

A study on the technique of filling piano accompaniment with empty beats in the children's song "Children of All Races Together"

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Abstract

The study of children's songs using piano accompaniment is a common form of compulsory education, and the empty beat filling as a piano accompaniment technique is one of the forms of accompaniment. The study of the material selection and playing skills analysis of empty beat filling enables music teachers to open up the idea of repertoire arrangement for singing module, and to enhance the accompaniment skills to improve the classroom atmosphere and learning efficiency. It applies practical research methods in the field of musicology to explore and study the application of aerial photography techniques through practical operations and practical experience. In the study of piano accompaniment techniques, it continuously explores and experiments with different techniques and methods through practical performance and accompanying practice, aiming to develop accompanying skills and enhance the technical and artistic performance level of piano accompaniment.

The research finding was the empty beat fill of "All Groups of Children Together" is a filler performance mainly performed by the right hand, because the accompaniment is a melodic accompaniment that is, the right hand plays for the main theme, and the left hand plays for the accompaniment pattern, so the right hand takes on the task of the main theme, but also has to have filler material to join in the strong and weak levels, it is necessary to divide the main theme and the filler material, with the main theme being a slightly stronger level, and the accompaniment being a weaker level, and with a clear separation of the main and secondary levels, so as to make the music achieve a harmonious sound. Only then can the music achieve a harmonious sound effect.

Keywords: Technique; Filling; Piano Accompaniment; Empty Beats; Children's Song; Children of All Races Together

Introduction

In school music pedagogy, piano accompaniment skills are one of the necessary abilities of music teachers, taking appropriate teaching methods, adding rich repertoire choices and learning to change the accompaniment patterns can enhance students' interest and ability to learn, in order to effectively improve the teaching level of teachers and enhance the quality of teaching (Liu, 2019). In this paper, the children's song "All groups of children together" is taken as an example to be analyzed, and the analysis and performance of the empty beat filling is added on the basis that the harmony and accompaniment have already been arranged and completed.

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Piano accompaniment is a compulsory or elective course in music majors at higher education institutions. It refers to the use of piano or electric keyboard instruments to provide accompaniment for songs, instrumental performances, dances, and poetry recitals (Wang, 2012). Piano accompaniment can be classified into two types: standard notation accompaniment and simplified notation accompaniment. This study focuses on simplified notation accompaniment, where piano or electric keyboard instruments are used to provide accompaniment by teachers through the arrangement of harmony and texture. Due to its instantaneity and creativity, it is also known as piano improvisation accompaniment. According to the book "Music Education," written by Guo Yufeng and Liu Dongyun and published by Shandong University Press in 2009, piano improvisation accompaniment is defined as "quickly and accurately reflecting the development of harmony and texture based on the melodic implications, to support and enrich the melody, and enhance its overall artistic quality." In other words, piano improvisation accompaniment involves spontaneously accompanying a song by quickly and accurately improvising accompanying voices, including harmony and texture, that are suitable for the melody. Piano improvisation accompaniment should closely connect with the melody and lyrics of the song, either enhancing the atmosphere, deepening emotions, revealing content, or shaping the artistic image of the composition. This is the definition of piano accompaniment provided by Guo Yufeng and Liu Dongyun (2009). It should be noted that the concept of piano improvisation accompaniment discussed in the book "Music Education" has a slightly narrow focus in terms of its target objects, as piano accompaniment can be applied to various forms, not just song accompaniment. However, in this study, as the research focuses on the children's song "All Groups of Children Together", the concept aligns with the scope of this research.

Research Objectives

To study the technique of filling piano accompaniment with empty beats in the children's song "Children of All Races Together"

Research Methodology

This article adopts the qualitative research methods of music analysis and practical research methods in musicology to analyze the children's song "All Groups of Children Together" composed by the composer. It applies practical research methods in the field of musicology to explore and study the application of aerial photography techniques through practical operations and practical experience. In the study of piano accompaniment techniques, it continuously explores and experiments with different techniques and methods through practical performance and accompanying practice, aiming to develop accompanying skills and enhance the technical and artistic performance level of piano accompaniment.

