

The Piano Accompaniment for Zuoquan Folk Songs in Vocal Music Teaching

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Abstracts

In vocal music teaching, whether for educators or learners, it is the focus of common concern and research to enhance the appreciation value of music through scientific sounding methods. However, in the actual teaching process, many educators are still used to teaching students how to achieve the unity of "sound and sound" by mobilizing their enthusiasm and fully invoking all body parts to coordinate and cooperate with the sound. However, they have yet to notice that vocal music singing is stiff and unnatural. The main reason for this kind of problem is not only that the singer has not mastered the method and skill of the voice but also that there is a close relationship with the piano accompaniment. Because the piano accompaniment can help the singer create a better emotional expression situation and help the singer to play their singing skills better, the piano accompaniment reasonably applied to vocal music teaching is conducive to promoting the overall development. This article present the piano accompaniment for Zuoquan folk songs in vocal music teaching in China.

Keywords: Piano accompaniment; Zouquan; Folk Song; Vocal Music Teaching

Introduction

With the development of intangible cultural heritage protection, the producer protection of intangible cultural heritage is getting more and more attention. Productive protection is an important way to preserve and continue to develop intangible cultural heritage in real life. Through the circulation link of the market, productive protection closely links inheritors and intangible cultural heritage projects with the public, promotes the return of intangible cultural heritage projects' value in contemporary society, and promotes the smooth development of intangible cultural heritage protection and inheritance work (Wang, 2013:2).

United Nations Intangible Cultural Heritage Assessment criteria: According to the United Nations Convention for the Protection of Intangible Cultural Heritage, "Intangible cultural heritage 'refers to various social practices, conceptual expressions, forms of expression, knowledge, skills and related tools, objects, handicrafts and cultural sites that communities, groups consider and sometimes individuals as part of their cultural heritage. This intangible cultural heritage, passed on from generation to generation, is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing a continuing sense of identity for these communities and groups, thereby enhancing respect for cultural diversity and human creativity."

With the country's development and society's progress, the people's demand for the national face culture is increasing daily. As the intangible cultural heritage is the cultural wealth of the Chinese nation, it has become important for educators to inherit, develop and protect the intangible cultural heritage.

First, the inheritance of intangible culture should not only be confined to the forms of organization, performance, exhibition, or passive inheritance of knowledge. In order to preserve intangible culture for a long time, productive protection is a topic put forward by many experts in recent years. This has become the consensus of most scholars and protectors of "intangible cultural heritage," but it is necessary to clarify their essential differences at the operational level. First of all, "industrialization," "commercialization," or "marketization" all mean mass, scale, standardization, and mechanization, which runs counter to the characteristics of "uniqueness" and "craftsmanship" that "intangible cultural heritage" is intended to protect. "Industrialization requires scale and standards, but culture requires individuality, uniqueness, and difference." "Large industrial production is the rejection of differences, the natural unity of the labor process, the elimination of the limitations of each... Standardization is the core technical force of large industrial production mode, which fundamentally rejects and tries to eliminate all "cultural differences." What it emphasizes is the maintenance of manual "core skills" and "traditional process flow" and emphasizes the production of "differences." Scale is not its inevitable pursuit.

Secondly, productivity protection takes "protection" as the ultimate goal, while "production" is only a means, and industrialization aims at maximizing economic benefits. Some scholars are concerned about the separation and differentiation between advocating industrialization. From the case of Guangxi Zhuang Brocade, we can get a deeper understanding of this. Zhuang brocade and hydrangea are the two major traditional crafts in Jingxi County, but due to the large market demand for the hydrangea, the development of the "cultural industry." Although Zhuang brocade is a national "intangible cultural heritage," it has been neglected for a long time due to the shrinking market. Even the Jingxi Zhuang Brocade Factory was once mainly used to promote "intangible cultural heritage industrialization." Zhuang brocade will be replaced by hydrangea. With the implementation of production protection, especially after Jingxi Zhuang Brocade Factory was awarded as a "National non-demonstration Base," the fate of Zhuang brocade has changed obviously, which is the difference between industrialization and production protection.

