

Piano accompaniment course in music university in China

Xu Pengtao and Kla Somtrakool

Bangkokthonburi University, Bangkok, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstracts

In recent years, with the increasing attention of domestic ordinary comprehensive undergraduate colleges and universities to applied talents, the requirements for students' comprehensive ability training are becoming higher and higher. In view of students' learning status and their future employment needs (mainly with the training of music teachers in primary and secondary schools as the main goal), in order to improve students' comprehensive practical ability, the university constantly actively explore and improve the majors of talent training, theme setting, teacher allocation and evaluation system. The article presented the piano accompaniment course in music university in China.

Keywords: piano accompaniment course; music university; China

Introduction

In 2023, the Ministry of Education of China issued the Opinions on Effectively Strengthening the Aesthetic Education in Colleges and Universities in the New Era, which clearly points out that aesthetic education in schools is the work of casting the soul of bacon, and improving students' aesthetic and humanistic quality is an important task to comprehensively strengthen and improve aesthetic education at present and for a future period of higher education. Insist on reform and innovation, comprehensively deepen the comprehensive reform of aesthetic education in colleges and universities, integrate aesthetic education resources, comprehensively improve the teaching quality of universal art education, effectively promote the reform and development of professional art education and art normal education, and form a new pattern of aesthetic education full of vitality, multi-party cooperation, open and efficient aesthetic education in colleges and universities. Ordinary colleges and universities should strengthen the universal art education for all students. Improve the course teaching, practical activities, campus culture, art performance "four in one" universal art education promotion mechanism. Professional art education should innovate the training mode of artistic talents. The art normal majors in colleges and universities should highlight the characteristics of normal education, promote the reform of the training mode of art normal majors in colleges and universities, and accelerate the construction of the education mechanism of collaborative training between universities and local governments, industrial enterprises, and primary and secondary schools. We will support universities in setting up and running music education and other related majors. Construction of a batch of pilot school reform, vigorously develop art normal students and teachers' basic skills display activities, guide art teachers constantly optimize curriculum system and teaching content, improve teaching methods, cultivate education feelings deep, solid professional

foundation, innovative teaching, good at comprehensive education and lifelong learning development ability of primary and secondary school art teachers.

In recent years, with the comprehensive prosperity and development of Chinese culture and art, art majors in colleges and universities have been paid more and more attention in various cultural activities, and the art education in colleges and universities in China has appeared an unprecedented new situation, showing a rapid and prosperous development momentum. In this regard, the demand for artistic talents in social related fields is also increasing. The development of normal education art major in ordinary universities has also entered a new stage. Especially since the 18th National Congress of the Communist Party of China, art education in Chinese colleges and universities has seized the development opportunity, met the requirements of The Times, strive for reform and innovation, and constantly write a new chapter for the party's education cause in the new era.

In this context, the music major of ordinary colleges and universities in China has also seized the opportunity, continuous reform and innovation, and achieved a certain development. In Chinese university music disciplines, music education professional occupies the main position, the proportion of students significantly higher than other professional, it has to promote and improve the national art quality education and aesthetic education of important social function, its in cultivating the aesthetic taste and noble emotion has a unique irreplaceable role and significance, it depends on the beautiful melody, beautiful timbre, rich harmony expression, inspire and edify sentiment, aesthetic thoughts, make students more comprehensive and objective understanding of the world beauty, natural beauty, promote the development of the physical and mental health. This is also the inevitable requirement of the development of music discipline, of course, so is true in music discipline in most countries. In the subject setting of music education major, in addition to basic theory courses, vocal performance and instrumental performance, piano accompaniment is a relatively independent but at the same time has a very comprehensive ability. Its unique artistic charm and its important practical application value are getting more and more attention. Vocal music teaching and performance participation must have accompaniment in course, of course, not just a simple foil or assist role, more important is the accompaniment itself is a performance, is an integral part of the vocal music, even as many musicians think, its position in the performance and the singer is equally important. Although assume accompaniment in the vocal music performance may have a variety of Musical Instruments, such as piano, accordion keyboard instruments, may also be saxophone, flute, oboe, or violin, erhu and other string instruments, or in the form of band (symphony) accompaniment, etc., but certainly, it is the piano accompaniment is the most common and commonly used form, especially in the music education in colleges and universities, piano accompaniment in students 'daily performance (including concert), study or examination, or the teacher's vocal music teaching, has played an important role, play an indispensable role.

