

The Connotation of Piano Improvised Accompaniment and the Ability Accomplishment of Accompanist

Sun Fang

Shandong Institute of Art, Shandong, 250014, China

Keywords: Piano Improvised Accompaniment; Ability accomplishment; Chord; Harmony

Abstract: As a unique music art, piano improvised accompaniment has a direct impact on the performance art of the piano, and has been paid more and more attention by people. Firstly, the connotation, classification and characteristics of piano improvised accompaniment were expounded, and the technique, theory, psychology and cultural accomplishment of piano performers were analyzed in this study; then, some suggestions were given to improve the ability and accomplishment of piano improvisation performers, so as to provide theoretical reference for the research and development of piano improvisation.

1. Introduction

With the continuous development of modern society, people's spiritual and material level has been greatly improved, and they also have had different understandings and perceptions of piano improvised accompaniment. As a comprehensive performing art, piano improvised accompaniment has a high demand on the application of the player's music theory, piano playing skills, music creativity and perception. Piano improvisers need to use music theory and understanding of the connotation of vocal music works to express their style and artistic conception through music elements by means of secondary creation, and integrate the lyrics, melody and accompaniment perfectly, then convey them to the audience in an invisible way to resonate with the audience. Therefore, the meaning of piano improvisation accompaniment needs to be understood adequately, and the quality of piano improvisation accompaniment personnel also needs to be clearly demanded, which will help the accompanist to improve the ability of improvisation accompaniment and the development of the overall music level.

2. Piano Improvised Accompaniment

2.1. Definition

Piano improvised accompaniment is also known as piano accompaniment and orchestration, which is a form of accompaniment without accompaniment score, and refers to the temporary creation of accompaniment with musical instruments according to the main melody without preparation [1]. Unlike the accompaniment with accompaniment score, piano improvised accompaniment is improvised and played only according to the melody of the song, usually including the following three steps:

The first step is to analyze the genre and characteristics of the music, clarify the mode, tonality, style and structure of the music, and determine the overall layout of the song.

The second step is chord selection for vocal music works, which is a process of artistic re-creation based on song melody. In the process of chord configuration, attention should be paid to the arrangement of chords (dense arrangement, open arrangement and mixed arrangement), the connection of chords (harmony connection, melody connection), the omission and repetition of chords, and the use of chord tones and non-chord tones [2].

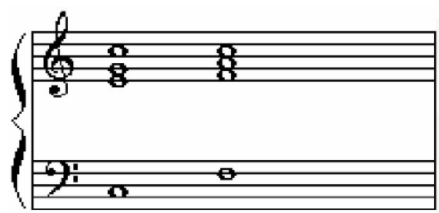


Fig.1. Harmony connection method

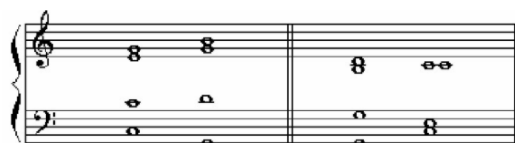


Fig.2. Melody connection method

In addition, chord selection needs to make the whole harmony function logically rigorous, structurally rational and hierarchically distinct, and realize the internal unity of harmony connection and melody mode [3].

The third step is to determine the sound pattern and texture. When choosing the sound type, performers should consider the content, style, genre and form of the song comprehensively.

2.2. Classification

Piano improvised accompaniment can generally be divided into melodic accompaniment, non-melodic accompaniment and comprehensive accompaniment.

Melodic accompaniment refers that the player plays the melody with one hand and the accompaniment with the other, which requires that the player has good visual ability and can complete impromptu accompaniment without being familiar with the melody of the song [4]. This kind of accompaniment can make the singer grasp the rhythm and pitch of the song better.

Non-melodic accompaniment refers to the player's two hands playing bass and accompaniment tone types separately, so that the whole music works in accompaniment don't have melody or occasionally appear melody, or the melody of the song is hidden in harmony texture. This kind of accompaniment can make it easier for singers to play in harmony configuration.

