

The Organic Integration of Piano Performance and Piano Accompaniment Teaching in Colleges and Universities

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Abstract: Piano performance and piano accompaniment combine two important parts of the actual performance of piano music. This paper analyzes the current situation of piano performance and piano accompaniment teaching in colleges and universities, and analyzes the advantages and ways of combining piano performance and piano accompaniment. To explore the piano performance of multiple combinations of classroom teaching modes, the teaching content should be designed according to different teaching and learning methods, so as to design corresponding teaching objectives. Strengthen the compatibility of various subject knowledge and teachers' teaching methods, improve students' artistic appreciation, and promote students' multi-dimensional growth.

Keywords: Colleges and universities; Piano performance; Piano accompaniment; Fusion

With the increasing demand for professional talents in various fields, the popularization of college music curriculum knowledge is also increasing, and the teaching of college music majors is also constantly changing and innovating. Many colleges and universities have opened piano courses one after another, adding multiple teaching courses to two important aspects of piano teaching (piano performance and piano accompaniment); the practical application of piano lessons is very important at home and abroad. At the same time, the use of piano lessons is increasingly geared towards meeting the needs and goals of teaching. We must realize the desire to cultivate outstanding talents in the curriculum by changing the traditional teaching concept in the teaching environment. Not only to improve students' personal practical skills, but also to improve students' academic skills. Combine piano teaching courses in college piano performance and piano accompaniment courses. Combining lessons in piano performance and piano accompaniment, further research is always recommended.

1. The significance of combining piano performance and piano accompaniment in teaching

1.1 Effective ways to cultivate students' piano accompaniment ability

The combination of piano performance and piano accompaniment is very important in college music teaching, and students acquire important piano skills in the process. In teaching, the combination of piano performance and piano accompaniment also plays an important role in teaching and improving students' knowledge. An effective piano course planning can well broaden the students' learning knowledge and master some special piano playing skills. After a certain course accumulation, it can better guide students to properly integrate some of their own cognition when playing the piano. Elements, not limited to old-fashioned, single playing. Through effective cooperation between piano players and piano accompanists, students can cooperate and communicate with each other, and then learn the advantages of others.

1.2 Scientific means to promote the organic integration of subject knowledge

The effective combination of college piano performance and accompaniment promotes the organic integration of knowledge. Piano accompaniment teaching, performance teaching and performance are the main contents of piano teaching in colleges and universities, which have a significant impact on students' piano playing ability and level, and have a decisive impact on the quality and efficiency of college teaching. If we only involve students who accompany piano, it will be difficult to make a connection between different learning stages and a certain amount of knowledge and ability to participate in piano playing. It affects the quality and effect

of the entire piano composition. The pianist unconsciously integrates into the teaching content, which complicates the actual effect of the teaching content and hinders the students from playing the works better. Therefore, the combination of piano performance and accompaniment in piano teaching can effectively promote the integration of knowledge, improve the level of piano performance teaching in colleges and universities, and further improve the teaching effect of piano art ^[1].

2. Problems existing in the teaching course of piano performance accompaniment in colleges and universities

2.1 Problems existing in students' piano performance

In the current music teaching in colleges and universities, there are many problems in students' piano performance. The establishment of many music majors is just at the beginning, still in a very immature stage, still facing various problems, and there is still a big gap in the development level of many education. For college students in piano teaching, many deviations in the teaching process are difficult for students to learn to play the piano and to improve the students' piano learning effect. Some music colleges and universities attach great importance to playing the piano as a key point of music education, but some students are exposed to the piano in an incomplete course, and the difficulties encountered in the mastery of piano skills and learning to play the piano are difficult to improve, and students' learning The lack of ability to improve is also a major obstacle to taking piano lessons.

2.2 Problems in the course of piano accompaniment teaching

Nowadays, piano accompaniment has become the core of piano teaching in college piano teaching. In many colleges and universities in our country, there are now academic institutions based on music and piano courses, but in fact, piano courses are mainly improvised by teachers. Piano accompaniment has a certain effect in teaching, because there is no exact reason, it can no longer adapt to the actual ability level of students. At some universities, piano pieces are created for students. The selection of repertoire is also targeted, and many students have difficulty remembering the original composition. Throughout the piano lessons, basic theory lessons are essential, while other piano lessons require knowledge of harmony, melody, and theory. Due to the lack of proper education and teaching structure, students' knowledge and skills in the field of piano performance are severely limited.

2.3 Students' lack of interest in piano learning

Many students do not have enough interest in piano learning and do not give full play to their own learning autonomy, which is also the main problem affecting the quality and effect of piano teaching in colleges and universities. Interest in learning has always been the key to education. Regardless of whether the learning content can be effectively stimulated and improved, students' interest in learning can give full play to students' subjective thinking, learn through active and active exploration, and improve students' learning efficiency and quality. Even piano lessons can increase students' interest in the course content. At present, many students actively learn to play the piano in the learning process, and have a strong interest in learning the piano. The teacher can effectively use the students' interest to further carry out the piano course teaching. However, there are also many students who are interested in learning to play the piano. It is relatively repulsive and unwilling to actively participate in training, which is difficult to improve the teaching effect, and it is difficult to improve the level of students' piano performance ^[2].