With the reform and innovation of college music education and continuous improvement and development, especially the national compulsory education new curriculum standards for primary and secondary school music teachers' clear requirements, primary and secondary school music teachers should have certain music theory, vocal music teaching, instrumental music, the basic ability, especially songs singing and organization of comprehensive ability. Therefore, colleges and universities in study files and fully research to understand the social actual demand, on the basis of talent training, discipline setting, professional structure, and teaching objectives, teaching methods have made positive

exploration and improvement, in the music education professional discipline, piano accompaniment more and more by the attention of the college music professional, at the same time also has a certain development.

Current Situation of Piano Accompaniment Course in University

In the "Status Quo and Innovative Development of Piano Impromptu Accompaniment Teaching in Colleges and universities", Shao Yiyi found that the teaching of piano impromptu accompaniment has been set up in music education majors in local normal colleges in China for less than 20 years. Due to the great changes in its content and form, the academic and theoretical circles have emphasized in their analysis and research. This form of musical expression can realize the effective unity between multiple knowledge and skills of music, which belongs to the new curriculum. Therefore, in the process of reforming teaching strategies, many colleges and universities take the realistic conditions of music teaching as the theme and take piano accompaniment course as a compulsory course for music education majors. However, due to the short development history, the existing teaching concepts and teaching modes need to be reformed, and the substantial teaching resources are relatively few.

In "Development Status and Countermeasures of Piano Impromptu Accompaniment Course in College Music Education", Gao Chongyang believes that piano impromptu accompaniment teaching in colleges and universities is relatively comprehensive and applicable, and involves very complex musical expression forms, including main skills courses such as vocal music and piano, as well as many theoretical courses, such as music theory, harmony, musical form, etc. Compared with other subjects, the teaching of impromptu accompaniment course can cultivate students' good music accomplishment. In recent years, impromptu piano accompaniment courses have been widely valued in music education majors in universities, especially in local colleges and universities, and the opening time and class hours have increased. Some colleges and universities take piano accompaniment competitions as part of music major competitions to encourage students to keep learning and improve their professional and technical abilities. These students have accumulated experience through study and competition, laying a good foundation for their future graduation work. In terms of the teaching of piano accompaniment, Yulin Normal University in Guangxi has been offering this course for 11 years. The teacher in charge of piano accompaniment teaching in the college is Mr. Liu Yi, who graduated from the piano accompaniment major of Guangxi University of the Arts and has rich experience in practical performance and classroom teaching. The school offers piano accompaniment courses for music education majors for two semesters. Students start to learn piano accompaniment from the third grade of college, and the total time is one year. There are three class hours per week, divided into two classes, among which the collective teaching is one class time, mainly about some basic music theory, harmony arrangement and song analysis. Then, according to what they have learned, some songs are assigned for students to play accompaniment according to the requirements. In addition, there is another teaching time of 2 hours, which is returned to the class in small groups, which can be a group of 10 people. Each person plays once, returns to the class in turn, and the teacher summarizes and explains the songs uniformly at the end. The piano accompaniment course of music education major of Guangxi Baise College has been offered for about 10 years. The teacher of piano accompaniment in the college is Mr. Wang Jie, a professional teacher who graduated from Xi'an Conservatory of Music and is also an expert in piano improvisation accompaniment. He is highly skilled and has rich teaching experience. Although the piano

