, and strong simulation. Therefore, this form of pipe organ accompanying the human voice in the church can be considered the earliest source of piano accompaniment.

Development of Piano Accompaniment

The piano's predecessor is the clavichord, which has a history of 300 years before the formal birth of the piano. There are two kinds of clavichord, one is clavichord, and the other is Harpsichord. The two kinds of clavichord have their advantages and disadvantages in pronunciation. Clavichord's strings are made of copper wire, which is perpendicular to the direction of the keys. After the finger presses the key, the wooden rod at the end of the key will immediately pop up, and the T-shaped copper plate (wedge hammer) at the upper end of the wooden rod will press the string and pronounce. While pressing the string, divide the string into two sections. The longer section can vibrate freely, and the shorter end is stopped by flannelette. The volume of the clavichord is very limited, and the whole force range is only between pp - mp, so it is suitable for playing in the living room or a small concert hall, not in a big theater or big concert hall. The piano's predecessor is the clavichord, which has a history of 300 years before the formal birth of the piano. There are two kinds of clavichord, one is clavichord, and the other is Harpsichord. The two kinds of clavichord have their advantages and disadvantages in pronunciation.

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In the 18th century, the advent of the piano met the requirements of people seeking a new keyboard instrument that has both the advantages of the two ancient pianos and can avoid their short. It can make light changes with fingers and produce large volumes. It can also make various timbre comparisons, especially the appearance of the extended tone pedal. A great leap in the history of piano making, which makes the piano's timbre much richer and fuller than the clavichord, and also makes this new musical instrument more attractive and rapidly popularized. In the early 19th century, opera became the most influential and dramatic performing art form, and the importance of band accompaniment in opera was highlighted. The piano has developed into a musical instrument that can compete with the orchestra (especially the nine-foot grand piano). It has a wide range, rich sound sources, and strong simulation. In daily opera rehearsals and small concerts, it is an inevitable choice to replace the orchestra with piano accompaniment for the vocal accompaniment. In the classical period, the accompaniment style of the piano was mainly based on the melody of the voice, with the accompaniment voice as the background, simple structure, uniform timbre, and clear sentences. In the period of romanticism, the appearance of Schubert's art songs raised the status of piano accompaniment to an unprecedented height. In the 18th century, before him, it was the idea of using the piano to "replace" the orchestra. In other words, the role of piano accompaniment is "landscape painting." In Schubert's hands, piano accompaniment is no longer simple harmonic assistance but mainly to set off the atmosphere and mood, and its essence becomes "freehand painting." The piano part transcends the accompaniment function and integrates with voice and poetry as an inseparable whole. In the 20th century, with new philosophical and aesthetic views, anti-traditional music schools appeared. The piano accompaniment in this period often appeared atonal, with the complex beat, disordered melodic lines, increased difficulty in spectrum reading, and strong independence, which can almost be regarded as a solo. It also made it a unique "king of accompanying instruments" from the beginning to the accompaniment of vocal music. It then gradually developed into the western string, wind, and Chinese folk music (Zhou, 2003 : 7).

Development of Art Songs

The development history of art songs covers the history of the human spirit, vocal music, and instrumental music. Beginning with the close combination of ancient Greek poetry and music and the spread of epic poetry in rap, the ancient Romans at that time believed that music was entertainment for enslavers, thus developing and emerging professional artists. Around the 5th century AD, Europe entered the feudal society, that is, the "dark" medieval era called church rule in the history of music. At this time, music was a means used by the churches to strengthen people's faith in religion. In the New Testament of the Bible, it is mentioned in part about women in the church that "let your women keep silent in church and do not allow them to speak; they must always obey, as the law says." Therefore, the female voice was replaced by the boy's voice then. In order to ensure the singer's timbre, he was

castrated before the boy's voice change period. In music history, he was called "eunuch singer" or "eunuch singer." The appearance of eunuch singers has enriched the singing skills of singing art (Luo, 2005 : 5).