Research Conceptual Framework

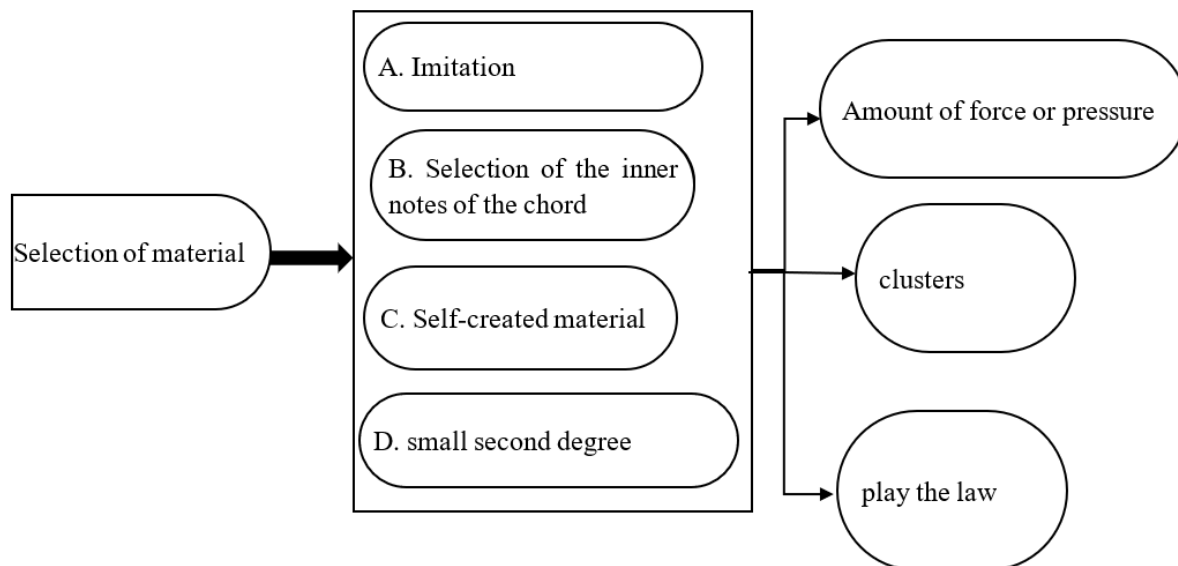


Figure 1 Research Conceptual Framework

Research Findings

Harmonic Analysis and Arrangement of the Song "All Groups of Children Together

各族小朋友在一起

1 = G $\frac{2}{4}$
中速 活泼地 潘振声词曲

3 4 5 3 | 1 5 0 | 3 4 5 3 | 1 5 0 |
各族小朋友呀， 在一起呀，

2 2 2 2 | 3 2 1 7 | 6 5 1 2 | 3 - |
就像朵朵鲜花 开在春天里。

3 4 5 3 | 1 5 0 | 3 4 5 3 | 1 5 0 |
一同唱唱跳跳， 一同做游戏呀，

2 2 2 2 | 3 2 1 7 | 6 5 6 7 | 1 - :||
亲亲热热 甜甜蜜蜜 多么欢喜。

Figure 1. "All Groups of Children Together" of people's Music Education version of Grade
Source: People's Education Press, Curriculum and Textbook Research Institute, Music
Curriculum Research and Development Center (2012) "Compulsory Education Textbook
Music (Solfege) Grade 1, Volume 1"

First of all, from the tune can be analyzed "children of all races together" is a joyful and light-hearted song, the music melody is naive and childlike, jumping and easy to learn to sing, the song is a major key song, the combination of lyrics and music is close, and the combination of lyrics and tone of voice reading complements each other;

Secondly, in the application of chords, the chords of the major key songs are mostly I, IV, V. Of course, in the actual application, VI, II, III chords can also be used in small amounts. In addition, in order to clarify the tonality, the beginning and ending bars of the songs should pay attention to the use of the in-situ dominant chords for the song arrangement;

Once again, we have multiple options for the choice of patterns. For lively songs, we can choose the evolution of the columnar form, the eighth-note columnar form, or we can use the decomposed accompaniment pattern or the alternating semi-decomposed form, all of which are designed to reflect the lively and joyful mood of the song, because the filling of the empty beat in this article mainly refers to the right hand outside of the melody of the empty beat, which is not at variance with the chord choices of the left hand. Therefore, we will first take the basic form of semi-decomposition as an example to sort out, with the purpose that no matter what kind of pattern the left hand arranges, the right hand can use the empty beat filling technique to add color to the song.