accompaniment course of this school has been offered for 10 years, in the first few years, it was dependent on the teaching of piano lessons, and there was no separate time for special lectures. Therefore, piano teachers basically explained some knowledge of piano accompaniment after the piano lessons, which was short in time and lacked effective practical exercises, so the effect was not very good at the beginning. In recent years, their piano accompaniment course has been independently developed. Students start to learn it from the second semester of their sophomore year in college and have two classes per week. The teaching style is collective, in which the teacher spends part of the time teaching theory and then performing normal performance. The overall effect is much better than before. In addition, Guangxi Hechi College is in charge of piano accompaniment teaching. Mr. Zhao Jia, a professional teacher who graduated from the Music College of Guangxi Normal University, is also an expert in piano accompaniment. According to him, the piano accompaniment course in this college has been offered for about 8 years. In recent years, they changed the name of the course from the original "Piano Impromptu accompaniment" to "Piano Impromptu Accompaniment and playing and singing". This change actually highlights the close connection between piano accompaniment and vocal performance, which is in line with the training goals of music education majors. At present, the piano accompaniment course of the school is offered for one year, and students start to learn from the third grade in college for two semesters, with 2 class hours per week. In addition, the school will hold music weekly activities once or twice per semester and students' professional all-around competition, in which students' learning ability in piano improvisation can be well demonstrated.

Training objectives of the piano accompaniment course

(1) Training objectives of the staff accompaniment course

In "Reflections on the Construction of Piano accompaniment Courses in higher normal colleges", Wei Shan believes that an excellent accompanist should first pay attention to the accumulation of musical accompaniment theories, analyze regular musical accompaniment, learn from the standard creative achievements of regular musical accompaniment, use rich and delicate expression techniques, and master the commonly used accompaniment texture and harmonic techniques. At the same time, we should consolidate the essence of the music accompaniment theory in the process of active accompaniment practice, and strive to use the knowledge base to discover and create more and more beautiful improvisational accompaniment elements (Wei, 2017). Musical accompaniment is a musical accompaniment created by a composer according to his own perception, carefully conceived and skillfully applied various technologies, which is quickly recognized and widely accepted by people to achieve certain emotional experience. When a performer plays more musical accompaniment, he will naturally accumulate a lot of experience, and can use the acquired knowledge to think comprehensively. I will know what kind of songs are more suitable with what kind of accompaniment, and with enough theoretical knowledge to support it, I may have my own unique understanding of the accompaniment process of new songs. This is the basic concept of "improvisation", but the "improvisation" here is not a "random" play, but depends on the accompanist's accumulation of a large amount of experience and knowledge of his own musical accompaniment. The performer can effectively analyze the song style, melody result, rhythm line and even musical form structure according to his own, and then design the appropriate harmony and accompaniment texture, so that the performance and singing can achieve a perfect combination. Therefore, it can be seen from the above analysis that musical

accompaniment and impromptu accompaniment complement each other, promote each other, and can be converted into each other under certain circumstances. Musical accompaniment to a large extent affects the effect of piano improvisation accompaniment. Some piano accompaniment teachers also like to combine musical composition with improvisation in teaching, so that students with a good piano foundation may get started more easily. For example, they can play musical composition in places where the rhythm and rhythm of the song are more rigorous. If it is an introduction or a freer place, you can often deal with it according to your own ideas, which is not to destroy the effect of the song, but to produce a certain contrast effect.

The goal of music accompaniment course should be cultivated from the following aspects

1) Students are required to accurately, completely, smoothly and emotionally play a musical accompaniment, first of all, in accordance with the composer's performance requirements to carefully complete all the information of the score, play to grasp the strength, pay attention to good timbre, according to the singer's emotional needs combined with musical performance, to achieve tacit cooperation with the singer. So that the sound of the piano and the singer's voice can be better integrated, sound not exaggerated, not irritable and not empty, perfect performance of music.

2) It is necessary to cultivate students' good cooperation ability. Students must have enough sense of teamwork, just like communicating and speaking with others, but also be good at "reading", so that they can timely understand each other's ideas and purposes, in order to make their own judgment. When playing accompaniment to the singer, pay special attention to the following points: first, be able to listen attentively to the performer's singing while playing accompaniment, and maintain and adjust the balance and tacit understanding between the piano accompaniment and the singer in the performance at any time to prevent the destruction of the musical effect; Second, on the basis of their own piano skills, adjust the playing speed, strength and timbre of the piano accompaniment, so that it can be closely coordinated with the singer in the singing speed of the song, emotional expression, breathing, sentence lines and music fluctuations, etc., to achieve a more perfect degree; Third, it can lead, set off and supplement the singer's mood and emotion expression in the performance process, and add icing on the cake for the overall effect of singing.

