

Vocal Piano Accompaniment in Music College in China

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Abstract

On the stage of vocal singing, piano accompaniment plays a very important role. With the continuous development of vocal music art, more and more singers began to pay attention to it. In vocal singing, only the coordination and cooperation between the piano art director and the vocal singer can provide the audience with more pleasant music experience and more full emotional experience. At the same time, in the process of cooperation, the two can also lock each other's advantages and shortcomings to prepare for the next cooperation.

Keywords: Vocal; Piano Accompaniment; Music College; China

Introduction

"Piano accompaniment" is called "art direction" in German and Austrian countries, and "Coach" in English countries. It originated in the West, and its origin can be traced back to the 9th century AD, when the organ, as the oldest keyboard instrument, accompanied the voice in church. This form of accompaniment is regarded as the germ of piano art direction in the 19th century. Most singers use piano accompaniment when they sing. This is a very new form of expression in which the singer performs vocally and is accompanied by a piano. In the course of the development of this form, the audience gradually realized that piano accompaniment enhanced the artistic value of vocal singing. The importance and significance of piano accompaniment and even piano art direction have been raised to a new historical height. In 1947, Gwendolyn Kodolski established the world's first accompaniment program at the University of Southern California (USC), founded the school's Keyboard Cooperative Arts department, and also established and designed the world's first bachelor's degree in accompaniment music. In the 1980s Samuel Saunders coined the term "Collaborative Piano" to better describe the shared contribution of the pianist and other musical partners to the orchestra (Li ,2023).

Compared with foreign countries, the development of piano art direction in our country is not optimistic. At present, the subject of piano art instruction in our country is still fully developed, and it is still in the very primary stage. The construction of piano art instruction discipline in our country started late, and people still have differences on the cognition and positioning of piano accompaniment function. People still ignore the important role of the piano art director in vocal music teaching, and regard the piano art director as the accompaniment and attachment of the vocal singer, and do not realize its real role. As there are fewer piano art instruction courses in China, many piano students have not really come into contact with the subject of piano art instruction, which is understandable for its natural contempt. Piano art instruction and vocal music teaching should depend on each other and achieve each other. Piano art instruction plays a guiding role in vocal music teaching, which should not be ignored. After the subject of piano performance entered China, it developed step

by step along with the field of music art, and then obtained remarkable achievements. In contrast, piano art direction is not as smooth as piano performance discipline (Dai, 2001).

Vocal piano accompaniment

Positioning of vocal piano accompaniment roles

In a broad sense, piano accompaniment refers to a kind of guiding behavior, a process of guiding and improving artistic behavior. The purpose of this kind of behavior is to enable art performers to exert their creativity and thinking, have an independent performance style, and at the same time, the content and emotion contained in the art work are accurately expressed. At first, in foreign countries, piano accompaniment was only a simple occupation, the content was to accompany stage performances and piano art instruction. Later, with the continuous development of music art, it was gradually divided into several different disciplines, such as: art song accompaniment, opera rehearsal accompaniment, vocal piano accompaniment and instrumental accompaniment. Up to now, foreign piano art instruction courses have formed a relatively scientific teaching method, as well as a relatively stable teaching model, and it has broken through the scope of special education, towards a broader direction.

We take art songs as an example to think about the role positioning of piano accompaniment. The melody of vocal singing coupled with the beautiful accompaniment of piano is the difference between art songs and other themes of music. The piano art director and the vocal singer alone cannot complete a complete art song. Only when the two fulfill their duties and play their roles, can they express the art songs perfectly and accurately. If the piano accompaniment cannot find its own role, then the carefully created piano accompaniment will lose its original role, and the art song will lose its original color. Only a vocal singer cannot show the feelings of Pai Yu in the art song, will lead two people together, the piano accompaniment through the performance with the vocal singer full of feelings to sing, can complete the expression of this artistic European song. Therefore, the piano accompaniment must deeply analyze the emotional and ideological content of the art song, appreciate the profound inner nature of it, and find out their own role positioning, so as not to overwhelm the main or secondary, affecting the entire vocal art work. Work with vocal singers in a friendly and harmonious manner to express good works (Shi, 2018).

