

The Chinese Piano Accompaniment Course and Teaching Materials

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Abstract

Piano accompaniment is a comprehensive course that integrates piano performance skills and accompaniment theory and is very practical. It mainly cultivates students' basic piano playing skills, theory and skills of piano impromptu accompaniment, harmony application ability, song analysis ability, stave Accompaniment analysis ability, ability to accurately grasp the emotion of songs, innovation ability and other qualities are compulsory courses with the most core value for music education majors, and also one of the important auxiliary means for teaching work. Judging from the overall teaching status of piano improvisational accompaniment courses for music education majors, because the musical instruments students have learned before entering school are not all pianos, many students have weak keyboard foundations, cannot reasonably arrange harmony, and the harmony connection is too random. It is a problem to be solved in the study of this course. How to cultivate the improvisational accompaniment ability of students majoring in music education simply and efficiently is a problem that many accompaniment teachers have been exploring in their thinking and teaching for many years. In traditional teaching, due to the concept that the level of piano performance is higher than that of piano accompaniment, more attention is paid to the training of piano performance skills and the cultivation of piano impromptu accompaniment ability is underestimated. This makes some students unable to fully adapt to the needs of the improvisational accompaniment ability in the actual teaching work after work, showing that they do not have good practical ability in the process of classroom teaching and extracurricular activity guidance.

Keywords: Chinese Piano Accompaniment Course; Teaching Materials; China

Introduction

Chinese Piano Accompaniment Course

Since the first national piano accompaniment teaching seminar held in 1993, many colleges and universities in China have passively offered piano accompaniment courses. "Teaching Guide Outline" - "Piano Course Teaching Guide Outline", formally put forward the requirements for piano accompaniment teaching. Piano accompaniment courses are still in the exploratory stage in China, not to mention piano, vocal music, harmony, music theory and other courses, which have hundreds of years of history and tradition in Europe, and a complete set of experience can be used for reference. During the research process, it was found that although the current Chinese piano accompaniment courses have made great progress in general, the specific situation of teaching in universities and colleges is still relatively complicated, and the development is also very unbalanced, which brings many theoretical issues that need to be further studied.

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1) piano accompaniment course objectives

The piano accompaniment courses of different colleges and universities are continuously developed and improved according to the actual situation of each college. Therefore, the objectives of the piano accompaniment courses of different colleges and universities have their own emphases, but they mainly focus on the following aspects:

Possess the subject quality covered by piano accompaniment

Through the teaching of basic theoretical knowledge in the classroom, analysis of score examples, arrangement practice, etc., students can systematically and comprehensively master the basic theoretical knowledge of piano accompaniment, and be able to reasonably combine theory and practice and apply them to music classroom teaching practice., Continuously improve the ability of piano accompaniment.

In the process of classroom teaching, we should pay attention to the relationship between disciplines, explore students' artistic thinking, broaden students' artistic horizons, integrate piano accompaniment courses with other related courses, and guide students to use relevant knowledge and skills in learning aesthetic education and social and cultural activities. Integrate what you have learned and apply it, and have social practice ability and aesthetic education awareness.

Ability to teach piano accompaniment courses

Through classroom learning, cultivate students to have good piano accompaniment research and application ability, and be able to rationally use piano accompaniment and sound in teaching design in accordance with the curriculum standards of the music discipline in educational practice, aiming at the physical and mental development of primary and middle school students and the characteristics of subject cognition. Skills such as selection, texture arrangement, and combination of playing and singing play a strong professional supporting role in teaching implementation and evaluation.

Through the teaching explanations and demonstrations of the teachers in the classroom, and the use of appropriate teaching methods, students can gain teaching experience, guide language organization, teaching design, lesson preparation and classroom control, and train students to master more solid elementary and middle schools' Basic skills in music classroom teaching, strong teaching ability and certain teaching and research ability.

Research ability of discipline reflection

Through classroom teaching and extracurricular independent learning, students are guided to understand the dynamics of the reform and development of basic music education at home and abroad, to adapt to the needs of the times and educational development, and to carry out learning and career planning according to their own advantages and characteristics.