The classification and development of Zuoquan folk songs

As an important school in Shanxi folk songs, Zuoquan folk songs show the people of Zuoquan's Praise them for the beautiful rivers and mountains, their love for their hometown, and their expectations for a better life. The folk songs of Zuoquan County in Jinzhong differ from those of any area in Shanxi. They are of their school and have their veins. The tunes are beautiful and beautiful, the style is euphemistic and gentle, the artistic conception is novel, and the poetic flavor is strong. Zuoquan folk songs were widely sung in the Song and Yuan Dynasties (Han, 2019:1).

Folk songs are oral songs composed by working people in social practice with strong regional characteristics. As the creation of folk songs comes from the daily work of working people, it is closely related to the social life of local people. Shanxi is known as "the sea of folk songs," Zuo Quan is one of the towns of art in Shanxi and even the whole country. The unique local language also shows the kindness and innocence of Zuo Quan working people incisively and vividly. Singing Taihang Mountain, the high-pitched tunes vividly show the simplicity and straightness of the local working people, while the euphemistic minor tunes depict the delicate emotions of the left. However, with the development of contemporary society, these beautiful

songs are gradually lost in the long river of history. People can only partially record its development history. Its current situation is not optimistic. In today's rapidly developing society, facing the collision of eastern and Western cultures, how can we save the intangible cultural heritage like the Zuoquan folk song? First, we need to understand its historical development and current existence (Zhao, 2014: 108).

Zuoquan folk song is an original folk art form rooted in Taihang Mountain. In recent years, with the change of traditional oral communication mode, Zuoquan folk song has developed and innovated continuously while going out of the mountains, gradually becoming one of the outstanding art forms that can represent the culture of Sanjin. Based on the historical development of the Zuoquan folk song, this paper uses field investigation, literature collection, and other research methods to analyze the transmission status of Zuoquan folk song in folk activities," famous "artists, professional troupes, school education, and" government projects "and other transmission channels, to solve the problems of the limitation of the transmission scope of Zuoquan folk song, the choice of development path and the protection of folk song inheritance This paper makes a preliminary consideration on the problems of conservatism and epochal nature, and puts forward corresponding countermeasures.

The singing style of folk songs is the main characteristic of its region. A group of singing styles widely used a characteristic is also influenced by natural factors. It reflects people's aesthetic psychology and aesthetic interest. Short, "a folk can live in the limited space LiBiao shows great artistic appeal with singer, singing skills, and even art of singing tone color shown in the aesthetic pursuit and aesthetic ideal has a lot to do." In the past years ZuoQuanYou has on many poor children who cannot afford to go to school and can only rely on the sheep to make a living life is so hard. They face every day in the sheep high and sheep to comfort the hearts of sorrow and loneliness. They often sing songs to express their inner feeling in nature with their livestock as long, dark, desolate friend songs. They sing from within and from the land where they live. The song shows their love of life, love of labor life. Their singing is not restricted by time and place, reaching the "unity of singing and singing" realm. They are singing ZuoQuan Folk songs when no luxuriant dress and no accompaniment. They have their own background facing the big mountain, in the face of the flock, face to sing to my sweetheart desolate euphemism and high stiffness, saturated with the power of a fascinating (Wang, 2010:2).

Zuoquan folk songs are closely related to people's life. Through enthusiastic ballads, people can express their praise and love for the beautiful mountains and rivers and write their yearning for life. In ordinary times, happiness, sorrow, and joy can be expressed through self-composed and self-sung ballads, so it has the characteristics of traditional culture.

Folk song is the product of social economy culture. It was born in the traditional farming labor culture. At the same time, it has a single state of existence. In the new era, Zuoquan folk songs are not only in the complexity of social structure and economic structure but also in the growing cultural needs of the people with the changing regional environment. The scope of Zuoquan folk songs basically exists in Hexun and Wuxiang of Zuoquan County, and the scope of circulation is now narrow. The development of industrialization has accelerated the pace of rural urbanization. In recent years, "migration and village integration" has been implemented, and the number of Zuoquan county villages has been reduced from 379 to about 200. More and more people are moving from the countryside to the city, which has caused great changes in the singing space.

The environment in which folk songs live makes them even narrower. Many rural schools have been closed, so parents have left their homes to study in big villages. The popularity of folk songs decreased significantly. In Zuoquan local, many Zuoquan County local young people go out to study or work. Originally, the popularity of Zuoquan folk songs declined due to a series of factors, such as the natural environment and industrial development. The young people who go out bring the cultural ideas from outside back to the local people. The folk songs of Zuoquan are assimilated into various forms of entertainment and cannot get attention from the local young people. Pop music network culture has gradually become the mainstream of local young people's culture. Few young people participated in traditional folk activities such as "Naoshhuo" and "Naoyuanxiao," organized by local folk organizations, and the important folk traditions of Zuoquan folk songs were gradually diluted.

