Study on Some Problems of Piano Impromptu Accompaniment

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Abstract
Piano improvisational accompaniment skill is a collection of piano performance, harmony texture, music form analysis and other disciplines, music theory and piano playing combined with the discipline. Now many professional music institutes and departments in our country have also opened the course of piano improvised accompaniment. The text discusses some problems that students encounter in the process of learning the impromptu accompaniment and puts forward the corresponding solutions to these problems, and further probes into the basic qualities that students should have when learning the impromptu accompaniment.

Keywords
Piano Impromptu Accompaniment; Problem; Solution.

1. Introduction
In impromptu piano accompaniment in the process, we played and sung by personnel in the process of play or sing, want to truly achieve our above said let music works get sublimation, in addition to the requirements accompaniment personnel and the singer has higher music self-restraint and strong music expressive force, also requires players have higher music accomplishment in art. Mainly refers to the accompanist in addition to a higher professional skills, but also always maintain a good state of mind, the most important state of mind. The accompanist should participate in the process of piano impromptu accompaniment with infinite love for music and a good state of positive progress. Therefore, the piano accompaniment personnel must have a number of basic qualities and comprehensive ability, which requires that the accompanist should not only be familiar with the piano performance skills, the basic knowledge of vocal music singing and professional theoretical knowledge, but also to master the harmonic texture, music analysis and other knowledge. How much do you know about these knowledge and how much do you know about them? These can be important factors that affect the improvisation of piano accompaniment.

2. Problems encountered in the process of piano improvisation
2.1. Poor piano playing skills
Although I have been taking piano lessons since I was a freshman, as far as I know, most of the students in our college are admitted by the vocal music major. Some may not have had much experience with the piano before they went to college, so teachers have to start at the beginning. For example, gestures, how to relax, these are all necessary before you can play the piano well. Students need to spend some time practicing these. In fact, the so-called skills of the piano is the practice of fingers, finger practice is mainly to exercise the independence, flexibility and speed of your fingers. All of these take a long time to practice correctly and repeatedly. That requires us to spend a lot of time to practice, only in the class to listen carefully, class do not practice the piano well, then everything is empty talk.
2.2. Lack of comprehensive knowledge of music theory

Harmony and form are two important theoretical courses. Piano impromptu accompaniment is the selection of chords and how to arrange the harmony frame. Before designing the framework of piano impromptu accompaniment, students should have a general understanding of the musical form structure of the music, so that they can quickly find the support of harmony and get a better framework layout. In the process of actual operation, correct choice of chord and clear layout of chord frame have great influence on the effect and expressiveness of accompaniment. In the process of analyzing music, "specific style and specific accompaniment" should be achieved. For example, when we accompany a lyrical song and bullet, we can use arpeggio-style accompaniment pattern to accompany, and form it in order from low to high or from high to low in the way of chord decomposition to show the lyrical style characteristics of the work. Only in this way can the whole piece of music be promoted and the ideal accompaniment can be achieved. Therefore, the accompanist must have a good grasp of harmony and form of these two courses. However, as these two theory courses are relatively dull and difficult to understand, many students seem to be unable to understand them, because the study of harmony requires more in-depth and serious study by students.

2.3. The combination of piano performance and music theory is not good

Some students have a solid theoretical knowledge, but they are still powerless in the practice of improvised accompaniment, and they do not know how to match the appropriate accompaniment to the melody. In the process of learning, I encountered this situation. When I accompanied the song "Tick", although I understood its harmonic texture and musical structure, I did not know what kind of accompaniment was suitable for it. The main reason is that students do not teach in the piano classroom when they learn the improvisation accompaniment. Students cannot practice immediately in class. In practice after class, we often have a variety of problems, but we can ask classmates or ask teachers questions in class, which are effective solutions. Therefore, it is difficult for students to master the skills of improvisation accompaniment only on the basis of some theories without a lot of practice.

2.4. The accompaniment texture is too monotonous

Many accompanist in the process of practice accompaniment can't use right now, or can only be accompanied by a few simple figure to accompany, because it is difficult to master for a bit more difficult accompaniment, most of the students think the impromptu accompaniment is just to melody with accompaniment, without considering how to melody in the case of accompanied with more perfect, or get distillation. The reason why we can only play in C major is that when we just started to practice the piano, the etudes we practiced were mainly in simple tones, that is, the mode with fewer up and down signs. The most obvious key is C major, which has no elevating sign, so it can be played without worrying about elevating sign. "I Am a Painter" is a well-known children's song, and the key recommended by the song is also G major. In case of such a situation, people usually choose to practice only the accompaniment of G major, thus ignoring other key exercises. However, we can see that there is a score of D key, which indicates that D key can also be played and not limited to G key. Therefore, when we practice, we should try to practice with other key as much as possible, not just limited to the key given by the work.