Cultivate students to initially master the methods and skills of reflection, guide students to use critical thinking methods, learn to reflect from different angles, be able to analyze and solve music education and teaching problems, have a certain sense of innovation, form their own thinking about this course field, reflect on the future application of the course and improve their ability to practice education and teaching in the future.

Have team communication and cooperation skills

In classroom teaching, teachers guide students to understand the role of learning community, and cultivate students' sense of teamwork and spirit of collaboration. Through classroom practice, students can master the skills of communication and cooperation, determine team roles and positioning, do a good job in team division, cultivate students' team organization skills, and enhance group interactive learning experience (Chen, 2022).

2) Piano accompaniment teaching object

As for the teaching objects of the piano accompaniment class, the schools are not very clear so far. The development of piano accompaniment classes is mainly due to the fact that primary and secondary school music teachers cannot play unaccompanied primary and secondary school music songs fluently in actual teaching, and cannot be competent for accompaniment tasks in various cultural activities in the school. Therefore, starting from reality, at the beginning, in major colleges and universities, they mainly set up piano accompaniment courses as music education majors, that is, to cultivate elementary and middle school music education talents that meet the needs of the society. However, after the opening, not only the music education majors responded strongly, but also soon affected the students of other majors, especially the students of the piano department and vocal music department, who also requested to take this course. The scope of teaching objects has been expanded. However, with regard to the status and nature of the course, and whether piano accompaniment classes should be offered to students majoring in piano or other performance majors, schools have different views and practices. For example, Shanghai Normal University stipulates that This course is a compulsory course for all performance majors; Nanjing Normal University stipulates that this course is an elective course for performance majors; Shandong Normal University stipulates that this course is a compulsory course for music education and music performance; China Conservatory of Music does not offer it for performance majors Piano accompaniment lessons, etc. (Yang, 2012).

3) Teaching content of piano accompaniment course

The teaching content of the piano accompaniment course mainly includes theoretical foundation and technical ability. The theoretical basis is the students' mastery and understanding of the theoretical knowledge of the teaching content of this course, and it is the basis and prerequisite for piano accompaniment learning. On this basis, train students to learn how to apply theoretical knowledge to practice, and improve students' technical ability level in classroom training.

Theoretical basis

The teaching content of the theoretical foundation part mainly involves several aspects such as basic music theory, harmony foundation, musical form structure and accompaniment texture:

Basic Music Theory

Basic music theory is the foundation of piano improvisational accompaniment learning, and its theoretical mastery is directly related to students' acceptance and understanding in piano improvisational accompaniment learning, and is an important factor affecting the learning effect and quality of students' courses. The basic music theory involved in the teaching of piano improvisational accompaniment mainly includes: tonality mode,

rhythm beat and mode chord.

In terms of tonality and mode, students need to master the characteristics of major and minor modes, clarify the arrangement rules and scale structures of the 24 major and minor modes, clarify the scale structure and arrangement characteristics of national modes, and have certain judgment ability in grasping the mode style of songs.

Beats and rhythms require students to have the ability to distinguish between single beats, multiple beats and mixed multiple beats. In the selection and design of textures, different arrangement ideas for songs of different beat types can be considered.

Mode chords are the basis of keyboard harmony in piano improvisational accompaniment learning. Students should be clear about the main triad and sub-triad, dominant seventh and subdominant seventh chords in each major and minor scale, and be able to use tonal thinking to master different mode chords and keyboards connected by chords position, laying a solid foundation for piano improvisational accompaniment learning.

Harmony Basics

The foundation of harmony is a very important teaching basic content in the piano accompaniment course, and it is also a reflection of the key points and difficulties of teaching. The harmony content involved in the piano accompaniment course mainly consists of two aspects: harmony keyboard and harmony application. The main teaching knowledge points are: basic harmony vocabulary of major and minor scales, harmony color and tonality changes. The basic harmony vocabulary of major and minor scales is the basic part, and students are required to be able to master the major and minor major triads and dominant seventh chords; chord colors require students to use the minor triads and the major minor natural seventh chords reasonably on the basis of mastering the major triads; Modality and tonality change is a part of harmony that is selectively mastered, including the alternation of parallel major and major scales, DD7 and SD7 chords in major scales, subdominant seventh chords in minor scales, secondary dominant chords and minor subordinate chords in major scale II, etc.

