

Analyses on Piano Accompaniment Improvisation Teaching Reform

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Abstract

As an important part of the piano teaching, the purpose of improvisational accompaniment aims to cultivate student's capabilities in improvisational accompaniment, improving students' quality in music and art. With the development of the social demand, the content of the piano teaching is getting more enriched, and improvisational accompaniment gradually develops into an independent subject, and its statue in annual musical major teaching can't be ignored. However at present, courses on improvisational accompaniment don't match the development of today's world, there are some problems in curriculum arrangement and course material arrangement which affect the effect of practical teaching. This article mainly analyses various factors that affect the effect of the improvisational accompaniment teaching, discuss and state the efficient tactics on teaching reform in accord with the necessity of teaching reform.

Key words: The Piano; Improvisation; Teaching reform

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INSTRUCTION

Improvisational accompaniment means to compose and accompany with musical instruments in accord with the main tune and the scenes with abundant concord and sound-type without any beforehand preparation. Piano

improvisational accompaniment originated from vocal polyphony in the middle age of Europe, its forms have been extraordinarily abundant since its birth. The ability in improvisational accompaniment is the important standard in measuring an instrumentalist's success. However, at present, with the development of the form of artistic songs, improvisational accompaniment seems to be in the trend of decreasing. In course teaching, the effect of teaching is less satisfactory under the influence of various factors, which can't exercise students' capabilities accordingly, and students can't meet the demand of the society after graduation, facing with huge pressure of survival. So, to accordingly reform on piano improvisational accompaniment teaching needs musical schools' significant attention and to study.

1. FACTORS THAT AFFECT THE EFFECT OF PIANO IMPROVISATIONAL ACCOMPANIMENT TEACHING

The piano improvisational accompaniment has higher requirements on students' fundamental skills, ability to express emotion and ability of innovation, so in the process of teaching, the cultivation in students' abilities focuses on two aspects, one is to exercise the techniques in piano improvisational accompaniment, the other one is the develop students' capabilities in expression and innovation. The curriculum arrangement as well as the selection of course contents in piano improvisational accompaniment should have a pertinence, to assure a fine effect in teaching. But at present, there are some factors in piano improvisational accompaniment teaching in some musical schools that influence the effect of teaching which need to be given significant attention and to be solved.

1.1 Course Arrangement Is Inappropriate

Though piano improvisational accompaniment is an independent subject, it is not an isolated one, it has a

close connection with musical theory, works appreciation, technique practice and solfeggio and ear training, so it can't be alienated from other courses. However in the present teaching, the course arrangement in piano improvisational accompaniment is not appropriate, to carry out improvisational accompaniment teaching when students have not understood and mastered concord and chord, the effect of study consequently can not be guaranteed and even some students completely ignore the importance of improvisational accompaniment due to the lack of relevant theories and skillful playing technique. The reason why such problems occur is because of the inappropriate course arrangement in piano improvisational accompaniment, without fully recognizing the important statue of the course in musical teaching and the interrelation with other courses, and the teaching hours is relatively less which makes the effect of teaching can't meet the expected requirements. Although some professional colleges have realized the problem in this aspect and have already made some changes, generally speaking, the professional courses in piano improvisational accompaniment is still not enough, which is just 5% of other professional courses' teaching hours.

1.2 The Teaching Content Is Not Complete

Lacking of a perfect teaching content is one of the main reasons which affects the effect of teaching in piano improvisational accompaniment. In the aspect of selection of teaching content has two problems. One is insufficient theoretical knowledge, lacking of the exercise in basic accompaniment technique to students, nor paying enough attention to the master of some details, such as the problems of fast chord and accurate connection as well as the use of piano pedal, what' s more, teachers are unable to point out and help them to correct it timely when students make relevant problems; the other one is that the theory of improvisational accompaniment lacks of depth and width, and teachers lack of the indepth analysis, which make the depth of comprehension is not enough in the process of learning, consequently it affect the effect of teaching.

1.3 Teaching Method Is Not Scientific

In the present teaching of piano improvisational teaching adopts more on teaching methods which ignores the cultivation to students' practical abilities, the problems of inappropriate curriculum arrangement and less teaching hours make teachers emphasize on teaching relevant theoretical knowledge and playing technique, which lacks professional skills and result in the chaos in playing technique. In such situation, even though teachers assign a lot of homework, students still feel inadequate in learning, which seriously affects the improvement in the effect of teaching.