3. Methods and countermeasures to solve problems

3.1. Strengthen theoretical learning

In the process of learning and practicing the piano improvisation accompaniment, it should be carried out under the guidance of professional theories, and can not be practiced blindly on the
piano. Before playing, the first thing to do is the works of analysis and research, from the Angle of song or music melody itself, on the content of the works, rendering emotions and shaping the image of the reasonable analysis and research, at the same time, using the learned professional knowledge of its structure, harmony and accompaniment texture to create or design, this is in the process of playing well the basic condition of impromptu accompaniment, is also a necessary condition; Without these professional knowledge as a basis, it is impossible to play a perfect and artistic accompaniment in the process of performance, and it is impossible to achieve the perfect combination of singer and improvisational accompaniment.

To lay a good foundation for the course of harmony, we should not only be able to do harmony topics, but also connect the theory with sound from the very beginning. The sound effects of various harmony links should be clear in our mind, forming our inner hearing. The basis of accompaniment is harmony, and mastering the knowledge of harmony and skillfully using it is the premise of playing good improvisation accompaniment.

Analyze the works, not only to analyze the repertoire we learn in the book, but also to find other repertoire, the book has done a detailed analysis of the repertoire, we can also analyze it again, so that we can not only deepen the understanding, but also learn something that we did not learn in the book. To analyze different works of the same musical form, we should be good at comparison to find out their differences and common points. If we can further understand the reasons for the differences, we will have a more flexible grasp of the theory. Of course, we can’t just analyze a work "on paper", it must be combined with music, we can listen to the work while analyzing the work. Structure is the skeleton of music, the framework of music, and the inner strength of music. Structure is ubiquitous. Structure is a living organism formed by every sound, every phrase, every paragraph, and every movement. The lack of structural consciousness of playing is "loose," rickets, "is powerless. No matter at what level, no matter what style of the performance of composers of any era, we should establish a clear sense of structure.

### 3.2. Develop performance skills and strengthen the training of basic skills

As we have mentioned above, most of the students in our college were admitted through the vocal music major examination, so the piano foundation is not solid. However, if we want to play improvisation well, a good piano foundation is necessary. For different piano abilities, we can choose different piano textbooks to practice. For example, elementary students will encounter one of Alberti’s bass. Some accompaniment patterns, the most typical of which are C-G-E-G, C-A-F-A, G (bass) -D-B (bass) -D and so on, generally use the three regular chords of main, subordinate and dominant, which are mostly suitable for some children’s music or simple improvised accompaniment. For example, "Little Boy", "Little Star" and other such tunes can use Alberti tone, which is a very simple accompaniment technique, through moderate speed up or slow down the speed will also obtain different accompaniment experience and appear different accompaniment effect.

In the learning process of impromptu accompaniment, solid basic skills are the important basis for us to practice the piano impromptu accompaniment. We want to lay the foundation of our piano, it needs us to spend a lot of time to practice, practice makes perfect. But we should not practice blindly and without a goal. Must have the goal, in a planned way of practice, for instance, this week I’m going to learn to broken chord accompaniment, so I can choose some songs, specifically with broken chord accompaniment, such as I mentioned above, the little boy such rhymes we all can be used to practice broken chord impromptu accompaniment, in this way can we practice efficiency was improved. Of course, when we practice, we must be under the guidance of the teacher, because sometimes we make some mistakes unconsciously. Maybe we don’t know it, so we need to return to the teacher in time, so that the teacher can correct our mistakes. The dependence of piano performance on the score of works is not the dependence of pure "materiality", but the transformation and promotion of "materiality into spirit". In the
meantime, players can only enter the playing operation after the transition from visual perception of music score to auditory perception in music. Therefore, piano playing has to go through a complex and diverse psychological process from getting familiar with music score to playing accurately and skillfully, and then to formal performance. Among them, memory psychology occupies an important position.

### 3.3. Try to practice with different harmonies and different accompaniment tones

According to the design of melody content, mood and so on, the choice of appropriate accompaniment texture is the key to the success of improvised accompaniment. Therefore, the accompanist should master a variety of styles and emotions of the accompaniment texture, not only limited to a few simple accompaniment tones or arpeggios. To start the same melody we can use different accompany figure to accompany, like the number of ducks we can try to use different can accompany figure to accompany, see PuLi three, I will be his main accompaniment now draw the line with different colors: red is E - C - G G, green is C - A - F - A, blue is B - D - G - G they belong to the bourdon accompaniment of figure, is completely decomposed.

I have also drawn the main accompaniment pattern with a black horizontal line. We can see that the accompaniment pattern in Figure 4 is a little different, which belong to the half-broken chord type accompaniment. A little bit different works will make a big difference. We can try to use different accompaniment styles to accompany the works when practicing, and then choose the most suitable one. In this way, we can immediately know what accompaniment styles are the most suitable for the same type of melody. In this way, we can quickly respond to the most suitable accompaniment sound in the process of improvisation. Of course, if we are familiar with these accompaniment patterns.

### 4. Conclusion

Impromptu accompaniment is a kind of creation, but its creation process will not give you too much time to prepare, when you choose harmony for the main melody, accompaniment sound type at the same time requires you to play it on the keyboard, which requires the creation of improvisation and requires the perfection of the work. To do this, of course, there needs to be a rich foundation of harmony, proficiency in playing skills and the mastery of accompaniment patterns. However, as long as through the purposeful, planned and improvised accompaniment training, it can be achieved.

### References