

The analysis of the role of piano accompaniment in instrumental music performance

Menglan Li

School of Music and Dance, Lingnan Normal University, Zhanjiang, Guangdong, 524048, China

Keywords: Piano accompaniment; instrumental performance; role

Abstract: Accompanied by the continuous development and progress of social civilization, people's ability to appreciate music and art and internal demand has also been greatly improved. Piano accompaniment, by virtue of its strong artistic heritage and rich artistic expression, has not only been popularized and applied in instrumental music performance, but its role and value have also been recognized by people. This paper firstly analyzes the role of piano accompaniment in instrumental music performance, and then explores the precautions and piano accompaniment techniques in the process of playing. It is hoped that the proposed ideas and suggestions can effectively promote the improvement of China's instrumental music performance level.

1. Introduction

In recent years, along with the deepening of Chinese and Western cultural exchanges, the piano, as a Western musical instrument, has been more and more widely used in Chinese instrumental music performance, and has shown great artistic value. However, while recognizing the role of piano accompaniment, we should also pay more attention to the precautions and accompaniment skills in piano accompaniment, and constantly improve the degree of cooperation between piano accompaniment and instrumental performance, so that the role of piano accompaniment value can be maximized, and to promote the overall improvement of China's instrumental music performance level.

2. The role of piano accompaniment in instrumental music performance

2.1 Role in instrumental performance

Compared with folk instrumentalists, piano accompanists need to have stronger professional theoretical level and practical ability. The form of these abilities and qualities contains both innate ingredients, but also can not be separated from the acquired professional training and hard training, in order to make the piano accompanist in front of the audience to present a higher level of performance. At the same time, in the process of daily training, it is also necessary for the piano accompanist to accurately grasp the connotation of the work and the relationship between the piano accompaniment and instrumental performance. Only in this way can the piano accompaniment maximize its role and value in the overall performance. At the same time, in the process of stage

practice, instrumentalists should pay attention to the degree of tacit cooperation between themselves and the piano accompanist, so that both parties can reach a consensus on the important motives and key segments of the connotation of the musical work, to ensure that the various important links and details of the instrumental performance have been scientifically and reasonably dealt with. In addition, in the process of performance training, the piano accompanist also needs to make more efforts in the aspects of timbre, harmony, rhythm and emotion, etc., so that his or her own musical perception is inspired in the training, and in the process of cooperating with the instrumentalists, the characteristics of piano music are played to the extreme, and in the process of stage performances, the excellent atmosphere is created, and the audience's emotions are fully mobilized, which finally presents the amazing instrumental music! The final result is a marvelous instrumental performance.

2.2 Role in performance and artistic practice

For instrumentalists, it is their dream to go on the real stage from the usual training, and it is the direction they have been working hard for. But as the saying goes: one minute on stage, ten years of work off stage. If instrumentalists want their professional level to stand the test of the stage and the audience, they must continue to improve their proficiency in instrumental music playing skills in their daily training, and deepen their understanding and control of the music works, so that they can do it in the process of stage performance and present a perfect level of performance. Specifically, the piano accompaniment enriches the overall music performance, allowing the audience to form vivid associations and experience a sense of immersion, thereby enhancing their satisfaction and goodwill towards the entire performance. Moreover, as the use of piano accompaniment in instrumental performances continues to improve, it brings more innovative elements to stage presentations, significantly promoting the healthy development of China's music industry. For example, instrumental performance with piano accompaniment has become a part of creative art healing, and through the expansion and extension of its scope of application, the creative healing of piano accompaniment has been extended to a variety of fields, such as drama therapy, painting therapy, and integrative therapy. It is believed that the scope of its application will be further enhanced through researchers' continuous practical verification and exploration and innovation. From a certain point of view, piano accompaniment belongs to a kind of cross-application in instrumental music performance, and it also interacts with and supports the theories of other disciplines. This means that the application of piano accompaniment can be extended to other disciplines. For example, musicals, stage plays, musical experiments, etc. can all incorporate piano accompaniment elements. At the same time, these applications will also be beneficial to the application of piano accompaniment in instrumental music performance effect and role to play.

