

## **Analysis of Improvisational Teaching of Playing and Singing Based on the Concept of "Applied Piano"**

**Wei Sun**

School of Music and Dance, Guangdong Teachers College of Foreign Language and Arts, Guangzhou  
510640, China

**Abstract:** The teaching concept of “applied piano” is a teaching method to train the students to be innovative and high-quality talents under the background of the popularization and educational development of Chinese piano. Piano education is gradually facing the public, and the traditional piano teaching still has its own advantages. After it has been ruined, it has created a new situation in the application of piano in China. It has been practiced in the popular improvisational teaching of playing and singing, which can stimulate the inspiration of music creation and expand the space of thinking. This paper focuses on the analysis of the teaching objectives of the concept of “applied piano”, and optimizes the three aspects of the teaching content, and the teaching reform is analyzed in depth. Finally, the difficulties of playing and singing under the concept of “applied piano” are analyzed and the countermeasures are sorted out.

**Keywords:** Applied piano, Improvisational playing and singing, Teaching analysis, Applied research

### **Introduction**

The National Ministry of Education's study of ability to music teaching is mainly concentrated on five contents, including piano accompaniment and singing, chorus conductor, musical instrument performance, self-singing and dancing, and dance performance. These specific requirements not only express the country's requirements and standards for the development of music skills, but also are the direction for the school to train students. The so-called self-singing and piano accompaniment and singing are the improvisational sings performed by students after taking the questions according to their luck. For most students, improvisational vocals are difficult, and the degree of completion and quality is not ideal. In this regard, educational scholars try to use the concept of "applied piano" to carry out teaching, and train piano improvisation as the basic skills and important skills of students.

### **1. The Teaching Goal of the Concept of "Applied Piano"**

The so-called teaching goal is the expected effect after launching a series of teaching activities. It can be used as the goal feedback to guide the teaching content, so the teaching goal is also the destination and starting point of all teaching activities. Only after defining the teaching objectives can we help the school formulate a better teaching plan and can we formulate the goals and specific contents according to the goals and plans. Piano teaching regards cultivating students' ability to use the piano comprehensively as the most important goal, so piano teaching should also be around this goal. At present, the teaching goal mainly concentrates on the following four aspects, that is, mastering basic playing skills and completing medium-difficulty solo ensemble accompaniment; completing piano score independently; having a certain understanding of the history of art knowledge, being able to analyze and grasp the style of works; and skillfully using the piano to complete improvisation. As a comprehensive course, piano impromptu is accompanied by improvisation and focuses on singing, combining with other vocal performances. On the one hand, the vocalist's knowledge integration ability is demonstrated; and on the other hand, the vocalist's comprehensive music literacy is shown.

For a long time, piano teaching is mainly based on professional teaching mode, mainly on the training of students' piano playing skills, but from the actual ability of piano application analysis, this is far from the concept of "applied piano". Even if the four-year teaching task is completed, the

ability of improvisation can not meet the actual needs. Improvisational teaching of playing and singing has not been well completed. One possibility is that the concept of teachers is blurred when identifying teaching objectives, and teaching students with their own understanding, not giving too much consideration to students' training objectives and students' actual music quality; the other possibility is that some teachers themselves lack theoretical knowledge and have no ability or action after recognizing the training objectives. Under such factors, students' improvisation ability has not been fully exercised, which can not meet the actual needs.

## **2. Optimization of the Teaching Content in Three Aspects**

The teaching objectives guide the teaching content, and the piano teaching with scientific and reasonable content can help students better improve their ability of applied piano and help them better develop the habit of improvisation. Therefore, this paper hopes that while training students to improve their piano playing skills, they can apply the research and application teaching modules, and use the skills guiding theory to help the application model complete the teaching.

### **2.1 Skills Module**

Skills are the ability to train students to play the piano by practicing multiple types of tracks. The teaching of playing skills should be from shallow to deep, from one-sided to comprehensive. If senior students are unable to fully master the basic playing skills, they will have a profound negative impact on the subsequent impromptu teaching. The traditional playing skills attach importance to the repetition, and the modern piano playing skills pay more attention to the transfer of knowledge, that is, the transfer practice, helping students to quickly familiarize with the tone of words, which is helpful for the later students to improvise.

### **2.2 Research Module**

The research module is based on the theory of piano teaching. The teaching of such history as art history and music history can not only help students better think about the necessity and importance of playing the piano, but also solve the common problems in students' playing skills, so that students can improve their music theory level. It is particularly important to perform songs of different periods and styles at the same time, and to apply them reasonably. In the study of the research module, we should gradually help students to better grasp the style of the work, help them to touch the keys and pedals and timbre in the singing to improve the quality of playing and singing.

### **2.3 Application Module**

After skills and research, the purpose of application is to apply theory and skill in practice. Training is other aspects of training combined with the comprehensive quality of students, including ensemble, solo, concerto, transfer, harmony, and singing. After the integration of a number of courses, students' ability to improvise can be improved, so that students can improve comprehensively in intensive training.

## **3. Deep Analysis of Teaching Reform**

Teaching reform should firstly adjust the teaching time. The skills module mainly carries out solo, visual and simple transfer, and the time should be controlled at one third of the total time. The research module can implement thematic research to teach two topics per semester. The application module needs to study thematically according to the actual teaching content, including positive shift, simple shift, ensemble concerto, harmonic analysis application, positive score accompaniment, improvisation, and impromptu playing and singing. It can be carried out through lectures, special lectures, combined teaching and deductive teaching with about two-thirds of the total time.