In the 8th century AD, a kind of music in Germany began to produce and developed. "The earliest German lyric songs were produced in the process of separating ancient high German from other Germanic dialects and becoming an independent language, about the second half of the 8th century (Qian & Wang, 2003 : 64). This kind of secular music takes a monophonic part as its genre and sings in dialect. In the 11th and 13th centuries, with the formation of chivalry during the Crusade, it developed into chivalry music. Knight music first appeared in France, then it was introduced to Germany after a long period of one century. In France, chivalric music is known as the "bard," while in Germany, chivalric music is known as the "poetry lover." Although the form of expression of the music at this time is still monophonic, the theme of the music has changed from folk songs to praise the motherland and love. Around the 14th century, "the poetry lovers were replaced by the famous singer guild of small businessmen and craftsmen among the emerging citizens." So far, the musical expression form of the monophonic genre has existed and developed for more than 600 years. With the changes of the times, people's aesthetics changed greatly in the 15th century.

In Europe in the 15th century, various ideological movements gradually broke out in various European countries, and people began to oppose the absolute control of religion, known as the Renaissance history. The rapid development of productive forces made the emerging bourgeoisie dissatisfied with the absolute control of the church over the spiritual world. They proposed that personality should be liberated, superstitious theology should be abandoned, and only talent is the real Master of Real life. With the spread of the spirit of the Renaissance, the emerging bourgeoisie advocated that the monophonic melody of ancient Greece expressed new ideas. People's requirements for music functions changed. Monophonic music with monotonous texture and flat melody could no longer meet people's expression of spiritual liberation. At this time, religious music also changed. In particular, the Italian composer Palestrina (about 1525-1594) also added human feelings to the creation of religious music, and polyphonic music replaced Gregorian chants. A polyphonic song genre called "Reed" came into being. Around the 16th century, the development of vocal singing art in European countries became mature, such as the Italian "madrigal," the French "Chanson," and the German "Lied."

In particular, Germany's "Lied" developed rapidly in the 16th century, with various forms and even five to six voice parts of "Lied" works. In the baroque period of the 17th century, the traditional polyphonic "Lied" evolved into a new form of expression, the predecessor of the "art song" we are discussing today - the continuous bass. If the 16th century was the world of vocal music, then instrumental music gradually caught up in the 17th and 18th centuries, ushering in music history's baroque and classical periods. At the beginning of the 19th century, under the background of the French bourgeois revolution and the complex social upheaval, a new thought trend emerged, namely romanticism. Literature and art also entered the stage of romanticism and merged with music artists to produce art songs.

So we can say that "from the monophonic dialect" Minnesang "in the 12th century to the" Meistersang "in the 14th century, to the polyphonic" Lied "in the 15th and 16th centuries, and the baroque and classical periods in the 17th and 18th centuries, the art songs presented the form of the combination of monophonic melody and instrumental accompaniment, and the notation adopted the bass through music, The accompanying musical instruments have

gradually developed from the original 'lute' to the clavichord, and the content of poetry has more and more got rid of the worship of gods. The continuous rise of humanistic spirit has promoted the prosperity of classical poetry."

Development of Chinese Art Songs

In China, in the 1920s, Mr. Xiao Youmei translated "Kunstled" according to the combination of "Kunst" for "art" and "Lied" for "song" in German. So the word began to be accepted in China, and this music genre also spread. Art songs have entered China since the 1920s. Chinese art songs have been learned from German and Austrian art forms. However, after art songs entered China, the genre blended with Chinese culture and was affected by many non-artistic factors. This genre has experienced several stages of development, forming art songs with Chinese-style characteristics. At the turn of the 19th and 20th centuries, the production of school music songs laid the foundation for introducing Chinese art songs. The school's music songs introduce Japanese and western music, which gives people an intuitive understanding of modern western music. Some musicologists returned from studying abroad. Because they were influenced by many western art songs, especially some German and Austrian art songs, these scholars created the first batch of Chinese art songs based on introducing, disseminating, and absorbing western advanced science, culture, and technology in various ways after returning home (Li, 2009 : 45).