Comprehensive accompaniment means that the performer adopts different accompaniment modes in different parts of the song and chooses accompaniment with or without melody according to their characteristics. This kind of accompaniment can make up for the lack of melody in non-melodic accompaniment and is easier to play than melodic accompaniment, so it is widely used in actual performance [5].

2.3. Characteristics

Piano improvised accompaniment is improvisational, creative, artistic and practical [6]. Improvisation is the most obvious and basic feature of improvisation. Without any preparation, the accompanist can freely perform the songs created in the field according to the environment and the needs of the works, which requires the performer to have rich experience and creative ability. Piano improvised accompaniment is a process of re-creation, the accompanist needs to complete improvisation and performance according to the comprehensive application of music theory and full understanding of the works. This requires the innovative ability and creative ability of the accompanist. At the same time, piano improvised accompaniment, as the most direct manifestation of the art of piano performance, is bound to have artistic characteristics. In addition, piano improvised accompaniment has a very important application value and has been widely applied in all aspects and fields [7].

3. Accompanist's Ability Literacy

In the process of piano improvised accompaniment, the accompanist is required to complete the

creation of accompaniment works in a short time and cooperate with the vocal performers tacitly, so as to better express the artistic conception of music and the style of the works, but this process is very challenging for the accompanist [8]. Therefore, for the piano improvised accompaniment personnel, it is necessary to have a good comprehensive quality, and the comprehensive quality is acquired through a long time of hard learning and continuous accumulation, thereby improving the ability and level of the improvisation accompaniment personnel. The comprehensive accomplishment of piano improvised accompaniment mainly includes psychological accomplishment, technical accomplishment, cultural accomplishment and theoretical accomplishment.

Table 1 Accompanist's ability literacy

Accomplishment	Content
Technical accomplishment	Technical foundation, basis and skills
Theoretical accomplishment	Polyphony, harmony, total spectrum reading and form
Psychological accomplishment	Ability to adapt to the environment at random and quickly
Cultural accomplishment	Comprehensive cultural knowledge of psychology, art, literature and history

As an important component of piano improvised accompaniment, technical accomplishment is the key and foundation of improvisation, which mainly includes technical basis and skills [9]. Piano improvised accompaniment requires not only the accompanist's agile response ability, but also mature playing skills and rich playing knowledge.

As the support of piano improvised accompaniment, theoretical accomplishment mainly includes theoretical knowledge of polyphony, harmony, general spectrum reading and musical form, and the most important one is harmony, the level of harmony directly affects the quality and effect of piano improvised accompaniment. Therefore, mastering and understanding the composing theory skillfully is of great significance for piano improvisation accompanists to create in a short time.

Piano improvised accompaniment has a very high psychological quality requirement for performers, which not only requires performers to have a high ability of random response, but also to adapt to different environments quickly. These psychological qualities directly affect the accompanist's level of play, but also affect the accurate expression of music works [10]. Therefore, more performance activities or performances are conducive to the improvement of resilience, and can also cultivate good psychological quality.

In addition, piano improvised accompaniment personnel need high cultural literacy, including psychological knowledge, artistic accomplishment, literary knowledge reserve, historical and cultural knowledge [11]. When piano improvisation accompanists create accompaniments, they need to know the background and style of their works sufficiently, and have a deep understanding of the connotation of their works, this reflects the cultural accomplishment of piano improvisation accompanists.

4. Improvement of Ability Literacy

4.1. Mastering the basis of piano accompaniment

Piano improvisers should first have a solid foundation for piano accompaniment. Players need to have a high degree of mastery and strong operability of the piano itself. Performers with strong piano performance ability often not only play the piano well, but also have more works to dabble in, and have more expressive power.