3. The necessity of combining piano performance and piano accompaniment in colleges and universities

First, it should be clear that piano accompaniment is actually derived from piano performance. The piano is a musical instrument practiced by the performer. Through the piano's vocal performance of the work, the performance includes the performer's understanding and interpretation of the work being performed. At the same time, piano performance requires professional skills, which are the basic qualities required by excellent players. In addition, piano accompaniment serves a specific scene of the work and requires the participation of the accompanist in a certain segment or the whole process of the work. Performing the piano accompaniment and performance of the repertoire at the same time, so as to achieve the perfect match between the music and the performance, requires a high level of professionalism. When the players reach a certain level of piano performance, they can find and improve the problems in the piano playing of the repertoire through the process of training. Not only does the piano accompaniment program help bridge the gap between piano performances, it also helps develop students' ability to play music. Currently, students' piano skills need to be developed in many ways. Students should pay attention to the complementarity between piano lessons and piano accompaniment lessons. The link between piano performance and piano accompaniment courses is very important to enhance students' professional knowledge.

4. Path exploration to promote the integration of piano performance and piano accompaniment

4.1 Realize the organic integration of original score accompaniment and piano performance

In order to establish an effective link between the original score and the piano performance, teachers must ensure that students have sufficient interest in piano music. For example, by inserting a link to a piece of music, students can perceive the acoustic effects of music on people. Before you realize the importance of music to improve your piano performance, actively participate in music and encourage him to try. Teachers should also follow a step-by-step plan based on the difficulty of playing different music scores, respecting the different learning abilities of students. In the piano accompaniment course, teachers should summarize the style, background and experience of accompaniment music to improve students' piano experience and overall piano playing ability. For example, Schubert, the founder of the famous Western Romanticism, has a very specific style. In order to improve the overall performance of the piano, the teachers tried to integrate the works of Still Schubert into the music scene, so that the students could better understand the content and emotion they contain.

4.2 Realize the organic combination of impromptu accompaniment and performance

The organic link between piano performance and improvisation is also an important means of integrating school education. Impromptu piano performance is based on the perception and understanding of the author's writing style and can develop into a melody suitable for his work without preparation. Impromptu accompaniment has no specific boundaries. It can be a complete melody or several notes. Such a work of art requires the author to have a high professional level and a good musical background. However, most students lack the technical and improvisation skills they currently see in piano lessons. For example, students have great difficulty practicing chords and harmonies to coordinate the interaction of voice, music, and other instructional modalities because of their low reflexes. In order to solve these problems, it is necessary to introduce a topic, improvise the emotions to be expressed to improve students' responsiveness and thinking skills, help formulate appropriate learning processes, and encourage them to study the corresponding music lessons in the piano lessons, and apply Study hard and practice hard ^[3].

5. Teaching strategies of combining piano performance and piano accompaniment in colleges and universities

5.1 Innovative teaching mode, efficient teaching

Teachers should actively guide students to guess the composer's intention and cultivate a good thinking mode. Before using multimedia technology to watch music teaching videos, teachers can divide students into several groups and prepare appropriate video and audio materials in advance, so that students can fully understand the characteristics and styles of music performance. After confirming the assignment, the students discuss in groups and the speaker speaks. Students share what they have learned about writing and emotional styles. The teacher summarizes the students' reports in small groups. The same approach is to explain to students the themes and styles of musical compositions and to teach them techniques and styles in which they can learn to play that piece of music. For example, today's teachers divide music into different parts, such as romantic, classical, etc., and students combine different styles or choose styles that are more interesting to their group members. In terms of piano playing technique, the styles involved should seek to enable musical performance and accompaniment. Teachers can take advantage of different teaching styles in the classroom. In the romantic style, students take the stylization of works, present style, characteristics and common content, draw and teach theoretical knowledge and practical skills, and realize stylized teaching in interest groups. In other words, you can introduce the work repertoire to the rest of the group, but ultimately the teacher summarizes the Romantic style work. They complement pedagogical knowledge and technical achievements, as well as complementary styles of music. This allows students to fully demonstrate their piano playing style. This method can improve students' enthusiasm for learning and increase the interaction between teachers and students. Teachers can catch students' mistakes in time,

5.2 Analyze the characteristics of various repertoires to strengthen basic teaching

As for the process of piano lessons, teachers should analyze specific works in more detail to better understand their own characteristics, and a solid piano foundation can promote the performance of higher-level piano works. In many cases, playing the piano is an improvisation activity that requires students to have the ability to play the piano and improvise. This requires students to have strong piano knowledge and skills, be able to use these knowledge and skills flexibly, be familiar with various pieces of piano performance, and be able to play and accompany the piano correctly. Reasonably express the emotion of composition through the piano. Therefore, teachers should impart basic piano knowledge and skills to students, and train students in piano playing and

accompaniment through various teaching methods to make students' piano skills more solid. Teachers require students to analyze different repertoires, piano playing and choral works, and students use appropriate piano playing techniques to embody emotional themes. The repertoire is readable, and the music lessons are designed to improve the chords and rhythm of the student's piano. Teachers should deepen these teaching songs, pay attention to the melody of the repertoire, pay attention to rhythm training, and improve the piano performance skills [4].

6. Conclusion

In the 21st century, the modern education concept is highly people-oriented, and the traditional teacher-based education model cannot meet today's diverse needs. In order to develop students' ability to play piano and accompaniment, universities and their teachers must actively explore innovative forms of university education. According to different education methods, based on a flexible and diverse education system, we design scientific, reasonable and targeted teaching materials, and encourage students to actively participate in students' teaching as teachers and team leaders. In addition, colleges and music teachers should ensure that theoretical education is used in students' practical teaching, improving students' practical hands-on playing ability, and promoting piano students' skill coherence and multi-faceted development.

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