Finally, we show the accompaniment arrangement of the entire piece "All Groups of Children Together" as in Score 1.:

Score 1. Accompaniment arrangement for the entire piece "Groups of Children Together

1=G 2/4

34 53 | 15 0 | 34 53 | 15 0 |

1 5 1 5 1 5 1 5
3 3 3 3

各族 小朋友呀， 在 一 起呀，

22 22 | 32 17 | 65 12 | 3 — |
7 5 7 5 1 5 1 5
2 2 3 3

就像 朵朵 鲜花 开在 春 天 里。

34 53 | 15 0 | 34 53 | 15 0 |

1 5 1 5 1 5 1 5
3 3 3 3

一同 唱唱 跳跳， 一同 做游 戏呀，

22 22 | 32 17 | 65 67 | 1 0 ||

7 5 1 5 7 5 1 5

2 3 2 3

亲亲 热热 甜甜 蜜蜜 多么 欢喜。

Selection and Application of Piano Accompaniment Filling Material for Silent Beats

Silent beats and filling concepts, silent beats refer to the pauses or rests in music during its progression or at the end. Filling refers to adding material to the silent beats and sustained notes in order to make the music more rich and lively. The classification of filling material for silent beats is based on the musical content, and there are multiple categories of filling material. This article will only analyze and study four commonly used types of filling material from the perspective of accompaniment techniques. The first is imitation, the second is the selection of inner chord tones, the third is improvisation, and the fourth is the use of minor seconds. First, let's analyze the first type, imitation. Imitation can be interpreted in various ways, such as rhythm imitation, pitch imitation, melodic imitation, and note imitation. Here, we will analyze note imitation as an example. First, we identify the silent beats in the song and mark them with hooks. For example, in Score 4.2:

Score 2. "All Groups of Children Together" song with marked silent beats.

1=G 2/4

		√			√	
<u>34</u>	<u>53</u>		<u>15</u>	0		<u>34</u> <u>53</u> <u>15</u> 0
			√			√
<u>34</u>	<u>53</u>		<u>15</u>	0		<u>34</u> <u>53</u> <u>15</u> 0
						√
<u>22</u>	<u>22</u>		<u>32</u>	<u>17</u>		<u>65</u> <u>67</u> 1 0

Take the first bar at the empty beat as an example, such as note imitation, the empty beat at the beat need to arrange the two notes appearing in the bar, you can change the rhythm, such as each eighth-note style or accompanied by a dotted rhythm, etc., the first bar of the left hand part of the accompaniment, the right hand can be the third beat of the filler to play, change for the spectrum 4.3:

Score 3. "Groups of Children Together" piece of music empty beat imitation fill a

Right hand fill:	<u>15</u>	
Right hand melody:	<u>15</u>	0
Left hand accompaniment:	1	5
		3

Source: collation of this study

This form of note imitation makes the musical melody more lively. If we take the 12th measure of 4.2 as an example of note imitation, it will become 4.4:

Score 4. "All Groups of Children Together" piece of music empty beat imitation fill b

Right hand fill: 1
Right hand melody: 1 0 |
Left hand accompaniment: 1 5
3

Because the right hand melody in this bar only appears as a single note, if played on the piano will result in a more monotonous note imitation effect, which is not enough to meet the needs of musical development, we can choose among several other forms of filler material.

Secondly, the selection of chord tones, chord tones refer to any one or more tones in the chord used in the bar to be filled, we will use these notes in the chord to make different combinations of rhythms and sequences to get a variety of fill material, such as the use of chords of three tones can be changed into triplet combinations, or the first eight after the sixteen, sixteen after the eight, such as the chord of a certain note is repeated, the rhythm can be changed to sixteenth note combinations, of course, there are also changes in the order of notes, and will get a lot of different combinations. If you repeat a note in a chord, the rhythm becomes a combination of sixteenth notes, and of course, if you change the order of the notes, you get a lot of different combinations.

For example, if you still take the chordal intonation pattern in the fourth measure as it appears in clef 4.2, it would become:

Score 5. "All Groups of Children Together" Music Empty Beats and Chord Intonation Fills

Right hand fill: 1351
Right hand melody: 1 0 |
Left hand accompaniment: 1 5
3

This form of chordal intonation enriches the acoustics of single tones appearing in the measure, presenting the music in a more graphic and concrete way.

Third, self-creation, self-creation can be literally understood as the creation of their own material, which is more common in the writing of music, by the music mood, the development of musical ideas and the creator's ability to create music, music appreciation combined with the creation of music, there can be a variety of different content choices, such as in the rhythm, notes, timing, tempo and so on, to come up with the creation of new material. For example, the fourth measure that appears in Score 4.2 is an example of a compositional style:

Score 6. "All Groups of Children Together" piece of music with empty beats for self-created fills

Right hand fill: 5231
Right hand melody: 1 0 |
Left hand accompaniment: 1 5 |
3 or

Right hand fill: 3231
Right hand melody: 1 0 |
Left hand accompaniment: 1 5 |
3

It can be concluded from the above examples that a slight change to any one of these aspects makes the material an entirely new choice.