Qing Zhu, an early Chinese composer and music theorist, became China's first art song, "The Great River Goes East," in 1920, according to Su Shi's lyrics and music. The founders of Chinese art songs, represented by Qing Zhu, Zhao Yuanren, Huang Zi, and others, have created some art songs with strong romanticism and high standards and adopted a variety of vocal music genres. For example, Qing Zhu's "The Great River Goes East," "I Live at the Head of the Yangtze River," Zhao Yuanren's "Teach Me How to Do not Think of Him," "Haiyun," "Climbing the Mountain," "It is also a Cloud," Huang Zi's "Spring Missing Song," "Homesickness," and "Three Wishes of Rose."

In the 1930s, patriotic composers represented by Huang Zi expressed their aspiration to resist Japan and save the nation in their art songs. Revolutionary musicians, represented by Nie Er and Xian Xinghai, have emerged as a new force. Through the left-wing music movement, art songs have gained new development, and people gradually have a broader understanding of art songs. Representative works include Nie Er's "Singing Girl under Iron Feet," "Mei Niang Song," "Newspaper Selling Song," Xian Xinghai's "Singing in the Midnight," and "Ode to the Yellow River."

Art songs reached an unprecedented peak from the late 1930s to the early 1940s but soon declined until the late 1940s. The National Salvation Movement and the War of Resistance against Japan were the years when art songs became weapons of war in modern Chinese history. In this specific historical stage, mass songs (national salvation, anti-Japanese songs) were produced, and hundreds of millions of people participated in the singing movement, which is a prominent phenomenon in Chinese history and the history of world culture. Group consciousness is its main feature, and collective singing is its common form of performance. In terms of the art of lyrics creation, the national salvation and anti-Japanese songs that began in the 1930s showed a sense of the times. In terms of artistic image building, the writers of new lyrics firmly grasped the pulse of the times, especially in the Anti-Japanese War. They presented war songs and military songs with novel styles and colorful forms. The lyrics of He Lvting's "Guerrilla Song," the glorious "Yellow River Cantata," and other songs show a solemn and stirring beauty, a touching lyric work in the revolutionary era. There are

also nostalgic works such as Zhang Hanhui's on the Songhua River, Youduanmu Hongliang's on the Jialing River, and Guangwei's Yellow Water Ballad and Yellow River Complaint. Composers consciously strengthened the connection between China and the West in music creation, further integrating national and western music. It produced and created many artistic songs Xian Xinghai's "Come in February," Liu Xuean's "Ballad of the Great Wall," and "Red Bean Ci," which are in line with Chinese aesthetic taste and rich in national style. Thus, further widened the road of the development of art songs (Li, 2009 : 45).

The 1950s witnessed the vigorous development of the People's Republic of China. Some professional composers felt the breath of new life and a new era and enthusiastically created many mass songs that reflected the spirit of the new Chinese people and featured group singing. Although the creation of art songs with strong artistry is in a weak position, it shows its vitality in the cracks. From the mid-1950s to the 1960s, before the "Cultural Revolution," there was two new music creation mainstream in the creation of artistic songs: one is that folk songs were adapted into artistic songs. The artistic songs adapted from folk songs in this period, based on retaining the unique style of the original folk songs, often give artistic treatment to the tune and accompaniment so that they show elegance in simplicity and boldness in delicacy. In particular, the piano accompaniment participates in the artistic expression, making the song more perfect and moving. For example, "Nian Nu Jiao • Kunlun," "Qin Yuan Spring • Snow," "Bu Tuan • Yong Mei," "Butterflies in Love with Flowers • Answering Li Shuyi," "Qing Ping Le • Huichang" by Ding Shande, "Bu Tuan • Yong Mei" by He Luting, and "Butterflies in Love with Flowers • Answering Li Shuyi" by Zhao Kaisheng and Zhai Xixian have been sung up to now. In the late period of the "Cultural Revolution," there were many masterpieces, but influenced by various factors, compared with other music varieties, artistic songs were inferior in artistic exploration and the number of excellent works.