Moreover, there are many ways of entertaining young people. In Zuoquan local, many Zuoquan County local young people go out to study or work. Popular music replaced folk music in the streets. Hit by diversified cultural entertainment, the development of Zuoquan folk songs also presents a tense crisis. The traditional inheritance of Zuoquan folk songs mainly relies on the oral transmission of folk artists. Its expression forms comprise folk social fire performances, weddings, funerals, ceremonial festivals, and other activities. Local people hand down this traditional custom in a natural state. Due to the restriction of environment and regional culture, and the change of regional environment, the spread area is small, and the inheritance of generations. There are different aesthetic praise and criticism with contemporary young people. As an intangible cultural heritage, Zuoquan County promotes the innovation process of a "national culture advanced County" to accelerate the prosperity and development of traditional culture. In line with the principle of "protection first, rescue first, rational utilization, inheritance, and development," Zuoquan County has increased its support for the cultural industry and found the love of Zuoquan folk songs through literary and artistic activities and folk social fire activities. As a national intangible cultural heritage, Zuoquan folk songs have unique local artistic characteristics and heritage value. We should have the courage to innovate in the inheritance and development of Zuoquan folk songs.

Present situation of piano accompaniment in Zuoquan folk songs

Chinese folk music culture is extensive and profound, with a long history. Each region has its musical characteristics, and around this feature, a series of distinctive and distinctive music works are produced. Zuoquan folk song is an important treasure of Chinese folk art, and the research and exploration of Zuoquan folk song is the process of discovering Chinese folk music art. Using the keyboard to spread Zuoquan folk songs is to excavate the artistic connotation of Zuoquan folk songs simultaneously, based on grasping its aesthetic characteristics, using a relatively novel form to explore its pluralistic cultural features. Therefore, no matter the deepening of the artistic content or the grasp of aesthetic characteristics and diversity mining, this piano adaptation of the sketch has more important artistic significance (Ma, 2017:1).

Zuoquan piano folk songs have the characteristics of opera rhythm; Secondly, in terms of timbres, different from the pursuit of mellow and soft timbres in the piano accompaniment of western vocal works, the piano accompaniment of Zuoquan folk songs largely imitated national instruments, especially those with Shanxi characteristics, with richer timbres, especially in the touch keys, adopting a diversified approach (Zhang, 2021: 64-64).

Chinese protection and research work of folk music have always been important. Folk music is the treasure house of Chinese music culture, from which we can absorb important material in art, aesthetics, and history. Zuoquan folk song is a traditional folk music in Shanxi Province. It has its school and its vein. The tune is beautiful and beautiful, the style is euphemistic and gentle, the artistic conception is novel, and the poetic flavor is rich. Every family widely sang and recited Zuoquan folk songs in the Song and Yuan dynasties. The types of Zuoquan folk songs are of their system, and the three categories of "big tune," "minor tune," and "miscellaneous songs" complement each other. In the new period, the research on the folk-art form of Zuoquan folk song also needs to conform to the characteristics of the new period. This paper tries to provide new artistic thinking for the spread of Zuoquan folk songs by using the keyboard and taking the piano adaptation of the short piece "Looking at Flowers" as an example.

"Looking Down on Flowers" is a traditional folk song of the Left Dynasty. The original song tells a series of statements about a young girl who meets a fortune-teller on the way to look at flowers. The author adapted the piano piece of the same name with the main melodic motivation and finalized it in October 2017. The musical structure of the work is variation style, composed of an introduction, a theme, a variation, a connecting paragraph, and a theme, similar to a structure of reappearance of a single three. The solo lasted about three minutes, and the level of elegance was equivalent to that of Czerny 299. The composition techniques mainly imitate Mr. Wang Jianzhong's piano work Liuyang River, which was adapted from the folk song of the same name in 1972. The original song "Looking at Flowers" is a collection of intonation (seven-tone Qing music), but the piano adaptation is still a collection of intonation. The E signature mode is used, the harmony is arranged in A palace mode, and the connecting part is slightly transferred.

