

Research on the Teaching of Piano Accompaniment Arrangement Course in Colleges and Universities

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Abstract: Piano accompaniment is one of the most common and fast forms of musical accompaniment. It requires the performer to use the piano theory knowledge and performance skills to integrate techniques in the keyboard and take into account the harmony, so that the music is presented with more full and abundant emotions. In the practice of piano teaching in colleges and universities, piano accompaniment arrangement is a compulsory course for the development of students' musicianship. However, in the current teaching practice of the course, students' ability to arrange accompaniment is insufficient due to the differences in students' musicianship and the teachers' teaching methods in the course. In response to this, this paper briefly explores the teaching strategies from the current situation of piano accompaniment arrangement course teaching in colleges and universities, combined with the actual teaching practice.

1. Introduction

Accompaniment is an important part of music performance, and piano is the most common and convenient instrument in music accompaniment. Therefore, in the teaching and training of music students in colleges and universities, it is significant to strengthen the training of piano accompaniment and improve students' ability of accompaniment arrangement, which is important to enrich the effect of their musical expression and enhance the flexibility and vividness of improvised accompaniment. In the teaching of piano accompaniment arrangement course in colleges and universities, teachers need to combine the characteristics of piano and the law of music performance, explain and penetrate the basic methods of arrangement, lay the students' piano accompaniment literacy, and improve the ability of independent arrangement. However, at present, the traditional teaching mode of demonstration in the piano accompaniment course in colleges and universities is difficult to adapt to the current requirements of training applied talents, and students' practical and creative abilities are not fully exercised, which affects the development of students' improvisation ability.

1.1 The Current Situation of Teaching Piano Accompaniment Arrangement Course in Colleges and Universities

Piano accompaniment is different from piano performance in that the former requires the

accompanist to have not only rich experience in improvisation and accompaniment arrangement skills, but also a deep theoretical foundation, so as to accurately realize the perception and understanding of the musical work and to cooperate with the performer to improve the musical expression. With the continuous development of music art in China, the theoretical research on piano accompaniment arrangement has been deepened and a relatively perfect knowledge system has been formed, which provides the theoretical basis for piano accompaniment arrangement teaching in colleges and universities. However, from the perspective of the actual teaching of piano accompaniment arrangement in colleges and universities, there are problems that need to be further analyzed and discussed.

1.2 Disconnection between Theoretical and Practical Teaching of Piano Accompaniment Arrangement

With the continuous expansion of colleges and universities, the attention of society to art education is increasing, and the scale of music students in colleges and universities is expanding. Li Wei(2015) mentioned that in the piano accompaniment arrangement course teaching, teachers still take the traditional “large class” mode, in the implementation of the piano accompaniment arrangement course for students to focus on theoretical lectures, and through the class demonstration of piano accompaniment arrangement to penetrate, through the design of independent practice tasks in class, strengthen students to imitate the teacher's demonstration, improve the students' improvisation accompaniment ability. In the context of educational reform, the disadvantages of the traditional classroom teaching mode are constantly criticized. In the piano accompaniment arrangement course, although students can receive systematic theoretical knowledge, piano accompaniment arrangement is a very practical course, students need to experience and feel the accompaniment skills in the actual accompaniment, and accumulate the arrangement experience. However, Wang Dianwei(2018) said this kind of course teaching obviously limits students' practical participation, some students can speak well in the theory of piano accompaniment arrangement, but lack systematic operation and training at the practical level, resulting in a disconnection between theory and practice, which affects the formation and development of students' piano accompaniment arrangement ability.

1.3 Confusing Piano Accompaniment with Piano Solos

Piano accompaniment and solo piano playing are interrelated and distinct from each other. It is important for students to develop their ability to arrange piano accompaniment for their future careers in music performance and other related industries. After a long period of training, music majors have formed a relatively complete concept of piano playing, but their knowledge system is more at the level of piano soloing. Moreover, there is an obvious lack of piano accompaniment arrangement, for example, students can play music works fluently according to the score, but it is difficult to do piano accompaniment arrangement regarding the style of the work, chord matching and the performance of the singer. In addition, in the traditional teaching of piano accompaniment arrangement in colleges and universities, the training process of students lacks the participation of the singer, the friction and interaction with the singer, which also makes students fall into thinking stereotypes in the solo, thus reducing the rendering of the musical atmosphere in the accompaniment and affecting the expressiveness of the piano accompaniment.