1.4 The Emphasis in Innovation Is Not Enough

In the present teaching of improvisational accompaniment, quite a few teachers over-emphasize the fast speed

of reaction and ignore the practice of basic skills and the composition of accompaniment music score, and don't emphasize the innovation in improvisational accompaniment. At the same time, to locate teaching content in the cultivation if experience, ability and inspiration and hoping to blindly to teach students all the theoretical knowledge without realizing that something can't be taught, it should not concluded as part of teaching. Taking inspiration for example, it mainly centers in the area of composition in piano improvisational accompaniment, to students who focus on playing, the factor of inspiration is not very important.

2. THE NECESSITIES IN PIANO IMPROVISATIONAL ACCOMPANIMENT TEACHING REFORM

Piano improvisational accompaniment is a comprehensive art which aggregates piano playing technique, the ability of accompaniment modeling and the techniques of keyboard and voice, and so on, it is the main course to master in the final period of musical professional subjects, and also the final fusion to the knowledge that students have learned. Improvisational accompaniment is a basic skill to students working on various occupations when entering into the society, which can reflect directly students' musical abilities. To achieve the goal of reform and innovation in piano improvisational accompaniment can effectively improve students' competition and provide students more opportunities.

At current, the study in improvisational accompaniment of our country has achieved significant advancement, but in the practical teaching, the traditional theoretical courses are still adopted in large-class lecture under the influence of various factors. In teaching, teachers mainly focus on the analysis and dissemination of theoretical knowledge, to demonstrate in accord with the textbook, which can effectively utilize the limited teaching hours, and actually, students learn and master more theoretical knowledge and lack of the opportunities of practice. Consequently they can't use the theoretical knowledge in the practice, which results in the separation between theory and practice. At the same time, the traditional improvisational teaching is an independent teaching model, which is limited in the piano and doesn't expand the range of application. Nowadays the art of musical culture is developing continuously and electronic organ and synthesizer are broadly disseminated, the present content and theory in improvisational accompaniment teaching can't really meet the needs of the development of the society. Which largely affects the popularity and education of public musical art.

From the analysis of the local comprehensive colleges' purposes of cultivating useful people in our country, the teaching aim is not to cultivate high-grade and advanced theoretical researchers, but to cultivate professional

musical talents to meet the demands of the society. Only in this way can schools survive and develop well in the keep competition. In such situation, the relevant reform and innovation that focus on piano improvisational accompaniment teaching is very necessary, which can guide students to master the skills in piano improvisational accompaniment through more scientific and more suitable method, to cultivate more music talents that can adapt to the development of the society, in order to promote the popularity and development of the art of musical culture in our country.

3. THE EFFECTIVE MEASURES IN THE REFORM OF PIANO IMPROVISATIONAL ACCOMPANIMENT TEACHING

3.1 Determinate Teaching Aim

In the present development period, professional colleges should be able to meet the demand of the social development and make reliable guiding theory in piano improvisational accompaniment teaching, to determinate the teaching aims, by doing these things, the teaching effect can be improved.

3.1.1 Take Aesthetic Teaching as the Guiding Concept

In teaching, should accentuate the aesthetic characteristics of music, to demonstrate aesthetic functions, and build the concept of aesthetic in piano improvisational accompaniment, to discover the inner spirit of the work, to make improvisational accompaniment with the piano, to replace voice with the piano and to create a vivid musical image for students. To integrate the aesthetic concept into the piano playing and to cultivate students' quality in aesthetics.

3.1.2 Take the Comprehensive Ability as the Teaching Goal

Piano improvisational accompaniment is not purely theoretical course, but a subject which emphasize on both theory and practice, which has a higher requirements on students' knowledge and ability in musical theory, concord, the analysis in music and playing techniques. To students, they not only need to master more impartial theoretical knowledge, but also should have professional piano playing skills, more importantly to have fast, accurate ability of visual playing and flexible ability of adaption. Improvisational accompaniment should enhance the cultivation in student's visual ability, to make sure they have the ability in music composition and have imagination. Meanwhile, to convert the creative ability into real sound, students should have fine hearing aesthetic, to be able to master the color of tune, speed, power and so on, this is also the direct reflection in students' piano playing skills and general quality in music.

3.1.3 Take Innovative Concept as the Teaching Core

In the present background which the quality education is constantly deepened, the core of educational teaching work is to cultivate student's thinking ability. Consequently, in piano improvisational teaching, should take cultivating students' innovative thinking skills as the core of education, to guide people to fully recognize the emotions, thoughts and artistic image that the works contain, to recognize accompaniment is a process of music creation, not just merely take it as the background of the singing. To teachers, they should stimulate students' interest and to guide students to participate actively in teaching activities, to cultivate their innovative thinking.

3.2 Improve Teaching Method

Take senior musical colleges' professional teaching for example, the targets of improvisational accompaniment is mainly junior high school and primary school students, so the curriculum design should match closely the teaching objects, taking the real situation of music teaching in junior high school and elementary school into consideration.