Ability required for vocal piano accompaniment

(1) Solid basic skills and excellent playing ability

The accompaniment of various types of vocal music works is the accompaniment score used for the piano. Among these accompaniment scores, there are high and low difficulties. Every perfect performance needs to go through the tacit cooperation between the piano artistic director and the vocal singer. If the accompaniment score used is relatively simple, this accompaniment score is very simple for piano accompaniment. Because after the piano accompaniment has the visual reading power, it can perform the correct guidance. However, it is inevitable that there will be more complicated parts to play in various accompaniments. (Zhao, 2019) For example, in our country, the prefix part of partial vocal music works is more radical and excited, and this fragment needs to add octaves and some

chords to help play. This kind of difficult playing segment has relatively high requirements for piano accompaniment, which often requires piano accompaniment to have excellent basic piano skills in order to better cooperate with the singer effectively. Piano accompaniment should have the basic skills of piano keyboard performance package include scales, octaves, seventh chords and other playing methods, but also have a better ability to control the pedal, accurately grasp the overall rhythm in the process of playing. In fact, the playing ability of piano accompaniment can be experienced through the process of playing vocal works. In addition, you should also be able to master a variety of playing skills, that is, be able to play the same song according to different playing skills to play different emotions. After mastering such superb playing skills, you can accompany others, and the picture combined with both sides will be the artistic appeal of vocal performance to the extreme

(2) Accurate visual reading ability

The ability that every qualified piano accompanist should have is the visual reading ability. Because this ability can quickly and efficiently hear music that has never been played before. The reason why such a state can be achieved is mainly because the piano accompaniment with visual reading ability is usually after a long and effective training to achieve such an effect. In addition, piano art directors with visual reading ability usually have mastered the various musical structure of most piano works and have a certain understanding of the playing style of some performers, and generally have a clear grasp of the inherent characteristics of piano art directors. In fact, for the visual reading ability to draw a statement is the same as reading, watching and listening to contact more naturally can be understood, in addition, visual reading ability is to test whether the piano accompaniment has a comprehensive ability of an important indicator, so piano accompaniment should pay attention to this aspect of learning and exercise. It is necessary to deal with any different types of vocal music naturally, especially for various songs played by students, and to evaluate and change the songs played by students to improve the piano performance level of students (Zhang, 2004).

(3) Analytical ability

In the piano art direction, it is more important to have more accurate analytical ability, because analytical ability is one of the essential basic abilities of all piano art direction. In the process of playing the piano, if you want to accurately and comprehensively integrate the artistry of vocal music works, and also want to perfectly cooperate with the performers, it is necessary for the piano art instructor to accurately analyze all the structural and technical requirements of various vocal music works. Analytical ability specifically refers to the piano player's ability to deeply understand and analyze related contents in vocal music works, such as accompaniment texture, musical form structure, expectation and sentence division in music score, etc. It can also include the ability to guide singers' singing skills or express and sing the same piece of music in different ways

(4) The quality of piano accompaniment

1) It has a profound cultural heritage

The piano art director should have a profound cultural heritage, which is the foundation of all piano art directors and piano players. The requirement of piano art director's cultural background in piano playing is not only to understand the contents of vocal music singing, the length of the gap between passages, the adjustment of breathing patterns and singing methods, but also to master various aspects of vocal music singing. It is also necessary to fully understand the knowledge theory of vocal music concept and accurately grasp the difference between the basic knowledge of Chinese and Western vocal music culture.

