

# Discussion on Learning Methods of Improvised Piano Accompaniment

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**Abstract:** Improvised piano accompaniment is one of the performing methods of piano music art, and it is also a special and independent piano teaching subject, which has received more and more general attention in the music industry. Piano improvisation is a kind of comprehensive art combining performance and creation. It should be conceived and completed in a short time, and create an artistic image and musical atmosphere in an instant, so as to enhance the appeal and tension of accompaniment.

## 1. Introduction

Impromptu piano accompaniment refers to the use of piano music to drive the audience into their emotions with the melody accompanying the song in the absence of accompaniment spectrum, so as to make the performance more infectious and create a distinct musical image. Piano impromptu accompaniment has a very high demand on the accompanist. It is necessary to quickly understand the music or songs in a short period of time, and make a quick response. It is necessary to immediately use the fabric that can match with the music, according to the requirements of the singer, to promote the piano music and singing to achieve a harmonious performance effect.

## 2. The Main Characteristics of Piano Impromptu Accompaniment Learning

### 2.1 Comprehensive

The study of piano accompaniment requires a high degree of comprehensiveness for the players, which requires not only mastering the basic piano theory but also having a certain foundation for piano performance. Music theory includes harmony, polyphony, melody, etc. Basic training is piano playing skills. In piano accompaniment, players should quickly enter the state of songs and get rid of the dependence on the visual spectrum and back spectrum.

Because piano improvisation requires players to improvise accompaniment according to the melody of singing, it requires players to have more solid performance skills. It can be said that the performance level directly affects the performance effect, and the player can quickly analyze and understand the melody of the song and play the harmony texture matching it on the piano [1]. Therefore, players should have a high level of harmony, be able to properly select harmony texture, and be reasonable and harmonious in collocation. In addition, because different songs require different chords, chords outside the chord, and the structure of the sound zone, the performer should have a deep level of music theory.

### 2.2 Harmony

Impromptu piano accompaniment requires players' body organs to cooperate well quickly and flexibly, with high coordination of eyes, mind, ears and hands, and can read melody spectrum during accompaniment. At the same time, fast accompaniment texture and harmony texture are conceived in the brain, and the instructions given by the opponent can be executed quickly. This kind of coordination is formed in the long-term coordination. Therefore, it is necessary to slow down and gradually strengthen the coordination of body organs during performance exercises.

### 2.3 Creativity

Strictly speaking, improvisational piano accompaniment is equivalent to a kind of fast, concise

and emotional creation, similar to composition creation, which should be accumulated and brewed enough in daily practice. The performer should undergo hard training, be able to practice skillfully in keyboard harmony, have rich playing experience and have high piano music accomplishment. Impromptu accompaniment is not to master all performance theories, but to coordinate and play the sound effects matched with songs and music with ease. When practicing, the player should continuously improve, enhance his imagination and creativity, pay attention to listening, feel the sound effect, compare different harmony textures, feel the changes, and learn to draw inferences from other examples. When the harmony texture gradually tends to be stable, the player should not stick to one effect but make innovations [2].

### **3. Learning Methods of Impromptu Piano Accompaniment**

After the players have a solid level of music theory and performance skills, they can find their own improvisational performance methods so that the ability to improvise accompaniment can evolve into artistic appeal.

#### **3.1 The Combination of Theory and Practice**

The study of piano impromptu accompaniment is very theoretical. The performer needs to quickly recognize the score, analyze harmony, conduct harmony configuration, emotional arrangement, etc., all of which need certain theoretical support, and in the final performance, he needs to play with both hands. Therefore, in order to combine theory with practice, a solid theory is the premise and foundation of performance level, but it is difficult for improvisational accompaniment to rise to style and art completely relying on emotion and without theoretical support. Only by combining theory with practice and supporting technical practice with solid theory, can accompaniment become a perfect musical image.

#### **3.2 Strengthen Coordination with Singers**

Impromptu piano accompaniment should strengthen the coordination with the singers, especially in melody and accompaniment, and the singers at that time should respond and cooperate with the understanding of music quickly. In short, it is necessary to form a tacit cooperation with the singer, so the singer's singing state, emotion and skill should be mastered at all times when improvising accompaniment. During the performance, the singer should learn to observe when singing at a constant speed, pay more attention to the singer, and learn to feel the singer's breathing state in some free processing stages, so as to find the right air outlet for singing.

