

Teaching Practice and Teaching Materials of Piano Accompaniment in Undergraduate Level in China

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Abstracts

Piano performance and piano accompaniment, two important components of the piano curriculum in colleges and universities, are inseparable. Both can promote the improvement of students' professional and technical piano ability to the maximum extent, and piano accompaniment and piano performance complement each other. Improving piano accompaniment ability is also helpful in improving piano performance and students' overall music quality. The piano accompaniment course is actively carried out in colleges and universities so that students can master more music expertise, flexibly use piano playing skills, and better adapt to the development of music teaching. At the same time improve their piano-playing ability to become comprehensive music education talents needed by contemporary society.

Keywords: Teaching Practice; Teaching Materials of Piano Accompaniment; China

Introduction

Good vocal singing needs piano accompaniment to play a role. The melody and rhythm of the piano accompanist can help the singer to convey his or her education and skills, which can directly or indirectly affect the effect of vocal singing and form a complement to vocal singing. Piano accompaniment is an indispensable part of choral art. From the beginning, it only supported the present "you have me, I have you" complementary existence. The piano accompaniment gives choral art a better artistic expression and influence and makes the choral performance a complete, vivid musical image

In instrumental music performance, piano accompaniment plays an equally important role as instrumental performance to perfectly expressing the connotation of a work. A good piano accompaniment can create a high artistic performance with the instrumentalist, in which the composer's real emotion is conveyed to the audience. In violin teaching, teachers can perform more piano accompaniment to enhance students' musicality and mastery of pitch by cooperating with other instruments and then improving the early learning effect of the violin.

Piano accompaniment is very important in modern Chinese instrumental works. Composers enhance the expressiveness of Chinese instruments through the rich weaving and acoustics of piano accompaniment. The role of the piano accompaniment is to drive the overall mood and atmosphere of the piece, it is a complementary explanation and background to the work, and it plays an emphatic role in expanding the thematic connotation, artistic image, and stylistic features of the work.

In basic dance training, the musical atmosphere created by the piano accompaniment has an inspiring and driving effect on the trainer's dance movements. He can help the trainer to express the deeper connotation of music in the dance's physical movements, better mobilize emotions, stimulate the trainer's rich musical imagination, and perfectly combine the art of music with the art of dance (Rao, 2022 : 134-136). The piano accompaniment has played a very important role in promoting the development of the teaching of classical dance basic training and has improved teaching effectiveness to a certain extent. Piano accompaniment is an important teaching content in the collective ballet courses in colleges and universities. The technical movements of ballet are difficult and require piano accompaniment to mobilize emotions, which can not only express the unique artistic language of dancers but also give ballet dance a rich musical connotation.

Piano accompaniment in undergraduate

Traditionally, piano performance has been the main teaching content, while piano accompaniment is often neglected. Many colleges and universities have increased the training of students' piano accompaniment skills according to their personal development and the actual needs of society (Dai, 2021 : 75-77).

In the process of piano teaching in colleges and universities, paying attention to the ability of accompaniment in piano teaching, cultivating piano talents from various aspects, and improving the level of students' comprehensive piano ability. Only by getting rid of the traditional teaching mode and changing the traditional teaching concept can we combine the characteristics of piano teaching materials and accompaniment teaching for comprehensive training of students. Develop the strategy of organic integration of piano performance and piano accompaniment teaching to enhance students' comprehensive ability effectively.

Integrating piano performance and piano accompaniment in undergraduate courses is an important way to improve students' overall level. The current trend of "playing but not accompanying" has seriously affected the learning of piano knowledge and the improvement of students' skills. Piano teaching should follow the pace of the times, recognize the difference and connection between piano playing and piano accompanying, create comprehensive talents for society, try to reform the piano teaching mode, and improve the quality of piano teaching (Chen, 2020 : 70-72).

There is a close connection between undergraduate piano performance and piano accompaniment courses, and the piano skills acquired in piano performance classes can repeatedly appear in piano accompaniment courses in different forms. Teachers should fully recognize the interaction and connection between piano performance and accompaniment in the teaching process and the actual teaching process, making students practically feel the connection between piano accompaniment and performance by connecting and echoing the knowledge between piano performance and piano accompaniment subjects (Fang, 2017 : 79-80).

The music curriculum in colleges and universities is constantly being reformed and innovated. The current needs of society have determined that piano teaching should cultivate the students' comprehensive level of piano-playing ability and require them to master the comprehensive knowledge of piano-playing. This means that piano accompaniment is as important as piano playing, and teachers cannot ignore the cultivation of students' accompaniment ability in the actual piano teaching process.