Piano skill is a kind of inertia formed after much practice. It does not only rely on brain power in response to finger skills and techniques but also on logos, the comprehensive embodiment of logical thinking and imaginative thinking. The perfect embodiment of the connotation of piano works is the need to possess all the skills and techniques based on what the performer accomplishes alone: Embody. Moreover, vocal piano accompaniment is the art form in that two people perform together. In order to embody Beautiful artistic effects, the piano accompaniment needs to have added to skills and other arts Forms. It is different from piano playing in this respect. You cannot learn a song, Student, alone. It needs students and an accompaniment teacher together to complete. Piano accompaniment is more than play their accompaniment but is also the source of the work, creation background, and special times. Points to have a certain understanding and understanding. Enjoying different types of concerts and reading many music books and musicians' biographies can improve their artistic cultivation of piano accompaniment. Raise. Vocal singers never want to work with someone who is not good at it. They have a routine A reassuring piano accompaniment as a partner. It is the same with art schools. So Piano accompaniment usually involves practicing more play, always keeping fingers flexible, and using large.

The amount of artistic practice in exchange for ensemble experience and stage playing experience from the rich, for the performance level and perfection and continuous improvement. The piano accompaniment of Zuoquan folk songs is mainly impromptu in daily teaching, and there is no standardized score for unification. As a result, when students sing with vocal music, the playing standards are not unified, and the harmonization ratio needs to be

consistent. From the perspective of common textbooks on the market, there are generally two major problems.

There needs to be more than just introducing the basic concepts of polyphony and instrumentation to support students' systematic learning and comprehensive development. Second, the teaching content needs to be simplified, especially in harmony teaching part, which does not involve cultivating deeper harmony application ability. In the singing process of Zuoquan folk song students, the piano accompaniment mostly takes the teacher to improvise. In contrast, piano students need more ability for improvisation accompaniment, so they cannot complete the piano accompaniment work. Piano accompaniment students have more stable accompaniment ability and can better serve vocal music singing. Piano originated from Europe and was introduced to our country by missionaries at the end of the Qing Dynasty. The piano developed greatly during the Republic of China period, led by the first group of pianists such as Xiao Youmei, He Luting, and Yang Zhongzi. It took root in the ancient Chinese land and gradually formed the road of piano development with Chinese characteristics. Nationalization is the main line of piano development in China. As early as 1934, He Luting created a mature piano piece in Chinese style, *The Shepherd Boy and the Piccolo*, which gained a huge social response. Piano accompaniment in Chinese folk songs is an important form of piano nationalization. With the deepening of research activities, regionalization as a manifestation of nationalization has been widely paid attention to. Local style folk song accompaniment is gradually increasing, and piano accompaniment in Zuoquan folk songs is an organic part of local folk song accompaniment.

The piano accompaniment to Zuo Quan's folk songs in vocal music teaching

The piano is known as the king of Musical Instruments as a musical instrument due to its wide vocal range, so it has been widely used. The piano can not only be played as a separate instrument but also as accompaniment. Therefore, in the field of teaching, piano accompaniment, as an art form, is widely used in music teaching, especially in vocal music teaching. The piano gives students good guidance to help students better learn vocal music. This paper starts with the importance of piano accompaniment in vocal music teaching, based on the relevant discussion and analysis, hoping to provide some help for the actual vocal music teaching (Liu, 2018:1).

The role of piano accompaniment in vocal music teaching can also be manifested in the following aspects: First, vocal music teaching can be understood as art teaching, and one of the requirements of art teaching is full of vitality and passion. Therefore, with the accompaniment of steel piano, vocal music classroom teaching is conducive to creating a warm and lively artistic atmosphere, relieving students' tension and thus improving the quality of vocal music teaching. Second, the piano accompaniment can infect students with its vivid emotional tone, and the steel accompaniment enables students to enter into the musical, artistic conception quickly. Piano accompaniment is mainly used to render and express the content of vocal music through musical emotion. Therefore, it can mobilize students' activeness in learning vocal music to a large extent and stimulate students' inspiration for artistic creation, combining vocal music and accompaniment beautifully. Third, the application of piano accompaniment in vocal music teaching plays an important guiding role in the role of piano accompaniment to promote the singer's voice more standardized. However, it also can make up for some unavoidable flaws in singing to ensure the integrity of artistic works.

