

Research on the reform of systematic teaching of piano performance, accompaniment, playing and singing under the mode of applied talent training

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Abstract: With the continuous improvement of the society's demand for music talents, the importance of application-oriented talent training model is gradually highlighted. The social demand of music education talents is also gradually changing. The requirements of the society for music education talents are no longer limited to music skills, but also include the teaching ability of music education talents. The core ability of music teaching includes the knowledge and ability of piano accompaniment, piano playing and singing based on piano performance. Therefore, the cultivation of talents in music education needs to be more comprehensive and comprehensive.

This paper will discuss the reform of piano performance, accompaniment, playing and singing system teaching under the mode of applied talents training, in order to provide useful reference for the reform of music major education in applied universities.

Key words: piano performance, piano accompaniment, self-playing and self-singing system of teaching applied talents

1. The necessity of the reform of the teaching system of piano performance, accompaniment and singing under the training mode of applied talents

Application-oriented talent training mode is an education mode that focuses on cultivating practical application ability, aiming at providing more talents with practical ability for the society. This mode emphasizes the combination of theory and practice, and focuses on cultivating students' practical operation ability and solving practical problems, so as to meet the society's demand for skilled talents.

Applied music education talents refer to music educators who have a solid theoretical foundation of music, strong practical ability of music and good educational and teaching ability. This kind of talents can effectively combine music theory knowledge with practical operation in practical work, so as to improve the quality and effect of music education.

The cultivation of applied music education talents needs to pay attention to two aspects. First of all, we should pay attention to the cultivation of music practice ability. This includes the training of instrument playing, vocal singing, music creation and so on. Secondly, we should pay attention to the cultivation of education and teaching ability. This includes the study of educational psychology, educational methods and music teaching skills. Applied music education talents need to have strong education and teaching ability, and can flexibly use various teaching methods according to the characteristics and needs of students, stimulate students' learning interest and enthusiasm, and improve the effect of music education. Only by combining theory with practice, can we cultivate music education talents with all-round quality.

Under the mode of application-oriented talent training, the teaching system of piano performance, accompaniment, playing and singing should pay attention to practical teaching, so that students can apply what they have learned to practical work. Through practical teaching, students can better understand music and improve their musical literacy, so as to better adapt to the needs of society.

2. Analysis of the present situation of piano performance, accompaniment, playing and singing system teaching

In the field of music education, piano performance, accompaniment and playing and singing are regarded as key components. They are interrelated and mutually supportive. However, in traditional teaching methods, the three are usually taught in isolation, which makes it difficult for students to achieve the effect of integration in practical use. Therefore, it is imperative to reform the teaching system of piano performance, accompaniment and playing and singing.

First of all, as the most basic subject in this system, teachers often pay too much attention to the training of skills and neglect the cultivation of the enlightenment of harmonic logic and texture application. This is one of the important reasons why later students will not play if they lose the music.

Secondly, accompaniment ability also plays an important role in music education, which aims to help students learn how to cooperate with other instruments or sounds in the process of playing. However, one of the major problems in the current teaching of accompaniment is that the name is misleading, not only does it not attract enough attention, but it is even thought that it is only a subordinate position, and is suspected of being inferior to the soloist. Therefore, students ignore the ability of cooperation and communication in actual performance.

Finally, the teaching of playing and singing is also based on piano performance, which has a unique value in music education. The teaching of playing and singing aims to help students learn how to combine piano performance with singing to form a complete musical performance. However, in the actual teaching, due to the lack of such comprehensive teachers, singing teachers rarely have a good piano level, often just piano teachers to teach, so they lay emphasis on the training of students' piano playing skills, but ignore the training of

students' singing skills, resulting in students can not achieve the ideal effect in the performance of playing and singing.

This means combining the traditional piano playing teaching with accompaniment and singing skills, so that students can develop in an all-round way.

3. Concrete measures for the reform of the teaching system of piano performance, accompaniment, playing and singing

1. Integrate teaching content and improve teaching effect

In the mode of application-oriented talent training, we need to organically combine piano performance, accompaniment, playing and singing to form a complete teaching system. Through the integration of teaching content, the teaching effect can be improved, so that students can use their knowledge more flexibly in practical application.

(1) In the teaching of piano performance, integrate the concept of keyboard harmony: For example, in the teaching of the traditional textbook "Ccherny 599" that everyone must play, Ccherny is best at using the harmonic connection of I-V-I-V, and in fact, we can master the basic stage of improvisation accompaniment, it is enough, so that is to ask piano teachers to add a link in piano teaching -- mark the harmonic progression, This will play a very practical basis for the follow-up course, at the same time, but also let students recognize the sound effect of harmony, fundamentally solve the students' cognition, put an end to misplaying.