Curved structure

The basic ability to analyze songs is an essential ability for learning piano accompaniment, and it is also a prerequisite for completing a complete arrangement of a work. Only by having a clear judgment on the style and structure of the work, and conceiving and arranging the accompaniment from the perspective of the song as a whole, can we better grasp the characteristics of the melody and the style of the work, make the accompaniment more holistic, and better reflect the style of the song feature.

In the analysis of arranged songs, it is necessary to master the division norms of basic structures such as phrases, paragraphs, and parts in the analysis of musical forms, clarify the relationship and marks of each part, and be able to judge simple song structures and make different adjustments according to the characteristics of the musical form. processing, such as the use of different harmonies and sound patterns between contrasting and parallel structures. Students are required to make a reasonable overall layout of harmony and accompaniment after clarifying the structure and framework of the melody of the song.

Accompaniment texture

The form of playing chords in different ways in piano accompaniment is the accompaniment texture. The change of the same chord but different playing methods is the change of the texture, and the texture is the specific organization form of the harmony part in the accompaniment. There are three basic forms of accompaniment textures: polyphonic texture, decomposed chord texture and semi-decomposed chord texture.

The chord texture is mainly used in the characteristic songs of the march style that expresses firmness, strength and grandeur;

The decomposed chord texture is mainly used in lyrical songs with smooth melody, beautiful and affectionate;

The semi-decomposed chord texture is mainly used in dance songs that are lively and cheerful and have a clear rhythm.

On the basis of proficiency in the three basic accompaniment textures, students should be able to rationally use various types of changing textures and combine the omission of melody without playing for comprehensive arrangement and overall design.

Technical ability

The teaching of technical ability in the piano accompaniment course is a holistic and comprehensive teaching that combines multiple courses. In piano accompaniment learning, students need to have basic piano skills, chord application, texture arrangement, sight-reading and other technical abilities. Failure to meet the basic requirements in any aspect of the technical ability will affect the presentation quality and quality of the final work, performance effect.

Piano Technology

The technical ability of piano playing is the necessary prerequisite and foundation for learning piano accompaniment. The depth of piano technology and the level of finger playing ability directly affect the final overall effect of piano accompaniment. The piano technique in the piano accompaniment course is based on proficiency in relevant music theories and skills, fully understanding and analyzing the works, improvising and then performing the works. In the piano accompaniment course, the teaching content of piano technology mainly includes two aspects: finger ability combined with mode tonality training and keyboard harmony combined with playing and singing training. In the comprehensive practice and training, not only the students' finger playing ability has been improved, but also the students' keyboard application ability and the synchronous development of various aspects such as writing, playing and singing can be expanded (Zhang, 2007).

Chord application

The application of chords is the core teaching content of the piano accompaniment course, and it is also an important and difficult point in teaching. The teaching of chord application mainly has two aspects: chord selection and chord connection. In the selection of chords, the major and minor triads and dominant seventh chords are mainly trained. After the students have fully mastered the selection of the main triads, the teaching content of the secondary triads will be added. The author of the same work will require students to complete the main triads and add A variety of chord matching schemes for secondary triads or other color chords, but the matching of major triads and dominant seventh chords in the twenty-four major and major scales is a learning task that must be completed.

Texture Arrangement

Texture arrangement requires students to have the ability to judge the music content, structural form and style characteristics of the work, and on this basis, it is also necessary to present reasonably selected chords in an appropriate way. Therefore, the training of texture arrangement ability is also a test of students' comprehensive ability. There are several key points in the learning of texture arrangement in the teaching of piano accompaniment: first, students should have correct analysis and judgment on the works; second, students should be able to choose reasonable chords according to the content, structure and style of the works; finally, students should Able to arrange appropriate accompaniment textures in combination with musical works and their own ability level.