After the clear importance of piano accompaniment to vocal music teaching, in order to give full play to the advantages of the piano accompaniment, the application of piano accompaniment in vocal music teaching also needs to pay attention to the following aspects of the problem, to better help the singer foil emotion in order to have a better deal with the pedal (Liu, 2018:1).

For a long time, musical accompaniment was mostly used in Bel canto teaching. Foreign opera, art songs, and other vocal music works were often from the same composer, which made the accompaniment and the song go hand in hand. In our country, the teaching and singing of national vocal music are mainly accompanied by impromptu accompaniment, and many teaching materials and music scores are simplified. With the progress of The Times, the cause of national vocal music is becoming more and more vigorous. Some composers began adapting and creating new national vocal music works based on Chinese folk songs, folk arts, and opera music elements. They not only have a distinct national style but also reflect the high artistic quality and are closely combined with the atmosphere of The Times. It is more complex in music, tone, interval, and vocal technique, and it is easier for students with professional training to be competent in such works. In order to understand and master the style of these works, in addition to understanding the content and meaning of the works, we also need to communicate and cooperate with the composer and get familiar with their creation characteristics and rules, which requires us to master the musical accompaniment as well as Bel canto teaching, only in this way can we better interpret and express the works. Normal musical accompaniment has gradually entered the national vocal music teaching system, which has played a positive role in the teaching and singing of national vocal music. It solves the problem of the allocation of impromptu accompaniment and makes the accompaniment of national vocal music works embark on a scientific and standardized road.

Professor Jin Tielin, a famous vocal music educator in China, mentioned in his *Exploration of Chinese National Vocal Music Teaching* that "the teaching art of Chinese national vocal music is an art form with scientific, national, artistic and contemporary characteristics, which is gradually enriched and perfected." Teaching Chinese national vocal music is a new and developing discipline open in Chinese colleges and universities of music and art for only a few decades. For various reasons, its development is unbalanced, such as vocal music training is not standardized enough; The method is not systematic enough; There are few levels and a limited number of teaching materials, especially male voice works, and few classical operas and artistic national vocal music work that can be retained. In addition, the understanding of piano accompaniment is not sufficient, always improvisational accompaniment is the main, arbitrary shift in tone, singing time is short and long, the rhythm could be more rigorous, and other problems always get due attention. It is determined that piano accompaniment always stands in a subordinate position rather than a cooperative position in most national vocal music teaching (Yang, 2011:3).

Most professional art colleges offer vocal music performance and music education majors. Students majoring in vocal music performance usually have two courses related to vocal music in a week: one is taught by a vocal music teacher, and a professional piano art instructor teaches the other lesson. The teaching method is divided into solo teaching and vocal music teaching. For students majoring in vocal music to perform in daily performances, competitions, or examinations, professional piano art instructors cooperate with them so that the integrity of their vocal music works is more prominent. However, students majoring in

music education set up vocal music major courses instead of piano art instruction courses. Students must find piano accompaniment alone in performances, competitions, or examinations. Sometimes, they will meet accompanists unfamiliar with staff accompaniment and accompany them in the form of impromptu accompaniment, which makes students rough in the overall expression of vocal works. The two teaching methods are different, and the teaching effect is different. Therefore, the piano art instruction course plays an important role in teaching vocal music. As a very important independent subject, it has been paid more and more attention to music colleges and universities (Liu, 2018:1).

Conclusion

In teaching vocal music, teachers often pay attention to the basic rules of vocal music, such as the method of breathing, the method of pronunciation, the method of spelling, the singing skills, the position of singing, the use of breath, and the accuracy of language. The piano art instructor should teach vocal music students how to listen to the melody of the piano accompaniment, how to integrate the piano part with their voice, and the singing style and musical characteristics of works in different periods. These two courses are carried out simultaneously so that vocal music students in professional learning get better improvement and understanding. Therefore, piano art direction is an indispensable and important link in vocal music teaching, which is very important in vocal music teaching. Its purpose is to make students learn vocal music through the art direction of piano accompaniment to extend the teaching results of the vocal music main course. Therefore, the two should be neck and neck and cannot be biased. They are "green leaves" and "red flowers"; The relationship between "water" and "boat." The two courses are interdependent, complementary, and supportive of each other. Adding a piano art instruction class makes the vocal music class more vigorous and colorful and finally makes the vocal music teaching achieve better results. It is also a popular teaching mode for vocal music students.

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