2) With rich stage experience Piano art director has rich stage experience, but also can effectively help vocal performers on the stage of various movements to guide. Because the piano art director's study of vocal music works is more thorough than the study of vocal music singers. This is because the piano art director can only express the specific emotions in vocal music through the piano, and the vocal singer sings according to the emotions conveyed by the piano (Li, 1996).

Artistic value of vocal piano accompaniment

Piano accompaniment has multiple artistic values. It is not limited by solo performance, but plays with the main body in various forms of expression. Through piano accompaniment, the audience can form a deeper and more complete perception of the aesthetic expression of musical works. The artistic works have more diversified and different levels of emotional color.

Create context

In vocal performance, the combination of singing and accompaniment can show the context of the musical work and deepen the emotional experience of the audience. As a piano accompanist, you can start to accompany the vocal singer before singing, and bring the audience into a specific situation with wonderful piano sounds and unique melodies, initially showing the style and theme of the vocal music works, and at the same time, prepare the mood and atmosphere for the vocal singer. Through the live piano accompaniment, vocal singers can follow the accompaniment to find the melody and artistic conception of the song, and integrate it with the artistic conception of the work in the singing process, and deeply express the artistic characteristics and thoughts and feelings of the vocal work. In the singing process, the piano accompanist needs to find the meeting point with the vocal singing, on the one hand, to guide the singer to sing, on the other hand, but also to cooperate well, so that the piano voice and the singer's song sound blend with each other, layers of depth, and better express the connotation of the vocal work (Fan, 2023).

Building character image

The combination of vocal singing and piano accompaniment has the effect of shaping characters' images. From the perspective of vocal performance art works, most of the works have unique plot stories. As singers and piano accompanists, they need to fully understand the story content of the works before performance, and perfectly cooperate in the later performance to shape characters' images around the theme ideas of the works. The age, personality and life experience of the characters are presented in an artistic way to make the image of the characters more vivid. From the Angle of shaping the image of the character, vocal singing and piano accompaniment are indispensable parts of vocal performance. Vocal singing is the basis of shaping the image of the character, and the accompaniment of the steel piano can allow the singer to penetrate into the inner world of the character, express the thought and behavior of the character, so as to pass the story to the audience. In the performance process, the integration of vocal singing and piano accompaniment can also realize the transformation of characters, so as to better coordinate the story and plot.

Display technical features

The perfect combination of vocal singing and piano accompaniment can express the technical characteristics of vocal music works and show good technical performance results. In the performance, the vocal singer needs to follow the piano accompaniment to show their own tone and harmony line, taking into account the human voice and the piano sound, so that the main melody of the song is more bright, the piano accompanist needs to do a good job of the main melody adjustment, at the same time, also need to pay attention to the singer's voice and melody changes, control the overall rhythm of the performance. For vocal singing, singers need to improve the appeal of musical works with intonation, tone, etc. However, in the whole performance process, intonation and tone are constantly changing, and different tones of singers will affect the artistic effect of vocal works. Only by closely combining piano accompaniment and vocal singing can the ideas of vocal works be better displayed. Achieve good artistic effect. Under normal circumstances, in vocal performance, the singer and accompanist need to maintain the same rhythm, at the same time, but also need to pay attention to the integration of volume and sound quality, so as to improve the artistic performance of vocal works, so that the timbre and volume are coordinated (Qian, 2013).

Express psychological emotion

The combination of vocal singing and piano accompaniment can achieve a good psychological performance effect. If the vocal singer and the piano accompaniment can coordinate and match, and carry out psychological communication and interaction in the performance process, the artistic expression of vocal works can be further improved, and the audience can bring a more shocking auditory feast and drive the audience's emotions and emotions. In order to express inner emotions, vocal singers and accompanists need to understand each other's performance level, but also to understand the theme and content of the music work, and achieve spiritual echoes with the creator of the work. In the performance process, the singer and the piano accompanist should be fully prepared to adjust their mentality, among which, the piano accompanist needs to pay attention to the emotional ups and downs of the singer, but also to integrate their own emotions into the piano accompaniment, showing the delicate inner emotions, and passing on the ideas of the creator.