3) Students are required not only to learn and participate in vocal performance practice, but also to constantly familiarize themselves with the playing characteristics of various orchestral and national instruments, master the singing characteristics of various styles, and be familiar with the accompaniment characteristics of various musical styles in the process of practice, so that they can not only have good cooperation with various professional collaborators, Also for the future to learn improvisational accompaniment accumulated certain knowledge and ability.

4) Students should first have a certain understanding of some background information of the accompanying songs, such as being familiar with the lyrics, understanding the meaning of the lyrics, analyzing the melody style and characteristics, rhythm characteristics, tonality and song structure, etc., understanding the composer's creative techniques, intentions, the creation background of the works, and even the composer's personal experience, etc. In the case of conditions can also collect related audio and video data, enrich their auditory imagination. Only by understanding several different processing methods and conducting in-

depth and detailed research on various types of songs or music can we accurately understand the composer's feelings and more accurately show the true emotions and inner profound thoughts of the works.

(2) Training objectives of the simplified music impromptu accompaniment course

As for the training objectives of piano impromptu accompaniment course, in "Research on the Teaching Reform of Piano Accompaniment Art for Music Performance Majors", Kong Du believes that the orientation of training objectives is the fundamental issue of major construction, which determines the direction of major construction and the formulation of curriculum Settings, and plays a decisive role in the formulation of curriculum objectives, the selection of teaching content and the teaching arrangement. The value connotation of the artistic direction of piano accompaniment is the key to determine the training goal. Piano accompaniment has always been defined only in the paradigm of singing. In recent years, some scholars have proposed that it should be classified as the paradigm of artistic works, that is, piano accompaniment and singing are both organic components of a work, and they can "create the work twice" together to make the work perfectly presented. Under the concept of "work as the center", the cultivation goal of piano accompaniment art is to cultivate "composite" talents, which should include two elements: the material carrier - piano accompaniment technology; Guiding function - theoretical basis and artistic accomplishment. That is, the players themselves must have certain piano playing skills, so that they can properly "do whatever they want" when actually playing, and can freely play according to their own understanding (without destroying the thought and emotion of the song). On the other hand, if the piano improvisational accompaniment is performed for vocal singing, although the players themselves are free to arrange without music. But it must also meet the needs of the song expression and the emotional requirements of the singer, to have a solid foundation of music theory and unique music processing ability.

In the process of practical and theoretical research on curriculum objectives, Xie Wanhong (2023) believes that piano impromptu accompaniment class has high practical and theoretical characteristics and is reflected in different degrees in music majors in major vocational colleges in the "Exploration of the reform of teaching mode of Piano impromptu accompaniment class". At present, the level of piano impromptu accompaniment has become one of the important indicators to weigh the professional quality of modern music educators. Piano accompaniment, especially impromptu accompaniment course, is mainly conducted in the absence of musical score. After listening to or reading vocal music score according to the simplified score or audio data provided by the singer, effective harmonic arrangement can be made in a short time, and accompaniment texture suitable for the song style, melody and rhythm characteristics can be matched with the singer's performance. To achieve perfect results. At present, in the professional courses of music education in various higher vocational colleges, the training objectives of this course are basically reflected, and it has become one of the necessary contents to reflect the comprehensive professional quality of students.

In terms of the reform and construction of piano accompaniment course training objectives, Xie Zhebang (2011) believes in "On the construction of piano Impromptu accompaniment course in normal universities under the new educational situation" that in the face of the new educational situation, the piano impromptu accompaniment course, as a compulsory course for students of music education in higher normal universities, must also position the teaching reform in the goal of cultivating comprehensive talents with innovative ability. At present, the overall training goal of local normal colleges is to cultivate

comprehensive application-oriented professionals who can serve local construction. Different from some professional colleges and universities that focus on cultivating research-oriented talents, local colleges and universities mainly train talents who serve local areas. Most of the students majoring in music education are music teachers after graduation, so the teaching of piano accompaniment course must follow the pace of The Times, adapt to the needs of society, and constantly reform and innovate, so that students can become comprehensive talents who can not only sing but also play.