Teaching materials for piano accompaniment in undergraduate

The teaching materials used by teachers are the basic basis of daily teaching and an indispensable part of curriculum development. This part classifies and summarizes representative teaching materials for piano accompaniment.

Teaching material for piano accompaniment in vocal performance

1) Anthology of Acoustic Music (Chinese Works)

The Anthology of Vocal Music: Chinese Works is based on the repertoire of the Vocal Music syllabus issued by the Ministry of Education in 1981, supplemented with some new repertoires of high ideological and artistic quality that colleges and universities widely adopt. The new textbook also includes some easy songs that secondary schools can select, so students can independently analyze and process the singing of works with the knowledge they have learned. It can also be used for teaching practice to compile teaching plans. Chinese works include traditional revolutionary songs, lyric and folk songs since the May 4th Movement, Songs written in recent years, and opera selections.



Figure, 1 Selected Acoustic Music (Chinese Works) textbook



Figure, 2 Piano Accompaniment score of Chinese vocal music works: Example 1 "Sentimental Land"

2) Anthology of Acoustic Music (Foreign Works)

The trial teaching material of higher normal colleges and universities, "Selected Sound Music," is commissioned by the Ministry of Education. The first volume of foreign works is classical art songs, folk songs, and modern songs. Book two is an opera selection. The third volume is a selection of art songs, folk songs, and operas from Britain, America, Asia, Africa, and Latin America.



Figure, 3 Selected Acoustic Music (Foreign Works) teaching material

我亲爱的
Caro mio ben

G. 乔尔达尼曲
尚家骥译配

Larghetto $\text{♩} = 60$

dolce

p

Ca - ro mio ben, cre - di - mi! - men, sen - za di te lan - gui - sce il
我亲爱的, 请你相信, 如没有你, 我心中

p dolce

cor, ca - ro mio ben, sen - za di te lan - gui - sce il
忧, 我亲爱的, 如没有你, 我心中忧

f

cor, Il tuo fe - del so - spi - ra - o
郁, 你的爱人 正在叹

-1-

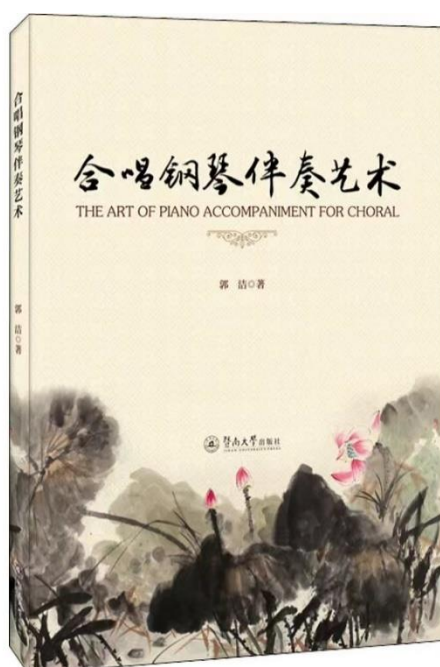
歌曲简谱网: jianpu.cn

Figure, 4 Piano accompaniment score of foreign vocal music works "My Dear"

Teaching material for piano accompaniment in choral performance

1. Art of choral piano accompaniment

This book is written to meet the needs of systematic teaching of the piano accompaniment, condensing the author's more than 20 years of chamber music comprehensive practice and teaching experience. This book is a special textbook for MOOCs of the Xinghai Conservatory of Music and a supporting textbook for the Piano Accompaniment Series (Chorus Volume, China Volume). The book includes five chapters on the aspects of the identity of the choral piano accompaniment, recommendation skills, its role in choral works, an analysis of the texture of different styles of the choral piano accompaniment, and an explanation of classical pieces. It constructs a set of clear, logical, and effective teaching methods of the choral piano accompaniment art knowledge system, which is highly instructive and practical.



Figure, 5 Art of choral piano accompaniment

2. Piano Accompaniment Series Choral Volume (Chinese Volume)

This book is a choral piano accompaniment tutorial. Author fusion chamber music comprehensive practical experience over the past 20 years' experience in teaching and writing, works closely with piano accompaniment skills and practice skills. It selects the representative contemporary classic chorus works of more than 30, including mixed chorus and children's chorus, mark down surface play hints and instructions, use a voice a line spectrum, a line of lyrics, intuitive. The book has good guiding and practical significance.