From the teaching time and the corresponding content, we can see that the teaching content under the concept of "applied piano" has been significantly improved. In order to promote students' ability to improvise, we need to change from single skill training to application ability training. The

training of positive score accompaniment and improvisation are good exercise means. Positive score accompaniment tests students' playing ability and accompaniment ability. It requires students to master the ability to understand composer's composing intention in a short time. Solo accompaniment, chorus accompaniment, and instrumental accompaniment, combined with transfer training, can lay the foundation for students to better complete improvisation. Improvisation requires students to master the skills of composition, scale, and chord. The whole stage of improvisation should pay attention to the writing ability of positive score accompaniment. The improvement of ability of positive score accompaniment is the process of transforming students' perceptual knowledge into rational results, which can improve students' improvisation level. Impromptu playing and singing needs to be performed on the basis of improvisation, and the whole improvisation is to integrate many courses and show them in their own form. Integration ability in impromptu playing and singing is the most critical. Teachers are invited to participate and guide in group form. Composer teachers and singers cooperate to strengthen the playing skills. Only after training can the piano improvisation ability be improved.

#### **4. Analysis and Arrangement of Difficulties in Playing and Singing Under the Concept of “Applied Piano”**

In the past 20 years, the teaching guidelines of the piano curriculum have been reformed, but the ability to use the piano comprehensively has not been satisfactory to many graduates. The single and traditional teaching model for piano playing skills is deeply rooted in the hearts of old teachers. If we want to improve it, it is necessary to consider the following three aspects:

##### **4.1 To Make Major Adjustments to the Original Teaching Plan and Teaching Content**

In the current teaching, teachers must abandon the traditional teaching concept, put the cultivation of applied talents in the first place according to the actual needs of the society and the employment companies, and formulate the piano teaching plan according to the needs of the society and the vacancies of the companies, and carry out drastic reforms in teaching content and teaching mode.

##### **4.2 To improve Teachers' Concepts and Teaching Theories**

The biggest obstacle to the reform of teaching is generally concentrated on the teachers themselves. Some piano teachers are conflicted with the reform at first. They believe that the teaching of professional piano playing skills is the only way to improve the teaching. Especially for some piano teachers whose theoretical level is relatively low, it is difficult to be competent for new teaching tasks, so they will resist the mood of teaching reform. In order to change the teacher's ideological concept, we should carry out teaching in a way of promoting their strengths and avoiding their weaknesses, and think about the optimal allocation of teaching resources.

##### **4.3 To Transfer Students' Learning Thoughts**

It is necessary to organize students to observe the teaching scene actively. Feeling the teaching skills and teaching methods needed in piano teaching as a teacher can help students really understand the hard work and actual needs of teachers. Therefore, it actively helps students to change their professional ideas and encourage them to actively carry out impromptu teaching.

#### **5. Conclusion**

There are some difficulties in the teaching of improvisation. Teachers carry out the piano teaching with the use of the concept of “applied piano”, improve teachers' teaching ability and teaching thinking, improve students' teaching ideas and learning attitudes, and strengthen training objectives under the two-way promotion. The improvisational exercise is carried out according to actual needs to cultivate excellent improvisational singers and apply the piano concept to it.

## Acknowledgements

Guangdong Provincial Higher Vocational Education Teacher Education Professional Teaching Steering Committee

2019 Education and Teaching Reform Project

《The application and practice of Xindi applied piano teaching method in piano course of art education in higher vocational colleges》

## References:

- [1] Luo Cheng. *Research on Keyboard Harmony Training of Piano Improvisation Based on the Cultivation of Application Ability: Taking Taizhou College as an Example* [J]. Music Creation, 2017 (4).
- [2] Chen Bo. *An Experimental Report on the Effective Teaching Model of Course for Piano Improvisation: Taking Hubei Second Normal University as an Example* [J]. Drama House, 2017 (2): 187-189.
- [3] Yu Lin. *Interpretation of Humanistic Implication of Schubert's Piano Music Based on Piano Improvisation* [J]. Journal of Jilin Radio and Television University, 2017 (3).
- [4] Caidan Zhuoma. *Thoughts on the Teaching of Piano Improvisation with the Combination of Local Culture and Multiple Modes: Taking the Teaching of Piano Improvisation in Music Major of Tibet University as an Example* [J]. Tibetan Art Research, 2019 (1): 14-18.
- [5] Chen Bo. *Analysis on the Problems and Countermeasures of the Course for Piano Improvisation of Musicology Major of Normal University: Taking Hubei Second Normal University as an Example* [J]. Drama House, 2017 (3): 58-59.
- [6] Hou Lili. *Research on the Model Teaching Method of Applied Piano Improvisation Course: Taking Music of Suihua University as an Example* [J]. Art Education, 2019, 343 (03): 66-67.
- [7] Zhang Lihong. *Traditional Piano and Applied Piano: Research on Integrated Piano Teaching for Music Education Major in Comprehensive Universities* [J]. Art Research, 2017 (04): 149-151.
- [8] Wang Yibing. *Piano Performance and Its Teaching Theory and Practice: A Review of "Research on Piano Performance and Improvisation Teaching"* [J]. University Education Science, 2018 (2).