At present, there are about 320 students majoring in music education in Guangxi Hezhou University, of which about 85% are from other provinces outside Guangxi, and about 15% are from Guangxi Province. Among these students, about 90% can achieve a good level of piano improvisation accompaniment when they graduate. The other part is students majoring in other instrumental music. The major of music education in Hezhou College aims to train music teachers in primary and secondary schools. After graduation, most of the students will enter some local primary and secondary schools or return to their hometown to work as music teachers. They need to master the basic skills of vocal singing, piano playing (piano impromptu accompaniment) skills, music theory knowledge skills and teaching skills in order to play a role in the future workers.

To sum up, in terms of the training objectives of piano accompaniment courses, I believe that music education majors in local universities must pay attention to and strengthen both musical accompaniment and piano improvisation. Local universities should constantly adapt to local development in the construction of professional curriculum objectives, and timely follow up and make timely adjustments. Local universities, which mainly train music teachers in primary and secondary schools, should pay special attention to the cultivation of students' ability of impromptu piano accompaniment, which is also an inevitable requirement for music teachers' teaching ability in primary and secondary school music classroom teaching

Setting of piano accompaniment courses

(1) Opening of courses related to piano accompaniment courses

As for the setting of piano impromptu accompaniment course, Ren Feng (2015) believes in "The Current Situation and Thinking of China's vocal music art guidance profession" that the course is a concentrated embodiment of educational ideas, a blueprint for cultivating talents, the basic requirements of school education, an important way to achieve goals, the main basis for organizing education, and the core content of teaching reform. The curriculum has a direct influence on the formation and finalization of students' knowledge structure and skill level, which is the key to achieving the expected goal of talent training and maintaining the quality of talent training. Piano Impromptu accompaniment course is a highly practical course, which always implements the principle of practicality in the curriculum setting. Based on social progress and professional development, the curriculum setting will be constantly supplemented and improved; In addition, the setting of the curriculum system is an organic and unified whole, which needs to take the overall function and effect into account.

In his "Research on the Teaching Reform of Piano Accompaniment Art for Music Performance Majors", Kong Du (2016) believes that the course of piano improvisation accompaniment art should be optimized and the concept of "work as the center" should be implemented in the music education in normal universities. It is necessary to build an open and diversified curriculum system to highlight the professionalism of piano accompaniment

art. Piano impromptu accompaniment course should have the principle of achieving the training goal, the principle of practicality and the principle of systematism.

At present, music education majors in local colleges and universities in China cannot form a unified consensus on the piano impromptu accompaniment curriculum, on the one hand, because of the differences in regional development and cultural construction of local colleges and universities, and on the other hand, because of the differences in the comprehensive development orientation and professional development reform and investment.

In "Reflections on the Construction of Piano accompaniment Course in normal colleges", Wei Shan (2017) believes that the setting of piano accompaniment course should be centered on accompaniment class, and other subjects should actively cooperate around the teaching of piano accompaniment class. Piano lessons should increase the content of impromptu visual reading and vocal music accompaniment; The teaching of vocal music should strengthen the cooperation with piano improvisation accompaniment, and guide students to pay attention to the effect of listening to the accompaniment sound and accompaniment at any time. The solfeggio training class should strengthen the teaching of solfeggio, so that students can strengthen the ability of recognizing and reading music quickly on the basis of solfeggio. Harmony lessons should include the practice of keyboard harmony, instead of only teaching theoretical knowledge and lacking practical skills. Students must have enough perception and cognition of harmonic three-dimensional thinking, especially the homework written and assigned by themselves should be able to skillfully play on the piano, otherwise it can only be "armchair". All kinds of music appreciation classes should strengthen the appreciation, learning and analysis of famous Chinese and foreign music with rich variations of accompaniment tone texture, so that students can accumulate more accompaniment textures of different song styles; Composition and writing classes should include accompanying writing, etc., which can stimulate students' potential in creative thinking.