Figure, 6 Chorus Volume of Piano Accompaniment series (Chinese Volume)
Instrumental piano accompaniment textbook

2. Piano accompaniment materials for dance teaching

Chinese classical dance basic training piano accompaniment

The book is divided into staff and chords of two parts, each part is divided into and on the next, starting on the “activity”, to the end of the “big jump” heaps, a total of 47 combination of music, including “turn” “jump” to “jump” in all have 4 piece of music, “big jump” have 5 piece of music, other each combination selected two companion in music, the teachers and students are free to choose. The music selected in this book was accumulated during the 14 years when the author taught dance partner Tai. The music with relatively regular structure, beautiful melody and melody direction is suitable for most classical dance basic training combinations and arrangements, and the melody is obvious.



Figure, 7 Examples of piano accompaniment of Chinese Classical Dance Jixun

4. Ballet basic training piano accompanist

This book is a piano accompaniment textbook for basic ballet training written as a musical score based on the author's practice and accumulation of ballet classroom accompaniment for many years. The accompaniment of this book revolves around the teaching rules and characteristics of the basic training class, covering the combination of movements that may be used in the ballet basic training class: up and down and technical skills training. The music has bright tonality, rich harmonic vocabulary, and integrated elements of popular music, so the piano accompaniment can better serve the dance teaching.



Figure, 8 Example of piano accompaniment of ballet basic training

Solfeggio piano accompaniment textbook

1) Solfeggio and accompaniment

Unlike other similar textbooks, this book integrates piano accompaniment into solfeggio teaching. The book is divided into two parts. The first part is the theoretical knowledge of piano accompaniment arrangement; the second part is the practice of solfeggio and accompaniment. The ability of solfeggio and piano accompaniment is improved through many musical examples. The textbook is based on solfeggio, and piano accompaniment is configured for melody. On the one hand, the stability of solfeggio intonation can be improved under the action of chords. On the other hand, in solfeggio, the teacher can master the chords of various modes and common rhythm patterns.



Figure, 9 Solfeggio and accompaniment materials

Teaching material for piano improvisation accompaniment

1. Introduction to piano impromptu accompaniment

Introduction to Piano Impromptu Accompaniment (2010 Revision) is the latest edition of three revisions by Professor Sun Zhengzhi, who has a considerable influence in the field of impromptu playing and accumulated more than ten years of teaching and writing experience. The whole book is prepared to be practical and easy to learn, and the content is richer than similar books. This textbook attaches great importance to the whole content of the basic teaching of improvisational accompaniment, namely the systematic training of harmony, texture, mode, and tonality.



Figure, 10 Introduction to piano improvisation

2. A practical tutorial on piano improvisation

Each lesson introduced a new accompaniment tone and one to three positive score demonstrations. The demonstration music includes piano works with the same accompaniment pattern in undergraduate study, as well as the positive score of the accompaniment of the song. Students can associate and imitate the piano works played at ordinary times when they improvise an accompaniment. At the same time, it can inspire students to pay more attention to the accompaniment of the positive score when they improvise accompaniment, to imitate, learn and recreate.



Figure, 11 Practical course of piano improvisation accompaniment

Teaching practice of piano accompaniment lessons

The teaching practice of piano accompaniment class in vocal singing

Piano accompaniment in vocal singing is an important form of artistic expression, active in stage performance by the importance of piano teaching. Piano accompaniment is important for vocal performance to achieve a good stage effect. In the actual singing and teaching practice, piano accompaniment through baking auxiliary, better interpretation of the connotation of the work, helps the complete singer's interpretation of the work, helps listeners better understand the work, and deepen the work. The piano accompaniment can help the singer interpret the work better, help the audience understand the work better, and deepen their understanding of the musical image of the work (Tao & Wang, 2021 : 143-145).

The piano accompaniment in the introductory part before the performer starts singing can facilitate the development of the music, create a specific atmosphere and the right mood, and bring the performer into the right mood together through the accompaniment so that he can better complete the performance. In the interlude or the chorus, when the emotions are high, the accompaniment can enhance the piece's emotion and further strengthen the performer's stage performance.

Teaching practice of piano accompaniment lessons in chorus

In many classic choral performances and rehearsals at home and abroad, the piano is chosen as the accompaniment instrument to work together. In the wide variety of song changes and accompaniment types, the piano has better adaptability, has a gentler timbre, and can form effective cooperation with the human voice. The piano accompaniment is more advantageous for the training and pitch control of the practitioner's voice. Piano accompaniment can improve the coordination between chorus members, fully mobilize the emotions of chorus members, and enhance the artistic expression of choral activities (Li, 2022 : 87-90).