2.3 Role in the composition of instrumental works

Piano accompaniment in instrumental music performance covers almost all the basic techniques of piano playing, such as arpeggio playing, the use of triads and seventh chords, interval articulation, scale use, octave spanning, ornamentation and jumping tones, and so on. For example, the national instrumental music masterpiece "Why are the flowers so red", since the original way of playing into the piano accompaniment, so that the piano accompanist who is already familiar with the song can quickly grasp the use of syncopated rhythms, so as to better grasp the playing of the "feeling", and at the same time on the "link" the actual use of the "line"[1]. The song's syncopated rhythms can be quickly grasped by those who are already familiar with the song, so that they can better grasp the "feel" of the playing, and at the same time develop a deep understanding of the practical significance of the use of "connecting lines. In a short period of time, the meaning of syncopation, connecting lines and playing characteristics can be mastered together, thus promoting the overall

improvement of personal performance level. Take the popular song "Olive Tree" in Taiwan as an example, when this song is combined with the piano accompaniment, the piano accompanist will be able to understand the meaning of the "weak starting bar" and the application of the "weak starting" in the piano song. The method of "weak start" in the piano song, the way of marking on the score and its expression, and the playing method of "chord connection" can be mastered in a short period of time. The integration of piano accompaniment into national instrumental music performance began to flourish in the 19th century, and after the development of the 20th century, this art form began to be introduced into China, and its performance level has been gradually improved and upgraded in practice. For example, some groups of professional piano accompanists have appeared one after another, and even many masters with outstanding achievements have emerged one after another. At the same time, vocal concerts including piano performance elements are also more and more, and these performances provide a broad development space for piano accompanists to show their skills and improve their professional level. More importantly, through the combination of piano accompaniment and folk instrumental music, more sparks and inspirations have burst into the minds of piano accompanists and enthusiasts, resulting in many excellent ensemble music works.

2.4 Role in teaching instrumental music

For music teachers in art colleges and universities, they need to have strong teaching ability and professional level at the same time. This approach allows piano accompaniment skills and techniques to be comprehensively and thoroughly taught to students, enabling them to experience the charm of piano art. At the same time, it helps students to enhance and develop their artistic qualities effectively. The role of piano accompaniment in instrumental music teaching is specifically manifested in the following aspects: in the piano accompaniment teaching, teachers need to students' sense of rhythm, speed, tonality, intonation and other aspects of strict requirements, and gradually form a standardized performance[2]. At the same time, guide students to learn to understand and analyze a piece of music correctly. Over time, students will be able to play through a variety of ways and techniques, presenting flexible and varied performance skills; in addition, in the classroom, teachers can use the characteristics of the piano, by practicing with the students, teaching guidance for the students in terms of timbre, harmony, rhythm and emotion, so that the students' musical perception has been enlightened. At the same time, it can also make students understand the atmosphere and mood of instrumental ensemble and grow their ensemble experience.

3. Piano accompaniment in instrumental music performance considerations

3.1 Reasonable control for volume

Compared with the guzheng and erhu, which are ethnic instruments, the sound of the piano is much thicker and louder. When playing the piano, if you can't control the volume reasonably, there will be a situation that the main thing is not differentiated and the main thing is overpowered. However, when controlling the volume of the piano, it is not the lighter the better, but rather, it should be accurately judged and reasonably adjusted according to the overall performance. For example, when playing with suona, because the sound of suona has strong penetrating power, so the piano accompanist can release the volume, do not have to play carefully; in the ensemble with guzheng, because the sound of guzheng is as clear as the spring, and the tone is not very open, so the piano volume should not be too large, at least not more than the volume of the guzheng. In addition, when controlling the volume of the piano, it is also necessary to consider the nature of the work itself, the performance venue, other accompanying instruments, and the need for emotional

expression in order to determine the balance of the sound and the effect of volume control.

