

# Flexible Application of Piano Impromptu Accompaniment in Vocal Music Teaching in Colleges and Universities

Yudi Wu

Wuchang University of Technology, Wuhan 430000, China.

---

**Abstract:** Personality development and ideological collision make impromptu music widely used in contemporary college students' vocal music teaching. Piano improvisation is different from ordinary improvisation. With its convenient, fast, flexible and changeable characteristics, the performer can quickly express the mood and emotion of the melody through piano performance according to the surrounding environmental factors such as the atmosphere of the scene, the performance of the singer and the artistic conception of the lyrics, even if there is no music score. Of course, the premise to achieve this effect is to master the piano impromptu accompaniment skills. Therefore, we advocate that in the classroom, we should teach students according to their aptitude, vary from person to person, and guide students to master the rhythm and their emotions, so as to lay a good foundation for singers to create a favorable singing atmosphere during the performance, and make unremitting efforts to cultivate excellent music talents.

**Keywords:** Piano Impromptu Accompaniment; Guiding Vocal Music Teaching; Flexible Application

---

## 1. Introduction

Generally speaking, vocal performance atmosphere singing and performance, accompaniment is a kind of singing activities. There are many ways of accompaniment, such as percussion, symphonic accompaniment, electric sound, etc. among so many forms of accompaniment, piano impromptu accompaniment is widely used in college teaching activities to meet the needs of singers for accompaniment music in the process of singing. Because it can not only guide students to correctly sing their own songs, accurately express the content of songs, and perfectly express the music meaning of works, but also fully stimulate students' creative passion and show the artistic essence of works. How to give full play to its own characteristics and advantages and guide students is not only an urgent problem for the majority of vocal music workers, but also a problem that the majority of vocal music educators need to think and explore.

## 2. The important position and function of piano impromptu

### accompaniment in vocal music teaching in colleges and universities

In college vocal music teaching, piano impromptu accompaniment occupies an important position. It mainly takes "accompaniment" as the main body, with the help of playing with the accompaniment main body, so as to form a kind of music image. Piano accompaniment can not only add color to the music, but also act as a guide and pave the way when needed to help the performance process go smoothly. Therefore, in vocal music teaching, impromptu accompaniment can not only play the role of convergence and transition, but also make up for the deficiency of the end of the song. It also plays a particularly prominent role in determining the pitch, brewing emotion, sublimating emotion, supplementing transition and so on.

Piano accompaniment has become an important achievement of piano education in modern universities by forming an independent form of artistic expression. It is also one of the methods to investigate a student's comprehensive application ability of music knowledge and teaching skills. From the perspective of art appreciation, through the on-site piano impromptu accompaniment performance, it can describe the music background and story to the audience in advance, as well as the basic

tone of the image, so as to highlight the theme more quickly and accurately, and best reflect the appeal and expressiveness of the work. From the perspective of technique, piano impromptu accompaniment is an effective combination of harmony, sound form and performance methods, which fully reflects the rhythmic characteristics of music itself.

### **3. The necessary conditions for piano impromptu accompaniment in vocal music teaching**

Through understanding, we find that piano impromptu accompaniment is very important and indispensable in vocal music teaching. Then the conditions for good piano accompaniment, improving performance skills and achieving better results can be divided into the following aspects:

#### **3.1 Excellent piano accompaniment foundation and solid music theory**

##### **knowledge level**

Piano impromptu accompaniment, as the name suggests, is to use the piano to accompany the song randomly when there is no score but only melody. If you want to practice this skill well, you must have a good foundation of piano accompaniment and a solid level of music theory knowledge. In terms of mastering the fundamentals of playing, the foundation of accompaniment is a necessary condition for piano performance. You know, the level of performance plays an important role in the improvisation of piano. Therefore, music teaching requires teachers to have good basic skills of piano improvisation. Secondly, in terms of the level of music theory knowledge, this is a comprehensive knowledge training. It needs to combine the theoretical knowledge of music theory, harmony and work analysis to create necessary conditions for music dubbing and accompaniment. The guide to keyboard improvisation mainly takes the theoretical knowledge of vocal improvisation as the main starting point, and divides it into "soft" and "hard". "Soft technology" mainly includes seven aspects: chord connection, lateral progression of sound part, harmonic structure of external sound part, harmonic rhythm, external sound of chord, sound area and structural layout; "Hard technology" includes four items: chord, texture, mode and tonality. The systematic and detailed knowledge system covered in this book shows that the solid degree of theoretical foundation is closely related to the impromptu accompaniment of performance. Therefore, if you want to practice impromptu accompaniment well, solid basic skills and theoretical knowledge is an important prerequisite for completing everything.