Sight-reading

Sight-reading audition is the basic ability for students to learn piano accompaniment. The ability level of sight-reading audition in piano accompaniment course mainly includes two aspects: the first is the ability to quickly and accurately sight-read the first key; the second is proficient keyboard testing capabilities. In the sight-reading trial and cooperation, students have to read scores, select and select chords, and at the same time consider a series of complex issues such as the arrangement of suitable textures and the cooperation and cooperation with singing parts. It is the process of integrating comprehensive technical ability in piano accompaniment learning.

Other research on piano accompaniment courses

In order to make a perfect piano accompaniment performance, in addition to the teaching of theoretical basis and technical ability, the piano accompaniment course also needs to pay attention to the following three aspects of training:

1) Creative thinking

In piano accompaniment, in addition to requiring each accompanist to accurately express the original meaning of the work, it is often necessary to make some creative play according to the specific conditions of different collaborators. The simple ones only need to do some special processing in terms of speed and strength; the more complex ones sometimes require the accompanist to improvise and make some texture changes and repairs to the piano accompaniment part of the work, which requires the accompanist to have a high cultural quality, Creative ability and certain creative skills must match the original work in style, and for piano accompaniment, it is a kind of design and production that is not only subject to

certain restrictions but also completely creative (Zhang, 2022).

2) Good collaboration skills

The accompaniment itself is an "ensemble" with the singer. Playing the accompaniment must handle the relationship with the singer well. In the singing of the song, the volume of the accompaniment should obey the needs of singing and music performance, so as to cooperate with each other and distinguish the primary and secondary. Don't play the accompaniment as a solo, but you can't make the accompaniment just passive. Everything starts from the perspective of cooperation to make the music coherent and smooth. The accompaniment is neither overwhelming nor too weak, which appropriately reflects the artistry of the accompanist's singing. A good accompaniment is a combination of skill and emotion, full of layering, and thus rich in the infinite appeal of music. The accompanist should mobilize the emotions of the singer, regulate himself in an attitude of assisting the singer, and try his best to excite and infect the other party. Not only that, but also to listen to the sound of the piano played by oneself. You must reconcile the sound of the piano with the singing, pay attention to your own timbre, and achieve the harmonious beauty of unity, and lead the audience into a new world together with it.

3) Good psychological quality

Piano accompaniment is the embodiment of comprehensive ability. It not only requires skilled playing skills, but also requires good psychological quality. Some accompanists played very well off stage, but when they came on stage to play the accompaniment, they were nervous and their fingers trembled, so that they could not play the music completely. This psychological obstacle directly affected the quality of the piano accompaniment of the song. There are also various unexpected situations that often appear during the performance. For example, the singer is out of tune, the rhythm is unstable, repeated marks are misremembered, voice problems, and the sound is out of control, etc. This requires the accompanist to have a strong ability to adapt and respond psychologically, and not to destroy the integrity of the music because of small mistakes that appear on the spot. At this time, the psychological quality and adaptability of the accompanist are fully displayed. Those who are inexperienced often panic, while the accompanist with high level of experience will make mistakes and improvise. Incomplete works are reorganized seamlessly (Liu, 2001).

Piano Accompaniment Materials

The development history of Chinese piano music is relatively short, and the development history of piano accompaniment courses is even shorter. The piano accompaniment courses are still in the stage of exploration and development. At present, 71 piano accompaniment teaching materials officially published by the publishing house have been collected, including: the whole book There are 53 textbooks that are entirely about piano accompaniment content, and 18 textbooks that partially involve piano accompaniment content.

Classification by Year of Publication

● 1980s

There are 6 piano accompaniment textbooks published in the 1980s. These are the first batch of textbooks published in China, which shows that China began to pay attention to and demand piano accompaniment textbooks in the 1980s, and strive to learn from similar textbooks in the world. Experience, or try to write formal teaching materials, so as to build China's own piano accompaniment teaching material system.

The score recording and application of this batch of piano accompaniment textbooks in the budding stage is basically based on numbered notation, or combined use of numbered notation and stave. Since the piano accompaniment course has not been fully popularized and independent during this period, the piano accompaniment course in colleges and universities is still carried out in the piano class, or in the state of experience exchange among accompaniment enthusiasts, so the basic training and function of piano playing skills and The use of sound and texture is more important (Li, 2021).