Since the founding of the People's Republic of China from the 1950s to the late 1970s, with the change in the social environment, China's song creation has entered a peak period. In this period, the styles of song creation types were more diversified, but the proportion of art songs was very small. However, what cannot be ignored is that "some works produced in the late 1970s showed a bold spirit of artistic innovation, opening up the road to the recovery of artistic songs" (Wang, 1999 : 1). Since the reform and opening up, the creation of art songs has witnessed unprecedented prosperity. The expansion of themes and the maturity of art make the use of music, language, and composition techniques more diversified. Luo Zhong is undoubtedly an important representative writer of artistic song creation in this period. His songs, such as "Crossing the River to Gather Lotus" (1979) and "Chang'e" (1987), are original and profound. " These two works are both ancient Chinese poems.

The twelve-tone sequence is used in pitch organization, and the rhythmic sequence combines tonality and atonality. The five-tone melody of our country is hidden in the sequence structure, giving full play to the composer's imagination and creativity and making the melody instrumental. On the one hand, he has increased the skill and difficulty of singing. On the other hand, he has also strengthened his artistic expression and appeal, showing profound artistic skills in the overall layout and conception of the combination of ci, song, and piano accompaniment. " In the 1980s, art songs also ushered in a prosperous spring. "Not only is the number more than that of the past 30 years but also the poetic degree of lyrics, the artistic style of music and the application of artistic skills have been significantly improved and new exploration and breakthroughs have been made" (Wang, 1999 : 1). Therefore, by 1980, the creation and development of art songs saw unprecedented prosperity, and during

this period, art songs formed a situation in which various styles, techniques, and diversified concepts coexisted. Shi Guangnan is the representative of outstanding songwriters in this period, and his representative works include "Premier Zhou, Where Are You," "The Land of Many Loves," "The Grapes of Turpan Are Ripe," "Toast Song" and other popular works. Zheng Qiufeng also composed great works of this period, such as "I Love You China," "Homesickness Song," "Autumn, Pamir How Beautiful is My Hometown," and other songs, which vocal singers and widely favored are still echoed by this day. Other widely circulated works composed during this period include "Motherland, Kind Mother" by Lu Zaiyi, "I Love You Snow in the North of the Seas" by Wen Xizin and Wang De, "Three Chapters of Meiling" by Shi Wanchun and Chen Yi, "Yi Qin'e - Loushan Pass" by Lu Zulong and Mao Zedong, "That is Me" by Gu Jianfen and Xiaoguang, "Thoughts Sent to My Heart" by Shi Wanchun and Ke Yan, "Clear Memories" by Zhu Jianer and Tian Nong, Clear Memories."

Around the 1990s, the creation and promotion of Chinese art songs entered a new climax. The prosperity of artistic song creation in the new era is characterized by innovation and change, more moving works, and more diverse styles, which is mainly marked by the formation of an excellent group of composers and many excellent works created. The various types and styles of art songs created in the new period resulted from the composers' learning, imitation, integration, exploration, summary, and innovation. Whether using pan tonality and non-tonality, atonality or twelve-tone sequence technology, based on the traditional techniques of the functional system and mode system, or combining tonality and non-tonality. The composers are determined to innovate and make bold breakthroughs, demonstrating the style of Chinese contemporary art songs from different aspects, making art songs occupy an indispensable position in contemporary music life.

Development of ancient Chinese Piano Accompaniment Education in Art Songs

The thought of Chinese classical music is integrated into "song," "dance," "music," and education. The integration and combination of its vocal music pursuit and instrumental music concept reflect the complementary and synchronous development between ancient Chinese vocal music and instrumental accompaniment art. The Chinese Records of the Historian recorded the musical expression form of "beating Zhu and singing" (Zhu, a stringed instrument in ancient China), which shows us a vivid and interesting sound picture of singing and playing. Here, there is a clear division between accompaniment and singing. However, according to the specific cultural background of the times, music art and vocal accompaniment characteristics. Vocal accompaniment art has experienced a long process of exploration and budding development, from the earliest singing and dancing myths and legends to large-scale vocal music singing and dancing works that sing praises for the rulers. After thousands of years of development, the music of bells and drums, the music of zither and harp, recorded in the "Book of Songs" and "Lisao" (Lisao, one of the works by Qu Yuan), has formed a fixed pattern of vocal accompaniment, which has had a great impact on the development of the entire ancient vocal accompaniment art.