College piano accompaniment courses

Professional orientation and professional establishment of piano accompaniment in colleges and universities

From the perspective of the traditional professional division of music performing arts, the instrumental music category is generally accustomed to the name of the instrument as the division standard of subordinate majors. For example, the department of orchestra and the department of national instrumental music, due to the variety of instruments involved, its subordinate majors are also more and more detailed. The piano department (also known as the "keyboard department" in some music schools) is not the same, generally only one professional piano, even if some colleges add accordion industry, there are at most two majors. From the classification of the above categories of instrumental music subordinate majors, it is indeed impossible to find the position of piano accompaniment. From the objective situation, most of the people engaged in piano accompaniment in domestic music colleges are placed in the department of orchestra or the department of sound music as a basic job. What they are faced with is more work and tasks, and basically there is no academic exchange and discussion in professional aspects, let alone the teaching and discipline construction of their major. From the point of view of the professional nature of the discipline, it should be said that the piano accompaniment first belongs to the major category of music performance art, which should be said to be beyond reproach. From the logic of performance, the piano specialty also includes various performance forms such as piano solo, accompaniment, and ensemble. However, from the perspective of the current disciplinary professional system of music colleges, the piano department exists separately as a large department parallel to the orchestra department, the national instrumental music department, the vocal music department and other performing departments. This single disciplinary professional structure is obviously unreasonable, and more and more detailed sub-specialties should be divided, which is more conducive to the professional construction of the department and its own prosperity and development. Based on this, the piano accompaniment can be made as follows: it is a major branch of the piano department.

The subject professional system of piano department in Chinese music colleges is generally divided into "main subject teaching and research section" and "sub-subject teaching and research section". The main basis of this division is not the intrinsic distinction standard inherent in the piano profession itself, but only according to the goal, nature and degree of students to learn the piano. With the deepening of the teaching reform and the continuous adjustment of the discipline structure, the "Piano accompaniment Teaching and Research Room" which has been established in the original orchestra department and the vocal music Department can still be retained as an independent professional teaching and research room and further improve its structure. Its main function is to serve as the piano accompaniment and art director of the performance majors of the orchestra department and the Vocal department, and to carry out academic exchange activities of this major, so as to enrich and improve constantly from both theoretical and practical aspects. The "Piano accompaniment Teaching and Research Room" set up in the Department of Orchestra and the Department of Vocal Music and the "Piano accompaniment Teaching and Research Room" set up in the department of piano seem to have some overlap and conflict from the perspective of the disciplinary professional structure. Not so much. Careful analysis, the two in terms of functions are divided and combined, each has its own focus, complement each other. The

"Piano accompaniment Teaching and Research Room" in the piano department mainly undertakes the teaching and research tasks of the piano accompaniment major, while the "piano accompaniment teaching and research room" in the orchestra department and the music department can undertake the tasks of the piano accompaniment professional practice and scientific research. The organic combination of the two can jointly establish the subject professional system of piano accompaniment (Zhou, 2000).

Conclusion

Teaching content is optimized and reasonable arrangement of march music, from simple to difficult, for different individual training, from easy to difficult knowledge learning and accumulation, has a deeper level of learning, rather than just playing notes on the spectrum. Students are encouraged to complete art songs from a collaborator's perspective, to establish a sense of cooperation with vocal singers, and to complete the work as a collaborator, rather than a supporting role. At the same time, the background and music structure of art song creation should be explained. Work on the second piece with the singer. Encourage students to adapt and create the accompaniment part of the work, improve their performance skills, improve their visual reading ability, and develop students' learning interests and positive learning habits. Through the study of Italian art songs, a more standardized, more effective, more clear and more able to improve the quality of vocal piano accompaniment training mode has been formed. It is also the focus of this study to help students to intuitively improve in the major of vocal piano accompaniment.

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