More importantly, players should understand that improvisation accompaniment is to foil the singer's singing and play a role in rendering the singer's singing. Therefore, it is the primary responsibility to cooperate with the singer. Accompaniment cannot rely solely on one's own feelings. The singer should be the main player. The coordination of speed and skill should be strengthened. Attention should be paid to the tone color and strength of the finger touching the key. In practice, players should understand that different accompaniment will give different rendering effects to the same song. Even a mature score accompaniment, the performer's artistic quality will cause different sound effects, showing great differences in accompaniment speed, timbre and skills. Therefore, in order to enhance the artistry and appeal of accompaniment, players should strengthen their music training exercises in daily life and strengthen their cooperation with singers in impromptu accompaniment.

#### **3.3 Mode Mastery**

When improvising melody accompaniment, the mode should be coordinated with the melody mode, including large and small, national mode, etc. In order to get a unified mode coordination, one should be familiar with the fingering and scales of various modes continuously in practice, and cultivate a touch feeling suitable for various modes. In addition, when the same song is accompanied, transposition training should be carried out in order to adapt to different modes. Sufficient training should be carried out to adapt to the accompaniment requirements of different

song modes as soon as possible when improvising accompaniment.

Mastering modes is not achievable in a short period of time. When practicing, one can first choose one's own familiar accompaniment, starting from the easy-to-play or familiar modes, then gradually practice other modes, and gradually become familiar with and adapt to other modes. In addition, in a large number of mode exercises, we should actively seek opportunities to participate in the performance, apply daily training techniques to the performance process, enhance artistic practice opportunities, and gradually accumulate experience to speed up breakthroughs and master various modes.

### **3.4 Analyze Songs**

Different improvisational accompaniment methods can be adopted for the same song, including harmony, rhythm, prelude, climax, etc. This kind of practice can make players feel different accompaniment sounds, which is of great help to improve their understanding and understanding of impromptu accompaniment, increase accompaniment experience, and improve skill practice according to different accompaniment requirements.

In order to enhance the players' understanding and cognition of the harmony effect, content and emotion of the song, it is necessary to strengthen the players' practice of analyzing the song so that they can determine the relevant requirements of accompaniment through the analysis of the song in the impromptu accompaniment. According to the content of different songs. For example, a lyric song and a forceful March have very different requirements for accompaniment types when piano improvisational accompaniment is performed. Even for the same song, the requirements for accompaniment processing are different at different stages. Therefore, in piano accompaniment, we should strengthen the analysis and practice of songs, so that players can listen and analyze more, and enhance their feelings and understanding of the art of songs.

### **3.5 Analysis and Application Ability of Accompaniment Sound Form**

After mastering a certain theoretical knowledge of piano performance, harmony foundation and piano performance skills, it should be expressed through a certain sound pattern. Accompaniment sound pattern is to accompany songs with different harmony. The harmony and accompaniment sound pattern have the greatest influence on the sound effect of accompaniment. Therefore, when improvising accompaniment, one should design the accompaniment sound pattern. For example, the column type and chord type are a sonorous and majestic sound pattern effect. Dense chords are used as accompaniment sounds and are commonly used in queue songs. The broken chord type breaks down chords. The harmonic limbs are monophonic and fluid. The sound effect is gentle and delicate. It can be used in accompaniment of lyric songs. The semi-broken chord type is to place the chord bass in the strong beat position, and the chords of other voices in the weak beat position, with the change of chords as the rhythm change. This can give people a strong sense of rhythm and make the music full of vitality, which is suitable for songs with cheerful tunes [3].

### **3.6 Comprehensive Ability Training**

The composition of piano impromptu accompaniment ability includes piano playing skills, theoretical basis, harmony training, sound type, mode and analysis ability of songs, etc. The imperfection of any one of these elements will affect the final accompaniment sound effect. Therefore, in daily practice, after getting a song, one should master all the requirements for accompaniment of the song through stage-by-stage training, and try to accompany the song, combining theoretical knowledge and performance skills to enhance the flexibility, creativity and adaptability of accompaniment. Of course, the performer's psychological quality is also a major factor in the effect of improvisational accompaniment, which is also a great charm of piano improvisational accompaniment. Performers should cultivate and improve their creativity, and enhance their ability in the sound type, harmony and local handling of accompaniment. The performer fills his imagination and enhances his artistic expression through listening, thus enhancing his self-confidence, maintaining good psychological quality and devoting himself to improvisation accompaniment.

#### **4. Conclusion**

In a word, there must be a certain process to learn improvisation accompaniment, from the beginning of unfamiliar to familiar to skilled, to realize the appeal of piano improvisation accompaniment needs stage-by-stage practice. Performers should strengthen their skills and theoretical knowledge in a targeted way, enhance their feelings and analysis of songs, cultivate their imagination and creativity, and master the style, melody, style, content and emotion of songs skillfully. Then choose the correct chords and intonation, so that the purpose and harmony of piano accompaniment can be perfectly reflected.

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