3.2.1 Paying Attention to Teaching Objects

At present, in piano improvisational accompaniment teaching, the relevant contents of the textbook rarely mention the musical accompaniment methods in traditional operas. In the music accompaniment in opera uses traditional accompaniment form, which can't reflect unique characteristics of folk music. To analyze the reason, their mainly two aspects: Firstly, the piano itself is a western instrument, its relevant theories in accompaniment don't accord with our traditional five-tone mode, the distribution of first chord, fourth, fifth chord as well as fourth and seventh chord can not effectively meet the demand of Chinese traditional music; secondly, opera music is the most typical folk music of China, which has a very outstanding characteristic, so its unique music style can not be fully represented if don't give significant attention to its characteristics in singing and accompaniment. So, music educators should pay close attention to teaching objects, connect closely with the teaching contents, to take China's traditional music as a key content to integrate it into piano improvisational accompaniment, to cultivate students capabilities in comprehension and accompaniment. To combine personal ability in piano playing and actual sound effect, to realize the completeness of melody, to emphasize the inter coordination between singing and accompaniment, to ensure the effect of teaching.

3.2.2 Enclose Curriculum Reform

In the background of quality education, music teaching materials in primary and secondary school not only have abundant traditional music, but also include a lot of popular songs and children songs, these songs have a huge difference with traditional piano improvisational accompaniment courses. When making improvisational

accompaniment, students always feel inadequate and don't know where to begin. To solve the problem, music teachers should start from the actual demand to reform courses. In teaching, there are several aspects should be given attention to above-mentioned songs. First of all, if music appears resting at short period, then can play in accord with the main chord of beat of the song, in order to make the tune clear and determinate cadence and singing speed; moreover, the rest in the process of singing should be able to make sure piano accompaniment have the effect of crossing the song, to assure the fluency and coherence of the works, to accentuate piano accompaniment's musical characteristics and musical expression ability from the side. To accompanists, they should choose according concord and syllable in accordance with different rest, on the one hand to provide a relatively accurate time and cadence, on the other hand, to enrich musical expression; then to choose a relatively simple cadence model in the processing of the melodies of complex songs, to guarantee the accuracy in beat.

3.3 To Perfect the System of Testing

3.3.1 To Reform in Evaluation Contents

Teaching appraisal is an important part in teaching, which can visually reflect the effect of teaching. At present, the appraisal in piano improvisational accompaniment is a single test in skill, which evaluates students' abilities in piano playing and accompaniment, but ignores the characteristic of "improvisation". Consequently the reform in evaluation contents of piano improvisational accompaniment can be divided into the evaluation in the ability of piano playing and the evaluation in the ability of piano accompaniment, the former one can let students draw one song at random from the given ones, and play it with the piano; the latter one should be extemporaneous test, namely improvisation, which requires the student to play the music fast and accurately, then teachers can comment on the student's ability of accompaniment.

3.3.2 To Perfect Points-Scoring Standard

The aim of test is to assure teaching regulation and demonstrate the effect of teaching, not purely to give students a score on their abilities. Consequently, to improve and perfect the present points-scoring standard is required. On the base of teaching goals of piano improvisational accompaniment, to evaluate students' study from all the aspects of the implementation of teaching plans, students' attitude toward study, the rate of accomplishing homework and the master in basic methods and the effect of using those methods, to make sure the evaluation is impartial and reasonable.

3.4 To Cultivate Creative Thinking

The alleged creative thinking refers to carrying out active thinking process with mastered knowledge and

on the base of a certain goal and task, to come up with a genuine, special and valuable product which is both beneficial for self and the nation. The most important task in piano improvisational accompaniment teaching is to stimulate the use of different effects and chords in the process of accompaniment, at the same time to arrange and manage the accompaniment properly. In piano improvisational accompaniment, students always imitate their teachers behaviors and methods, which results in the gradual decreasing of their ability in creative thinking. Consequently, they always feel unconfident and inadequate when facing with a new song, don't know what to do and how to form a musical image. Thus, in piano improvisational accompaniment, attention should be given to the cognition and master of all kinds of rules, to enable them to master the basic methods and skills of improvisational accompaniment, instead of limiting students' creativity and requiring them to play accompaniment in accord with the given rules.

CONCLUSION

According to the above-mentioned, piano improvisational accompaniment, as an independent subject, is an important part in piano teaching and the important standard in measuring the success of a player.

To reform the teaching method well in present piano improvisational accompaniment on the base of taking the existing problems and influential factors into consideration, to promote the improvement in teaching effect through new teaching contents, teaching mode and evaluation system, to provide much more professional music workers, to give students more work opportunities and enhance their competition in the job market, and most importantly to promote the development the music culture of our country.

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