For the chorus, with the help of piano accompaniment, the musical content of the whole work can be enriched, and the artistic conception and atmosphere of the work can also be better set off and rendered. For example, in the work's prelude, interlude, and epilogue, there is no interpretation of the human voice part, and the series of piano accompaniments make the integrity of the whole work more prominent.

Teaching practice of piano accompaniment in musical instrument performance

Students play mostly single-melody instruments, which results in students being familiar with the simple main melody lines, but not with the varied harmonies. The piano accompaniment class enables the students to hear the accompaniment melody in addition to the main melody and feel the fullness and changeable, colorful harmony effect. These harmonies make phrases and segments more consistent and reasonable (Li, 2011 : 166).

When ethnic Musical Instruments play in treble single melody, the piano can cooperate with thick parts or bass sound of harmony to a retainer. When ethnic musicians play the instrument in a low tone, the piano will treble or replenish the alto area's stereo contrast fusion, making it more plump and stereo music expression.

Teaching practice of piano accompaniment class in dance teaching

Without music, dance is difficult to express feelings fully. In basic dance training, the rhythm, rhythm, and speed of piano accompaniment will form a stable sense of musical rhythm, which also creates an environment for dancers to adjust the frequency of movement and the breathing sense of movement, which is very important for consolidating the foundation of dance (Rao, 2022 : 134-136).

Piano accompaniment is organically combined with dance teaching in colleges and universities. Through the perfect interweaving of musical elements such as undulating melody, colorful timbre, clever harmony, and rich texture, students can feel a rich emotional experience and lead them into the artistic atmosphere of dance performance. Different tunes accompanied by the piano show different emotions, leading students to make different movements and express emotions through body language.

Each dance combination has different training objectives, according to the characteristics of the movement, the choice of suitable accompaniment music repertoire, and analysis of the relationship between the score and the movement to perform at ease. Piano accompaniment should use piano timbre and rhythm to express the style and characteristics of dance music to achieve the harmony and unity of audiovisuals.

In college dance teaching, piano accompaniment is characterized by various melodies, strong speed control, and high rhythm stability. With the help of piano accompaniment, students will find the dance rhythm in their hearts according to the melody of piano music to enter a specific situation and improve their dance performance.

Students are trained to fit their bodies with music on the piano accompaniment repertoire of classical dance training. Students' sense of rhythm can be improved through training in different rhythm patterns. For example, the combination of control and skills can create music with slow and dense notes and melodies so that students can feel the correspondence between movement frequency and melody density. Big Jump and other combinations create powerful music so that students can experience the balance of physical explosive power and musical power

Teaching practice of piano accompaniment class in solfeggio teaching

The rhythm of the piano accompaniment, including rhythm, structure, speed, and other factors, but in practice ear sight-singing teaching, can make the student to the related factors for adequate control. Through a variety of sensory and atmosphere, the memory of sight-singing sleep better promotes the duet of the spectrum and the reading ability, thus effectively improving students' understanding of rhythm to read music and the memory ability (Sun, 2020 : 37-38).

In solfeggio training teaching, piano performance is permeated, and students can play and sing by themselves through hand-playing accompaniment and oral singing melody. In addition, when performing multi-part solfeggio practice, they can also use piano accompaniment to sing one part orally and play other parts by hand. This practice not only can train students in solfeggio practice ear ability, and students in singing brain, mouth, hands, feet, and so on all get a certain degree of exercise.

In solfeggio teaching, the piano accompaniment can enhance the melodic effect of accompaniment by combining the tone pattern. The specific way is divided into two kinds: one is to make the accompaniment melody so that the accompaniment is more beautiful. The other is the perfect combination with the melody part of the solfeggio to form a polyphonic artistic effect.

Conclusion

Piano accompaniment can cultivate students' sense of rhythm. In solfeggio teaching, a sense of rhythm is the most basic and important cultivation quality. Various psychological activities, such as perception, memory, internalization of the association between music rhythm and rhythm, and the relationship between tone value combination and rhythm control, all belong to the cultivation of a sense of rhythm. Therefore, cultivating students' piano accompaniment can improve the rhythm-teaching effect of solfeggio classes in colleges and universities. Piano accompaniment runs through all solfeggio training courses. Piano instruments can not only provide teachers with the convenience of demonstration playing and students' observation but also can be used as a reference for the content of pitch, speed, and rhythm in music, and give students the melody and artistic atmosphere of music works with the appropriate strength and speed of accompaniment. Piano accompaniment can also train students' hearing and lay the foundation for multi-part music, singing, and multi-level content.

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