Moreover, the art of Qin songs and folk singers and performers, such as Han E and Gao Jianli, have made great efforts and contributions to developing China's vocal accompaniment art. More than 70 kinds of musical instruments are recorded in the Zhou Dynasty in China. The Book of Songs explicitly mentions 29 kinds of musical instruments, including "Qin," "Se," "Xiao," "Guan," "Xun," "Sheng," "Drum," "Ben," "Ying," "County

Drum," "Zhong," "Yong Zhong," "Zheng," "Qing," "Fou," "Ya," "Yu," "He" Luan, "Ling, "Huang." It shows that many musical instruments played a wide role in ancient social life.

The development of accompaniment art in the Pre Qin period was all around the development of the above instruments. It was the most important singing accompaniment instrument in social life then. The "Xiao Shao" in Shun Dynasty is a multi-section music and dance work reflecting the highest level of primitive society. It has nine paragraphs and nine songs. The wind instrument, the panpipe, is the main accompaniment instrument. It includes poetry, vocal music, instrumental music, melody, dance, education, and sacrifice. From the perspective of using musical instruments, it can be called large-scale primitive music and dance in addition to many panpipes as the main accompaniment, other wind instruments, and percussion instruments. In terms of performance form, plucked instruments are used for solo, ensemble, and ensemble but also exist as the main accompaniment form in vocal music singing (Zhu, 2010 : 5).

The Shang Dynasty was an era of worship of ghosts and gods, and its witchcraft activities were widespread. Song and dance activities were one of the most important ceremonies of sacrifice. From the perspective of the art form of vocal accompaniment at that time, it was often inseparable from large-scale music and dance activities. The trinity of song, dance, and music was widespread in various music activities. Although the music form of this period in China was centered on vocal music, vocal music singing was far above the performance of musical instruments. People's aesthetic interest in vocal music art was mainly focused on the vocal art of singers. However, at this time, song and dance activities were always complementary to instrumental music performance, which also showed that the origin of music art was comprehensive. The perfect combination and common development of singing, dancing, and music playing have formed China's original form of music and dance. This art form has always affected the entire feudal era, promoting the improvement of Chinese vocal accompaniment art.

In the Western Zhou Dynasty, a relatively complete ritual and music system was formed, which became a very symbolic historical period of the ritual and music system in China's history, and also a historical period that had a significant impact on Chinese culture in later generations. The ritual and music were generated in the Xia and Shang Dynasties and were established in the Zhou Duke's system of ritual and music. All music used in the national ritual system regulations is called ritual and music, which also reflects music's very important and prominent position in the ritual system. At the same time, the use of poetry, music, and dance has a strict hierarchical mechanism, which the nobility can only enjoy. Different levels within the nobility and occasions where different poetry, music, and dance are used have been customized and cannot be overstepped.

Under the etiquette and music system of the Zhou Dynasty, the development of vocal music was mainly based on the music of the six dynasties, which can be said to be the continuation and inheritance of the music from of Xia and Shang Dynasties. In terms of the development of instrumental accompaniment, it was also mainly based on the cooperation of large-scale singing and dancing activities and the integration of song, dance, and music. Its accompanying instruments have also made more progress than before. Percussion instruments play an important role in controlling speed and mastering rhythm in performance, especially in military ceremonies such as "going on an expedition" to watch battles. Limited by the ritual music system in terms of performance scale and the use of musical instruments, plucked musical instruments began to move towards independent accompaniment mode, especially in the aristocratic class, whose singing was accompanied by an ancient zither. This gave rise to

the Chinese "Qin Song" culture. "Qin Song" refers to the singing form of ancient people singing while playing the piano. It is one of the important forms of expression of ancient Qin art in China. The ancient people also called it to string song. The performance form of Qin songs was very popular in the Han and Wei Dynasties.