● 1990s

A total of 28 piano accompaniment textbooks were published in the 1990s. Although piano accompaniment was still at the start-up stage during this period, many experts, scholars, and college music teachers entered this field due to the gradual opening of piano accompaniment courses in various colleges and universities, coupled with the attention of the national education department and the promotion of TV media. Participating in the compilation of textbooks has not only greatly increased the number of published textbooks, but also significantly improved the quality. Its manifestations are:

1) Begin to pay attention to the guidance and application of music theory knowledge, and also pay more attention to the teaching, comprehensive and guiding characteristics of piano accompaniment, with a large number of exercises for students to practice repeatedly, which is very helpful for students to learn piano accompaniment big help.

2) Combining the theory of keyboard harmony with the application of accompaniment Basic knowledge of keyboard harmony as the main line Applied step by step to song accompaniment lot of examples are analyzed and played. After each chapter, there are Extensive study exercises including keyboard harmony and song accompaniment exercises.

3) Pay more attention to the combination of theory and practice; analyze the repertoire and examples in detail and complete; with rich examples; use numbered notation and staves to practice chord connection. In class exercises, let students use various textures to match harmony and accompaniment for scales, emphasizing the application of piano playing technology in accompaniment.

● 21st Century

There are 37 piano accompaniment textbooks published after 2000. The form and content of textbooks in this period showed a trend of diversification with the increasingly frequent exchanges of music culture at home and abroad Influenced by popular music as well as the advancement of technology and the application and popularization of electronic piano. This period of piano accompaniment textbooks (Ma, 2006).

1) There are teaching materials about popular song accompaniment or containing equivalent popular music content;

2) The accompaniment teaching materials for collective class teaching with digital piano;

3) Textbooks about modern jazz piano accompaniment;

4) Due to the rapid development of electronic audio-visual materials, textbooks with audio-visual materials have appeared;

5) Due to the increasing popularity of the piano, there are more and more people who love piano accompaniment, and the number of people who want to quickly master this art is increasing day by day, so there is a crash course on piano accompaniment;

Due to the advancement of world science and technology, the prosperity of China's economy and the increasing frequency of world cultural and educational exchanges. After 2000, the piano accompaniment textbooks began to focus on innovation and international standards. The teaching methods and content were greatly influenced by Europe and the United States. So in the textbooks In terms of writing, it began to pay attention to the cultivation of students' initiative and creativity in piano learning, and focused on combining piano playing skills with theoretical knowledge such as music theory and harmony, as well as interdisciplinary knowledge such as accompaniment and music creation when learning piano. Integration with skills.

Classification by Publishing Region

Among the 71 textbooks collected about piano accompaniment, 51 were published in developed regions and provinces, accounting for 70% of the total, of which 21 were published in Beijing and 19 in Shanghai. As the capital, Beijing is the center of economy, culture and education. It has unique and unparalleled advantages in terms of hardware and software. Beijing has two first-class conservatories in the country, as well as music departments and music academies established by various universities. There are countless; and as an international metropolis, Shanghai's music education level is world-class. Their music research level is high, their creative force is strong, and their performance level is far better than other regions in China. Therefore, the compilation and publication of piano accompaniment teaching materials are the strongest (Li, 2015).

Judging from the information collected so far, such textbooks are rarely published in Northwest China and North China. These data show that in coastal economically developed areas, due to the relatively developed economy and culture, the high popularity and use of pianos, professional and amateur music education at the forefront. Therefore, there are much more people engaged in piano accompaniment teaching and research; the number of people studying this course also increases correspondingly; the opening rate of this course is much higher. These factors have undoubtedly driven and promoted the opening of piano accompaniment courses in colleges and universities and the construction, compilation and publication of piano accompaniment textbooks.

Classification by Numbered Notation and Line Notation

1) There are a total of 7 textbooks that use numbered notation. These textbooks advocate learning piano accompaniment completely with the first-tone solfa method; mainly for practicality and convenience of learning; conducive to transposition training; applicable to both professional and amateur readers.