#### **3.2 Correctly selecting the accompaniment texture that conforms to the emotional expression of music**

Every vocal music work has its own emotion to convey, and the emotion conveyed by different works is also very different. Usually, the basic emotions contained in songs are divided into three kinds: cheerful, lyric and march. In order to complete the emotional transmission, the accompaniment texture plays a vital role in this aspect. It mainly refers to "specific harmonic structure". There are three main types: cylindrical chord, semi decomposed chord and fully decomposed chord. Each kind of fabric has its own characteristics and application fields. In the teaching process, the accompaniment texture and the use of touch keys of vocal music works with different emotions are also different. For example: passionate and dignified works usually use cylindrical chords; Lively music usually uses semi - or fully decomposed chords. Of course, these examples do not represent all musical works, because improvisation is full of diversity. However, the correct choice of accompaniment texture and the correct use of texture combination and change are important links to correctly convey emotion in impromptu performance.

#### **3.3 Clarifying the teaching object and generating tacit understanding**

In addition to the above two aspects, mobilizing students' interest and cultivating tacit understanding with students are also the key conditions for the teaching of piano impromptu accompaniment skills. Impromptu accompaniment is often full of randomness, which requires the ideological connection between teachers and students, mutual supplement and tacit cooperation, so as to demonstrate the perfect piano impromptu accompaniment music in the teaching process. With the long-term practice and the cultivation of emotional resonance ability, it will have a good impact on students' performance in the future, and easy to cultivate tacit understanding with the team.

## **4. Strategies of flexible application of piano impromptu accompaniment in vocal music teaching in colleges and universities**

### **4.1 Rendering the prelude of the track to set off the style**

Every movement has a prelude, which is the beginning of a piece of music. Usually, a piano improvisation is performed before the prelude, but for the performer, it is a double test of music knowledge and performance technology, such as timely receiving music emotions in terms of music responsiveness, pitch, music rhythm and emotion, and completing the improvisation accompaniment. A precise prelude can make the singer enter the state quickly, otherwise it will affect the live performance. Therefore, the study of piano impromptu accompaniment skills puts forward higher requirements to students. In music teaching, teachers should learn to be flexible and guide students with good intonation to enter and render their emotions smoothly; Students who need more preparation time and clear admission tips should pay attention to the appropriate adjustment of the soundtrack and give patient guidance. Of course, while teaching students the accompaniment technology of introductory prelude, teachers should also instill the concept of "temporary accompaniment as a foil" into students. When encountering a relatively loose beat, we should fully cooperate with the singer's free play, and complete the interpretation of the work with the help of appropriate emphasis and tips.

### **4.2 Prompting, promoting and supplementing climax and discontinuity**

When playing, appropriate piano impromptu accompaniment can be used as a hint point for singing or the performer's mood to reach a climax or interrupt. As we all know, the high pitched or climax part of most vocal works is relatively difficult, which not only requires singers to master the voice technology, but also have psychological preparation, such as preparing for breathing, voice position and state. At this time, the accompaniment can be prepared according to the style and melody. For example, a small interlude is added to the clips with large emotional fluctuations before and after the climax for emotional conversion and brewing. For those tracks with a wide range of musical styles, the connection of scales can form a stepped cushion to complete the connection during performance switching.

### **4.3 Filling and controlling the closing work**

The ending of vocal music works may end abruptly or have a long aftersound, but it is inevitable that the singer will have some small defects in the ending part. In order to fill the gaps and defects in the ending process, piano improvisation accompaniment can be appropriately added to leave a good sense of music experience for the audience.

## **5. Conclusion**

To sum up, although there are many forms of accompaniment in college vocal music courses, compared with other accompaniments, piano impromptu accompaniment is more convenient, fast and flexible, and can quickly integrate with singers in terms of rhythm and melody. It plays an important role in vocal music teaching and is a basic skill that every vocal music teacher must skillfully use and flexibly. Therefore, in order to promote the application of skills in vocal music classroom, teachers should strengthen the cultivation of professional skills of piano, enable themselves to skillfully use piano for improvisation, and reach a certain professional level, so as to constantly enrich their basic knowledge and rich experience, continue to work hard to improve teaching quality and cultivate excellent music talents.

## References

- [1] Zhu J. On the flexible application of piano impromptu accompaniment in vocal music teaching in colleges and universities [J]. Popular literature and art 2010;(13):267-268.
- [2] Chen L. Addition and subtraction of music teaching in colleges and universities -- a sense of the display of basic skills of students majoring in music education in previous national normal universities [J]. Contemporary music 2019;(08):47-48.
- [3] Liang Z. Cultivation and training of piano impromptu accompaniment and impromptu performance ability of music majors in colleges and universities [J]. Popular literature and art 2012;(12):8.