In Qin Fu by Cai Pa, there is a description of "grateful string songs, one low and one high." Most songs have developed from folk to string songs accompanied by piano. In addition, the pottery figurines of the Han Dynasty unearthed in Sichuan not only played the piano with their hands but also opened their mouths and sang in high spirits. The Tang Dynasty was the most brilliant period in the development of Chinese music. Many poems from the Tang Dynasty could be sung in music. For example, the famous zither song "Three Stacks at the Yangguan Pass" lyrics originated from Wang Wei's work "Sending Yuan Er Emissary Anxi." In the Song Dynasty, the theme of Qin music creation was more extensive, and the playing techniques were more complex. However, Qin people still attached importance to this genre. At present, the earliest music scores of Qin songs are "Huang Yingyin" in "Shi Lin Guang Ji" and "Ancient Resentment" in "Bai Shi Taoist Songs" by Jiang Kui.

In the Ming Dynasty, some Qin masters advocated vocal music, such as Xie Lin, Huangtu Da, Yang Biaozheng, Yang Wan. They advocated the creation of Qin songs and used ancient poetry to compose music. However, because this school is confined to one word and one tone when considering the relationship between the music of Qin and Song, the development of Guqin music is constrained to a certain extent. After the Ming Dynasty, people gradually regarded Qin songs as a kind of shallow vulgarity in the art of Qin music. Among Qin masters in the Qing Dynasty, only Donggao, Cheng Xiong, Zhuang Zhenfeng, Zhang Jutian, and other Qin masters created some Qin songs. Of the 72 existing zither scores in the Qing Dynasty, only four zither scores, namely "New Sound of zither learning," "Songfengge zither score," "Donggao zither score," and "Zhang Jutian zither score," recorded zither songs (Hua, 1912 : 6).

Development of Chinese Modern Piano Accompaniment Education in Art Songs

In the middle and late 19th century, the piano began to be widely used in various countries and gradually entered the homes of ordinary people. The piano art flourished, and the art form of piano accompaniment began appearing in modern Chinese music's development. In the reform movement in the late Qing Dynasty, there appeared many new songs different from traditional music - school songs. This kind of song is the earliest musical work that uses piano accompaniment in China. Then there were children's songs, school songs, mass songs, and other musical works. Most Chinese music works that appeared during this period were accompanied by piano. The piano accompaniment and vocal parts of such music works are mostly subordinate. For example, in Li Shutong's Farewell, piano accompaniment is presented as half-broken chords.

After the May 4th Patriotic Movement, folk music organizations such as "Peking University Musician Research Association" and "Datong Music Association" have emerged in China. China established music education institutions with the first batch of overseas students returning home after finishing their studies. A group of composers emerged in these music organizations and educational institutions. They began to create new music genres, such as art songs, large-scale chorus works, and oratorios. Piano accompaniment was gradually valued,

and the status of piano accompaniment in Chinese music began to change. In particular, the emergence of art songs has made piano accompaniment and the vocal part of vocal music tends to have the same status in expressing music content. Piano accompaniment is no longer just an accessory existence of vocal music.

Conclusion

After the 1930s, piano and violin rose, chamber music and orchestral music were valued by composers, and piano accompaniment developed again and began to appear in instrumental music. Since then, piano accompaniment has gradually developed in China and has been used in various art forms. With the development of western music in China, piano accompaniment gradually appears in solo, solo, chorus, and other concerts and music competitions.

In the 21st century, China's art song creation has entered a prosperous development, and many high-quality and high-level classic art songs have emerged. The creators always regard expressing national feelings and understanding the public's ideas as the primary goal of creation and regard national elements as an important creation creed. They learned from the creative techniques of western composition, combined with the creation of the Chinese national melody style, and created Chinese art songs with eternal charm.

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