In "The Setting and Reform Thinking of Piano Impromptu Accompaniment related courses in local colleges and Universities", Chen Shijun (2012) believes that many current studies on piano impromptu accompaniment are often limited to the piano impromptu accompaniment course itself, and the research vision is very limited, and it is of practical significance to use an interconnected and overall approach to find the breakthrough point of reform from relevant courses. Piano impromptu accompaniment courses are closely related to: Piano performance (which is the basis of piano impromptu accompaniment course), solfeggio ear training (impromptu music recognition and first tone feeling in piano impromptu accompaniment, etc.), and acoustics (chord selection, harmony arrangement and thinking in piano impromptu accompaniment, etc.), song writing and musical form analysis (the part with abstract thinking in piano impromptu accompaniment); In addition, the most closely related to piano impromptu accompaniment is vocal singing and performance. Piano impromptu accompaniment plays a decisive role in the understanding and shaping of music image, coordination and tacit understanding with singing.

At present, there are still some shortcomings in the setting of piano impromptu accompaniment courses for music education majors in local colleges and universities. For example, the course starts in most colleges and universities in the fifth or sixth semester, which leads to short and hasty learning time for students. More importantly, the first to fourth semester mainly focuses on vocal music and instrumental music, and there is no effective penetration teaching for piano impromptu accompaniment. It is more difficult for students to

learn. In piano performance, the emphasis is mainly on the fixed mode of learning, while the piano improvisation accompaniment focuses on the first tone hearing mode, which is not conducive to the learning of piano improvisation accompaniment.

Most of the solfeggio teaching materials in local colleges and universities are based on staff notation, and do not pay attention to the improvisation training of simple notation.

Based on the above analysis of piano impromptu accompaniment curriculum, I believe that local colleges and universities should broaden their horizons in the course setting of piano impromptu accompaniment, be bold and innovative, and combine with reality. Corresponding course system should be developed according to the particularity of this course, so that the teaching of relevant courses can penetrate into the piano impromptu accompaniment curriculum. For example, some teaching of impromptu accompaniment should be added to piano performance, the start time of impromptu accompaniment class should be advanced to the third semester, attention should be paid to the training and learning of students' hearing thinking in the first key, and the teaching of vocal music class should be closely related to piano impromptu accompaniment

(2) Contact between piano accompaniment courses and other related disciplines

Piano impromptu accompaniment course is not a completely independent course in many courses of music education major, on the contrary, its requirements are highly comprehensive, and even in addition to the close connection with related music professional courses, we should also see its interaction with music aesthetics, music philosophy, art sociology and other disciplines. Of course, impromptu piano accompaniment courses are most closely related subjects such as piano performance, vocal performance, solfeggio ear training, acoustics and music culture theory courses.

In "Introduction to Piano Impromptu Accompaniment Teaching", Sun Zhengwei (2005) believes that the task of piano accompaniment teaching is to help students "integrate" the knowledge of theoretical courses, and piano accompaniment class is an ideal knowledge collection point, and many difficulties and doubts can be solved by teachers only with a little reference. In fact, no matter which course, they are a branch of music, which plays a very important role in the performance of music, and there is a very close relationship between them, so when learning each course, students should not only master and apply the knowledge structure and content of the course itself well, but also use it well. The relationship between knowledge and structure of other courses should also be straightened out. The connection between piano impromptu accompaniment course and other subjects is mainly manifested in the following aspects:

First, the connection with vocal music, the piano accompanist as the artist's artistic direction, need to have a certain vocal literacy. It is necessary to be familiar with the physiological characteristics and the basic principles of the human voice, to correctly judge the syntax of the music, breathing pause, the direction of the melody, and to deal with the problems of introduction, transition, climax and so on. The accompanist should cooperate with the singer in the strength and brightness of the song, achieve the role of setting off and foil, and jointly create a complete and vivid artistic image with the singer. Second, the connection with piano playing, piano playing technology is the basis of accompaniment and means of musical performance, but also the basis for the complete realization of accompaniment ideas and design. There is no accompaniment without piano playing skills. Have a solid piano playing skills in order to be able to maneuver in the accompaniment, so as to enhance the expression and appeal of art. In the choice of piano etudes as much as possible