2) A total of 23 volumes of numbered musical notation and stave notation are used together. These textbooks usually write the melody and accompaniment texture with the large staff used by the piano, and then supplement the main melody of the music with numbered notation above the melody of the staff. The purpose is to facilitate the learning of readers of different levels and habits; One kind of situation is that when arranging the arrangement of the music, the melody of the song is written with numbered notation. This is also to take care of the frequent need for accompaniment to the numbered notation in music classroom teaching and school and mass performances.

3) A total of 7 books supplemented with a small number of musical notations. In most cases, these textbooks use staves to record the melody and accompaniment texture, and only use numbered notation when arranging practice repertoires, or when necessary, use numbered notation to supplement the main melody of the music on the top of individual staff examples, for the convenience of teaching.

4) A total of 34 books that use staves entirely. This is due to the large music information capacity of the staff notation method, which has unique advantages in recording multi-part music.

The textbooks that completely use numbered notation and the textbooks that use both numbered notation and staves were published earlier, because the popularity and level of piano in China was still very low in the 1980s. Most of the school teaching and mass cultural and entertainment activities use numbered notation. Piano accompaniment teaching materials for numbered notation and teaching materials for combined use of numbered notation and stave came into being. However, with the improvement of the professional and amateur music teaching level and the popularization of the piano, the compilation of piano accompaniment textbooks has gradually been based on staves since the mid-to-late 1990s.

Classification by teaching content

Among the 71 textbooks collected about piano accompaniment, their teaching contents all have different emphases:

1) There are 22 textbooks that introduce and train keyboard harmony or harmony as the key content;

2) There are 17 books focusing on texture exercises;

3) There are 19 books focusing on piano accompaniment arrangement;

4) There are 14 books that focus on piano playing and accompaniment;

5) There are 23 books that focus on learning for elementary level students;

6) There are 8 books focusing on the quick accompaniment and practicality;

7) There are 4 books focusing on accompaniment tutorials for group piano lessons on electronic keyboards;

8) There are 18 books that focus on learning piano accompaniment while practicing piano lessons;

9) There are 19 books that combine training from the aspects of tonality, mode, harmony and texture.

Due to China's vast territory and numerous ethnic groups, the development of economy, culture and education is very unbalanced, especially in the development of music education. Including the possession, usage rate, and popularization rate of pianos; the number, quality, learning and training opportunities of teachers; the quality of students; Therefore, the compilation and use of piano accompaniment teaching materials obviously cannot use a model completely and uniformly. And even in the same region, due to different teaching objects, including the content of teaching materials, the focus of training, and the writing of music scores, they should be handled and applied flexibly:

1) There are 23 books suitable for kindergarten teachers and primary and middle school teachers in music classes;

2) There are 50 books suitable for teaching in colleges and universities;

4) There are 23 books suitable for amateur readers to study and use;

5) There are 10 books suitable for professionals engaged in the profession of piano accompaniment;

6) There are 12 books that are not suitable for teaching because of the single coverage and the difficulty of spectrum examples, etc., and are only suitable for reading, browsing and reference.

Conclusion

For piano accompaniment, the level of piano playing directly affects the quality of the accompaniment, and the two are mutually influencing and inseparable. If the player has a high level of piano playing and good skills, then he can make full use of the piano playing skills in the process of accompaniment, and express his music ideas and arrangements heartily. Therefore, to play a good accompaniment, he must have solid piano playing ability. But at present, in order to cope with the college entrance examination, many college entrance examination candidates rely on short-term intensive training in college entrance examination training institutions to obtain the qualifications for further education. Based on this situation, many students have weak basic knowledge of music and low piano playing ability after they are admitted to school. There are also some students majoring in music education who are not majoring in piano. These students have no starting point for piano. When they first entered the school, they did not have the foundation and experience of music theory and piano practice, and their understanding of works and comprehensive music literacy were not optimistic. To learn piano accompaniment, students must not only have a deep understanding of the theme of the work, but also master the application of multiple elements such as melody, harmony, and texture in piano accompaniment, and give play to the imagination and feelings of harmony function and color force. To do this, it takes a lot of effort and time to learn the theoretical basis of the piano and the basic playing techniques of the piano. Facing the huge pressure of knowledge, many students feel powerless, and some even lose confidence, resulting in unsatisfactory learning effects.

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