1.4 Harmonic Configuration Problems in Piano Accompaniment Arrangements

Harmony is a necessary factor in the rendering of musical emotions. In piano accompaniment,

the player needs both hands to fully cooperate to ensure that the harmony and melody are coordinated and complementary, forming a complete, smooth and stable musical accompaniment. However, in the teaching of piano accompaniment in colleges and universities, students generally have problems with the simple harmonic configuration of the melody and the single choice of chords. For example, when some students encounter relatively simple melodies in their piano playing, they often use the I-IV-V-I chord connection to arrange the accompaniment, resulting in a lack of momentum in the development of the music melody and an overly monotonous selection and matching of chords. The reason for this problem is that students lack the ability to perceive the melody as a whole, and they only use the fixed chord connections to arrange the melody vertically, without grasping the melody horizontally, lacking the driving force of the melody development and the creativity of the musical language, which makes it difficult for the melody and the accompaniment to echo each other and express the proper musical mood. On the other hand, the lack of flexibility in the grasp of chords, the lack of in-depth analysis of the basic forms of natural tone chords in the same key, the lack of prediction of the effects produced by chords, and the subconscious reduction of their use in the accompaniment arrangement, thus affecting the effect of piano accompaniment.

2. Analysis of the Teaching Practice of Piano Accompaniment Arrangement Course in Colleges and Universities

2.1 Optimize the Classroom Model and Promote the Integration of Theory and Practice

In order to meet the current training objectives of the piano accompaniment course, schools and teachers should strengthen the design and optimization of the teaching mode of the course, combine theoretical teaching with the practice of piano accompaniment arrangement, so that students can explore the laws of vocal works and experience the effect of musical expression in practical training. In the teaching practice of piano accompaniment arrangement course, teachers should highlight the artistic value of theoretical knowledge of vocal works, penetrate different music, vocal schools and prominent artistic styles for students according to the content of professional courses, and combine piano accompaniment to guide students to experience the charm of musical art and enhance the attractiveness of music to students. Innovative music theory teaching methods, break the learning pressure caused by simple narration to students, combine music theory knowledge and piano accompaniment practice training, especially in the process of explaining the arrangement method boring theory is difficult for students to actually experience the difference of piano accompaniment, teachers should strengthen the mastery of the arrangement method in practice by demonstrating and guiding students to play; strengthen the teaching of skill theory, according to the foundation of students' piano performance, classification of playing and arrangement skills, with theoretical explanation subtle cultivation of students' accompaniment arrangement ability.

2.2 Selecting a Teaching Model and Improving the Course Development Process

The music foundation of high school music teacher-training students is not uniform, and there are obvious differences in piano accompaniment arranging ability. Schools and teachers should do a good job of investigating and analyzing students in educational setting and arrangement, so that students can realize comprehensive training in music theory, harmony, and composition, and develop piano accompaniment arranging ability step by step. Jiang Lingling and Zhang Xu(2014) mentioned that in the design of teaching mode, first of all, we should conduct a comprehensive survey on students' music foundation, analyze students' basic music theory, piano playing skills, sight-singing and ear training from the theoretical and practical levels, and make adjustments and

optimization from the course; secondly, in the implementation of piano accompaniment arrangement course, and emphasize the practicality and importance of the course, improve the content of the course, innovate teaching methods, integrate theory and practice, and adopt scientific and reasonable teaching evaluation to test students' piano accompaniment arrangement ability as an important indicator of students' music literacy evaluation.