involve some classic piano accompaniment (some piano music itself is a very excellent accompaniment), so as to organically combine with the accompaniment piano. Third, in relation to solfeggio and ear training, we mainly use the first tune singing method in the improvisational accompaniment. This is very convenient for clarifying the key, assigning chords, and temporarily shifting the key. So we should play the subjective initiative in the study of solfeggio. Through the practice of piano impromptu accompaniment, the four methods of simple score, staff score, first tune and fixed singing are integrated and flexibly applied. In particular, attention should be paid to the thinking practice of reading music, solfeggio and playing the first key concept. Fourth, the connection with the music culture theory course, in order to master the music style of the work, there must be a certain humanistic quality and aesthetic taste, which requires the performer to have a profound music culture and musicology foundation. Therefore, to play piano accompaniment well, we must strengthen the study of music culture theory courses such as music history, music aesthetics and music appreciation.

In short, the teaching of piano impromptu accompaniment course should be closely connected with music theory courses and practical skills courses, and promote and penetrate each other in the teaching process. Music education majors in local colleges and universities should establish a good piano impromptu accompaniment teaching system and strengthen its internal connection with related disciplines.

Classroom organization form of the piano accompaniment course

(1) Teaching form

In "On the teaching of Piano Impromptu accompaniment in local colleges and universities", Bao Mingwei and Gu Dahai (2015) believes that for local colleges and universities, it is more necessary to clearly recognize their own characteristics and shortcomings, conduct comprehensive and detailed research in view of different situations, advance with The Times, expand horizons and ideas, and the form of classroom teaching should be in line with the actual situation of students in our school. The diversified forms of piano impromptu accompaniment teaching are not specific enough, the lack of correct positioning and curriculum objectives applicable to colleges and universities, the lack of integrity, and the diversity of teaching materials is not unified enough are prominent problems in the piano impromptu accompaniment teaching in local colleges and universities.

Wei Shan (2017) believes that the traditional piano impromptu accompaniment teaching is basically based on the teaching class as a unit, using a piano to teach collectively, and the teaching form and teaching method have certain limitations. In recent years, with the rapid development of local colleges and universities and the gradual attention of leaders, along with the promotion, popularization and widespread application of electronic digital piano in college music classes, the rich teaching methods of electric piano also show its advantages in collective teaching. Piano improvisation accompanied by electric piano collective teaching is scientific, intuitive, practical and efficient, worthy of application and promotion. In this way, the classroom teaching of piano impromptu accompaniment can be carried out in the form of traditional collective teaching and subgroup. The collective class is suitable for teachers to teach theoretical knowledge and knowledge with common rules in the classroom, and can also organize students to observe each other, exchange and learn. The form of group teaching enables teachers to have a deeper understanding of each student's learning progress and potential, timely help students to solve the difficulties encountered, and

correct the mistakes in learning. These two forms of teaching complement each other, and flexible use of these two forms in teaching helps to promote the improvement of teaching quality.

The use of digital piano classroom for piano improvisational accompaniment group class teaching, change the ordinary large class teachers on the blackboard, students on the table on paper talk, and give play to the traditional small lessons, group lessons according to the characteristics of different students, on the basis of joint improvement can also take into account students with a good foundation in this respect. The content of new lesson teaching with digital piano teaching should include three parts: theory teaching, accompaniment teaching and auditory teaching. In terms of the arrangement of teaching content, students can enjoy a large number of excellent orchestral accompaniment and piano accompaniment works by using the audio-visual equipment provided by the electric piano classroom, especially the positive musical accompaniment with representative musical types and high artistic value, because the regular accompaniment score or the total musical score of the orchestra is a fine art product carefully designed. From here to absorb nutrition to enrich their own performance techniques, expand their musical vision, and then use its essence for my use, for the accompaniment score adaptation and band score reduction, but also to improve the level of improvisation accompaniment easy to do. It can also use the function of the computer for voice control, so that students can analyze and compare vertically and horizontally, comprehensively improve the allocation ability, and apply it to practical learning.