(2) In the teaching of piano performance, the functions of different textures should be emphasized: for example, more column chords are used when the music is stable, more Alberti 1535 is used when the music is happy, more arpeggios are used when the music is lyrical, and more waltzes are used in low notes. In this way, when it comes to the improvisational accompaniment, it can be directly used, saving at least two class hours

(3) In the teaching of piano performance, extend a little "shifting" practice. Because of its difficulty, "shifting tune" has become a bottleneck problem in the development of improvisational accompaniment and playing and singing lessons. In the face of this situation, we must first confirm to the students that the learning of shifting tune should not be done overnight, but should be done step by step.

First of all, we should sing the "first key" and "fixed key" in parallel. Because in addition to the formal piano score in practice, our improvisational accompaniment and playing and singing lessons are always faced with the demand of "shifting intonation", and in order to quickly solve this demand, we need to have the concept of "first intonation", no matter in the initial stage or the advanced stage.

At the same time, teachers need to fully understand the students' learning progress, and adjust the teaching plan according to the actual situation. For example; Strategic exercises, expand the common key exercises, such as: F and #F and bG, bE for A group of exercises, A and bA and bB for a group, etc. And so on: a classic song can be shifted and the student can make an adaptation based on the original song. In this way, students can not only find their own problems in the process of shifting, but also make them better understand and master the skills of shifting.

2. Optimization and promotion of practical teaching links

Teachers can break the traditional one-on-one piano lesson type and teach in groups. Divide students into groups, communicate and learn from each other in groups, and realize "peer help" and "project-based teaching". In this way, students can not only find problems in discussions, but also get more suggestions and help in communication. This way of learning, along with one-to-one teaching, can make students more actively participate in the class.

(1) The reform of piano playing, accompaniment and singing teaching requires teachers to pay attention to students' actual playing ability. Teachers should adopt a variety of teaching methods, such as actual performance case analysis, actual performance practice and group discussion, so that students can improve their skills and cooperation ability in practical operation.

(2) Pay more attention to students' independent learning and innovation ability

The reform of the teaching of piano performance, accompaniment and singing not only requires teachers to guide students in the teaching process, but also to cultivate students' independent learning and innovation ability. Teachers can stimulate students' interest in learning and creativity by organizing them to carry out research projects and competitions.

(3) Music teaching should be closely connected with life. Music is an art form full of vitality. It comes from life and serves life. Therefore, in music teaching, teachers should pay attention to the combination of music and real life, to help students better understand and appreciate music.

First of all, teachers can start with various musical elements in life and guide students to pay attention to the musical phenomena around them. For example, teachers can ask students to observe the background music in shops, restaurants and other places on the street, as well as the soundtrack in TV, movies and other media, so as to make students realize that music is everywhere and stimulate their interest in music.

Secondly, teachers can also combine music with other aspects in their lives to help students have a more comprehensive understanding of music. For example, teachers can contrast and connect music with other art forms such as literature, painting and dance, so that students can understand the mutual influence and blend between different art forms. In addition, teachers can combine music with subjects such as history and geography to allow students to understand the development and evolution of music in different cultural and historical contexts.

Finally, teachers can also let students personally experience the close connection between music and life through practice. For example, teachers can organize students to participate in music performance activities, so that students can feel the charm of music in practice and learn to cooperate with others to complete music performance together. In addition, teachers can encourage students to integrate music into

their own lives, such as holding small concerts at home or playing music when friends gather, so that students can feel the joy and value of music in their lives. For example, to attend a birthday party, you can play and sing “Happy Birthday to You”, which must be a unique gift; Attend the wedding can also personally present the “wedding March” for the couple. This must be the best form of practice.

4. Strengthen the construction of teachers and strengthen students’ self-evaluation and feedback

(1) Organize front-line teachers to participate in training and exchange activities regularly. In order to ensure the smooth implementation of the teaching reform of piano performance, accompaniment, playing and singing system, we need to strengthen the construction of teachers. Change the cognition of teachers, improve the teaching level and teaching ability, and provide students with more high-quality teaching resources[8].

(2) We also need to pay attention to students’ self-evaluation and feedback. Encourage students to express their own opinions and try new teaching methods in the learning process, and constantly adjust and improve their learning process through self-evaluation and feedback.

(3) Finally, we should also pay attention to the reform of the evaluation system so as to promote the all-round development of students. This means that we need to abandon the single evaluation mode of performance and instead adopt diversified evaluation methods, such as observing students’ practical ability, innovation ability and teamwork ability.

4. Conclusion

In a word, the core of application-oriented talent training lies in cultivating students’ practical ability. Therefore, in the teaching of piano performance, accompaniment, playing and singing system, teachers should strengthen practical teaching links, so that students can learn and exercise in real music scenes, and improve their application ability. Moreover, the change of social demand for music education talents is a long-term trend, which requires the joint efforts of the music education industry and the education industry to cultivate music education talents[9] who are more adaptable to the needs of society. The reform strategy of the teaching system of piano performance, accompaniment and playing and singing involves many aspects. By updating the curriculum, adopting flexible teaching methods, strengthening teacher training and support, and reforming the evaluation system, we can provide students with a better quality education and develop them into well-rounded musical talents[10].

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