3.2 Control the timbre of the backing parts

Because of its rich variety of tones, the piano is sometimes used to accompany instrumental music instead of the orchestra. Through the piano's own strength, the sound of other instruments in the band will be expressed. Therefore, before playing in an ensemble, the piano accompanist is required to have a comprehensive understanding of the orchestra's playing part, to ensure that in the process of piano playing, the player can use different expressive methods to simulate and emulate the timbre of different instruments. Although there is still a certain difference between the final sound and the imitated instruments, as long as the piano accompanist has proper control over the angle of the fingers touching the keys, the flexibility of the wrist, the pedal, etc., the effect of the performance is no less than that of the orchestra.

3.3 Silent coordination with the lead player

The piano accompaniment, as part of the whole team in an orchestra performance, must maintain a high degree of tacit understanding with the lead player to present the best performance effect. For example, in the process of orchestra performance, when encountering some skillful passages or more free playing parts, the lead player will adopt a more free speed to play. At this time, if the piano accompanist still plays according to the paradigm of the score, it will lead to the overall performance effect is not harmonious. Therefore, the piano accompanist should accurately grasp the rhythmic beat and overall rhythm of the lead player. If the rhythm of the lead player is not stable enough, the piano accompanist should consciously strengthen the beat accent to help the lead player find the normal rhythm as soon as possible, and strive to present the best performance effect.

4. Professional Requirements of Piano Accompaniment for Practitioners

4.1 Strong general literacy skills

There are both similarities and differences between piano accompaniment and ethnic instruments. The similarity lies in the fact that all instrumentalists need to have basic music training and playing skills, while the difference lies in the fact that the length of the performance of ethnic instrumental music is generally long, and when playing with it, the piano accompanist needs to have more skillful playing skills and artistic skills. Only in this way can they ensure their own performance level, and at the same time, cooperate with the main player, fully display the style characteristics of the music itself, so that the audience can get a better audio-visual experience.

4.2 Understand the characteristics of ethnic musical instruments

Since the piano accompanist needs to play with ethnic instruments, he needs to fully understand the characteristics of each ethnic instrument. For example, erhu has a strong sense of melody, and the sound it produces also has a strong singing character[3]. Therefore, when playing with the erhu, in addition to playing according to the score, you also need to reasonably adjust the details according to the characteristics of the erhu. For example, the volume should be reasonably controlled to ensure that the piano accompaniment can not cover the sound of the erhu. When accompanying the pipa, it is also necessary to combine the bright and clear tone of the pipa with reasonable control of the piano volume to ensure the overall harmony of the performance.

4.3 To have the ability to improvise accompaniment

For the piano accompanist, the entire instrumental performance may consist of only a few lines of music. However, it is a great test for the piano accompanist's improvisational accompaniment ability to ensure a high degree of consistency with the lead player. Therefore, in the daily piano teaching and stage practice, we should pay attention to cultivate the piano player's improvisation accompaniment ability. For example, playing different effects for the same piece of music helps the piano accompanist master transposition skills, which in turn improves their ability to perform well in improvisational accompaniment.

5. Conclusion

Along with people's art appreciation level continues to improve and the continuous improvement of ideological consciousness, more and more recognized the role and value of piano accompaniment in instrumental music performance. However, as piano lovers, learners and all practitioners, we should also realize that there is still a certain gap between the piano performance level of China and that of the western developed countries. In this regard, it is necessary to conduct more in-depth and detailed research on piano accompaniment skills in future instrumental exercises and performances, so that piano accompaniment can be truly integrated into instrumental music performance.

References

- [1] Cai Yunling, Li Dongyuan. *Analysis of piano accompaniment in instrumental music performance* [J]. *Northern Lights*, 2019(07):38-39.
- [2] Xu Haoyan, Qu Yingren. *The role of piano accompaniment in ethnic instrumental music performance* [J]. *China new communication*, 2018, 20(19):188.
- [3] Meng Sheng. *The important role of piano accompaniment in instrumental music performance* [J]. *Art Research*, 2017(04):180-181.