Fourth, the use of the minor second, the minor second refers to the distance between the tone and the tone for the semitone relationship, the intervals of the minor second relationship is more commonly used in lively and cheerful music, can be more set off by the lightness of the piece of naughty sense of the small second will be used in the music of the half termination and the full termination of the music, such as in the "groups of children together", we can be in the semi-termination and the full termination of the filling of the minor second, the piece of relaxed The piece can be expressed in a relaxed and pleasant way. In the following figure, we can see that the ending tone of the piece is on the 1st tone, with the 1st tone as the main tone, and the minor second below it is added to the front of the main tone 1 in the form of a decorative leaning tone, forming a minor second decorative tone pattern, which makes the music more dynamic and joyful. To summarize, the empty beat filling piano technique of "All groups of children together" can be differentiated by using the above four materials, and it takes a long time of practice to apply each material appropriately to the accompaniment.

Discussion

In the filler material and the main theme of the group performance, we have a variety of options, such as the main theme and filler material can be used in a group, can also be used in the main theme than the accompaniment of a group or several groups of forms or the main theme than the accompaniment of a group of forms or several groups of forms, the specific choice needs to be based on the musical mood of the song to make a choice, the "All Groups of Children Together Bird" is a happy and lively song, such as choosing to accompany a group of forms or several groups of forms than the main theme of a group of forms or several groups of forms, the specific choice needs to be based on the musical mood of the song to make a choice (Jing, 2017). All Groups of Children Together" is a cheerful and lively song, such as choosing the accompaniment than the main theme of a group or a few groups of sound produced by the dull, depressing, and the music to express the mood does not match; such as the main theme and accompaniment put for a group of music, music is more gentle, quiet, and can not be very good foil music atmosphere; such as accompaniment than the main theme of a group of high or a few groups of sound effects produced by the lively and lighthearted and naughty, dynamic, and interesting to match the choice is good (Feng, 2011).

In the empty beat filling playing technique, can be categorized according to the piano playing technique, can be roughly divided into three kinds: continuous, broken, semi-continuous. Generally in the compulsory education stage of the music song accompaniment in the performance technique of playing and breaking, so here we can analyze the performance of playing and breaking, in the song accompaniment playing method for the choice, but also need to practice more screening, "All Groups of Children Together" song such as the use of continuous method of filling the empty beat, there is a gentle and lyrical musical effect, like two birds in the dialogue, a lively and naughty, a gentle and quiet; if you choose to break the empty beat filling method, there is a gentle and lyrical musical effect, like two birds in the dialogue, a lively and naughty, a gentle and quiet; if you choose to break the empty beat filling method, there are three kinds of performance techniques: continuo, semi-continuous (Zhu, 2020). One is lively and naughty, and the other is gentle and quiet; if you choose to play in

broken rhythm, you will bring out the lively and naughty of the air beat filling. The two choices have different musical sound effects, do not need to investigate its advantages and disadvantages, only choose what you think is more suitable for the top, which is precisely the charm of improvisational accompaniment, free to create and choose, can fully mobilize the enthusiasm of the arranger, mobility (Qiao, 2022).

Recommendation

1. Practical Recommendations

For research on the technique of filling piano accompaniment with empty beats in the children's song "Children of All Races Together," start by conducting a literature review on piano accompaniment techniques and their effects on children's musical learning. Develop a research design that includes both qualitative and quantitative methods, involving music educators and young students as participants. Use pre- and post-intervention assessments to measure improvements in rhythm perception, engagement, and overall musical development. Collect data through observations, interviews, and standardized musical tests. Ensure ethical considerations such as informed consent and confidentiality are upheld. Analyze the data using statistical methods and thematic analysis, and compare the findings with other accompaniment techniques. Finally, disseminate the results through academic journals, conferences, and music education workshops to inform and improve teaching practices.

2. Recommendation for future research

For future research on the technique of filling piano accompaniment with empty beats in the children's song "Children of All Races Together," it is recommended to analyze the pedagogical benefits and challenges of this technique for young learners. Investigate the impact on children's musical development, rhythm perception, and engagement with the song. Comparative studies with other accompaniment techniques could highlight its unique advantages and potential drawbacks. Additionally, exploring the adaptability of this technique in diverse cultural and musical contexts can provide a broader understanding of its effectiveness. Collaborations with music educators and child development specialists will enhance the practical applications and theoretical underpinnings of this research.

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