(2) The form of returning to classes

The form of the piano impromptu accompaniment class can be group, group and individual, and the difficulty is gradually increasing according to the form of the lesson. Back to class, students can be divided into several groups according to the degree, because the students' playing level is uneven, can use group stratified teaching. In group class, teachers and students will listen to the lecture, analyze, discuss, comment, arrange accompaniment, and play on the spot. Teachers should encourage students to actively participate in playing on the basis of accurate normal performance, point out existing problems, and give timely guidance, which can effectively adjust the classroom atmosphere. The teaching method is transformed from infuse teaching to interactive teaching, and the teaching process is no longer a simple process of spreading knowledge, nor a simple process of developing students' self-potential, but a process of knowledge re-creation in which teachers and students participate together. The members of the group are regrouped according to the class results, so that students have a sense of crisis and urgency, which is very conducive to mobilizing students' learning enthusiasm, playing their own role, and achieving the purpose of improving teaching quality. A group plays the melody and a group plays the accompaniment, alternating and complementing each other, like a small concert where everyone is a performer, but also an audience and listener. Students have a wide range of participation, which strengthens the spirit of unity and cooperation, and enriches students' artistic practice activities.

Conclusion

In short, at present, the piano impromptu accompaniment course of music education major in local normal colleges in China has been developed to a certain extent, and the teaching form of piano impromptu accompaniment course has also undergone some new changes, and certain achievements have been made. In my opinion, for music education major in local normal colleges, the concept of piano impromptu accompaniment teaching should first be changed and the degree of attention should be raised. The teaching of music education in local colleges and universities should be different from the teaching of music performance majors, especially for the teaching of piano impromptu accompaniment courses. They should not only pay attention to the cultivation of skills and ignore the theoretical teaching, but should comprehensively strengthen the cultivation of the comprehensive ability of theory and practice, and meet the requirements of the overall goal of the cultivation of composite and applied talents in local colleges and universities. Secondly, the curriculum should be set up scientifically and reasonably. We should fully realize that piano impromptu accompaniment needs the groundwork of piano and vocal music lessons, and pay attention to the supporting role of learning related disciplines and courses for piano impromptu accompaniment lessons. There are also piano impromptu accompaniment courses offered time and the total number of teaching hours. Finally, it is necessary to constantly innovate the teaching methods of piano impromptu accompaniment class. According to the current situation of local colleges and universities, it is imperative to compile textbooks suitable for the actual situation of the school. The compilation of textbooks should be complete and standardized, covering the basic content of the subject, and the teaching methods should be diversified, including group teaching, individual teaching and collective teaching. In this way, the impromptu piano accompaniment teaching in local colleges and universities can be gradually and gradually and get good development, which can make contribution to the music education of local colleges and universities of China.

References

- Bao, M., & Gu, D. (2015). On the teaching of Piano Impromptu Accompaniment in local universities. *Journal of Chifeng University: Chinese Philosophy and Social Science Edition*, 36 (5), 4.
- Chen, S. (2012). Design and reform of Piano Impromptu Accompaniment courses in local universities. *Gehai*, (5), 3.
- Kong, D. (2016). *Research on Teaching Reform of Piano Accompaniment Art Direction of Music Performance Major*, [Doctoral dissertation]. Northeast Petroleum University.
- Ren, F. (2015). Current Status and thinking of vocal music art direction in China. *Music Creation*, (3), 3.
- Sun, Z. (2005). *Introductory Course of Piano Improvisation Accompaniment*. Shanghai Music Publishing House.
- Wei, S. (2017). *Reflections on the Construction of Piano Accompaniment Course in higher Normal Universities*, [Doctoral dissertation]. Northeast Normal University.

- Xie, W. (2023). Exploration on Teaching Mode reform of Piano Impromptu Accompaniment course for Music majors in Higher vocational colleges -- A case study of Music education majors in Guiyang Preschool Normal College. *China National Exhibition*, (2), 137-139.
- Xie, Z. (2011). On the construction of Piano Impromptu Accompaniment Course in normal universities under the new educational situation. *Piano Art*, (7), 3.