4.2. Cultivation of sensibility

As a carrier of communication, music has life and soul. Excellent piano accompanists often have their own understanding of music, and then rely on personal imagination, feeling and insight to re-create music as an invisible language to convey to the audience, which can't be expressed in

written form. At the same time, piano improvisers need to have a profound understanding of music works, and integrate lyrics, melody and accompaniment perfectly, then present a good music work.

4.3. Promotion of harmony acoustics understanding

Piano improvisers need to master abundant knowledge of harmony acoustics, lay a good foundation of harmony acoustics, and closely link theoretical knowledge with melody so that when improvising, the effects of various harmony connections can quickly and accurately form inner hearing in their minds. In addition, if a performer wants to analyze and understand the accompaniment score accurately, it requires the accompanist to continuously improve his music level.

4.4. Accumulation of comprehensive cultural literacy

Piano improvised accompaniment personnel need a high level of cultural literacy, including psychological, artistic, literary, historical, mathematical, philosophical and other aspects of knowledge. The comprehensive improvement of cultural literacy can enable improvisers to integrate their own observation and understanding of social things and life in the process of improvisation. Only on the premise of mastering abundant relevant knowledge and having a profound understanding of the background of the work, can the improvisation of the performer infect and resonate with the audience.

4.5. Improvement of psychological quality

Good psychological quality is also an important factor that piano improvisers need to pay attention to when performing on the spot, which requires improvisers to have a high ability of adaptability and quick adaptation to different environments, and these psychological qualities directly affect the accompanist's playing level and the accurate expression of music works. Therefore, piano accompanists should try to cooperate with others, participate in practical performances and accumulate experience, so as to avoid excessive tension or stage fright leading to the inability to play a normal level, improve the ability of random response, and then play a high level stably in the performance.

5. Conclusion

As an important branch of the art of piano performance, piano improvised accompaniment has attracted the attention of enthusiasts and researchers in various fields. The improvisational accompaniment of the piano requires the accompanist to possess super-high musical accomplishment and perfect musical performance, this also makes the piano performers need to constantly improve their comprehensive qualities of technology, theory, psychology and culture, and make comprehensive use of music theory, music perception and creativity, as well as piano playing skills, so that the development of music can have more creative and innovative space, thus promoting the continuous improvement of the overall level of music and promoting music activities and music level to a new stage.

References

- [1] Ma Xiaobo. Cultivation of Improvisational Piano Accompaniment Ability in Colleges and Universities. *Voice of the Yellow River*, 2019(5): 61-62.
- [2] Xu Qing. Teaching Research on Piano Improvisory Accompaniment in Preschool Education. *Voice of the Yellow River*, 2019 (05): 64-65.
- [3] Zhang Xiaobing. Cultivation of Piano Improvisational Accompaniment Ability in Solfeggio Teaching. *Voice of the Yellow River*, 2019(5): 86.
- [4] Yin Jia. The cultivation of improvisational accompaniment ability of Piano Majors. *Drama House*, 2019(10): 160.

- [5] Li Limei. Application of Piano Improvisory Accompaniment in Music Teaching of Primary and Secondary Schools. *Voice of the Yellow River*, 2018(23): 110.
- [6] He Jinlong. Talking about the competence and accomplishment of piano improvisation accompanist. *Northern Music*, 2017, 37(18): 51-52.
- [7] Zhang Fang. On the Ability and Literacy of Piano Improvisational Accompaniers. *Northern Music*, 2017, 37(11): 174.
- [8] Wang Yuan. Talking about the ability and accomplishment of piano improvisation accompanist. *Northern Music*, 2016, 36(14): 84.
- [9] Liu Fang. Talking about the cultivation of piano improvisation accompaniment ability. *Music World*, 2016(3): 47-50.
- [10] Zeng Jiaolin. The connotation and ability accomplishment of piano improvisation accompaniment in normal universities. *Northern Music*, 2015, 35(12): 66-67.
- [11] He Haibin. On Improvisational Ability Training of Students in Piano Accompaniment Course. *Northern Music*, 2015, 35(2): 128.