2.3 Enrich the Teaching Content and Strengthen the Cultivation of Piano Accompaniment Arrangement Ability

The content of the piano accompaniment course has a direct impact on the development of students' musicianship as a vehicle for instructional development. According to the current practice of piano accompaniment arrangement courses in universities, schools and teachers should realize the adjustment and enrichment of teaching contents from the following two aspects. First, harmonic theory, teachers should improve students' understanding of keyboard harmony and mark chords to improve harmonic configuration during course instruction. In harmonic instruction, teachers can use notation to allow students to mark the names of notes through visual experience of playing the piano, to understand the relationship between different chord modes, and to lay the foundation for the arrangement of harmonies. The tone level marking method is used to let students feel the acoustical effects of different harmonies in transposition and modulation, and to guide them to use them flexibly in the accompaniment arrangement to avoid the harmonies becoming monotonous and pale. Second, basic piano performance, in teaching practice, teachers should guide students to arrange harmonies for songs and understand their problems in accompaniment arrangement according to their use of accompaniment weaving; for students with better piano foundation, teachers can use monophonic melodic works, guide students to deeper analysis of musical works and strengthen their musical accompaniment ability. For students with a weak musical foundation, teachers should start with simple songs, guide students to use the fixed chant method, record chords, appreciate the differences between chords, and move from the shallow to the deep to realize the living application of harmonic theory and improve the piano accompaniment arrangement ability.

2.4 Introduce Educational Technology to Optimize Course Delivery Methods

Under the background of education informatization, teachers can make full use of information technology to explore the teaching mode of piano accompaniment arrangement course, enrich theoretical teaching and practical teaching methods, enrich students' practical experience in the multimedia environment, and improve students' piano accompaniment arrangement ability. For example, in the piano accompaniment arrangement of a song, the chorus is the climax, the emotion is relatively strong, the teacher in the process of guiding students piano accompaniment arrangement, you can use multimedia technology, break the limitations of simple explanation, with the piano practice, for students to sort out the song accompaniment arrangement method. First, analyze the passages using multimedia courseware and use audio software to compare the accompaniment of the main song and the chorus, the first chorus with the second chorus, highlighting harmonic differences in order to help students develop a visual understanding of the song passages. Secondly, using diagrams to explain the arrangement of frame harmonies, explaining the requirements of chord selection and the effects formed, and showing them with related works; thirdly, guiding students to analyze the melody, analyzing the design of the treble melody line in the lesson, and improving their experience of the melody through piano playing to reinforce the effect of the harmonic arrangement. Fourth, optimize the rhythmic form, according to the design of the treble melodic line, integrate the melodic line into different rhythmic forms and form a complete chorus accompaniment, and play it through multimedia in order to experience the effect of piano

accompaniment arrangement.

2.5 Improve Teaching and Assessment to Comprehensively Improve Students' Music Literacy

In the context of educational reform, university music majors in talent training should adjust the evaluation and assessment methods according to improve teaching and learning standards,, comprehensively examine students' musical expression ability, form real and objective teaching feedback to students from the theoretical and practical levels, and improve the relevance of teaching guidance. In the cultivation of piano accompaniment arrangement teaching in colleges and universities, teachers should first emphasize theoretical teaching and practical teaching processes, and make a comprehensive analysis of students' course participation, which should include not only students' music theory learning, but also classroom performance, vocal performance and the effect of accompaniment in other activities. In addition, teachers should introduce students to the teaching evaluation system and guide them to reflect on themselves according to the effect of piano accompaniment arrangement of vocal works, and then improve their music literacy in generalization and totalization.

3. Conclusion

In conclusion, the ability to arrange piano accompaniment is an indispensable element in the development of students' musical qualities to enhance their musical expression. In the process of piano accompaniment arrangement course in colleges and universities, teachers should base on the course content, teach and explain solid music theory knowledge to students, enhance their theoretical knowledge and guide them to explore the laws of vocal expression. At the same time, we strengthen the training of students' piano accompaniment skills, teach and strengthen students' mastery of piano accompaniment methods, help students accumulate experience in piano accompaniment, and continue to break through and innovate in accompaniment arrangement, break the uniform form of accompaniment, and improve the ability of innovative musical expression.

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